

MUSIC PUBLISHING IN LONDON
FROM 1780 TO 1837 AS REFLECTED IN
MUSIC PUBLISHERS' CATALOGUES OF MUSIC FOR SALE:
A BIBLIOGRAPHY AND COMMENTARY

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PART II.

BIBLIOGRAPHY OF LONDON MUSIC PUBLISHERS' CATALOGUES OF MUSIC FOR SALE

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ABSTRACT

This study documents and analyses the music-selling and publishing industry in London from 1780 to the end of the Georgian period as reflected in publishers' catalogues of music for sale. It assembles the histories and activities of these music publishers in relation to the society they served. Catalogues inform us quite precisely not only of the activities of music publishers, but also the role they played in accommodating, influencing, expanding and educating the contemporary musical taste. In addition, catalogues provide documentary evidence of compositions in issues no longer extant, and even of some works themselves at least by the lesser-known composers. Nearly 600 catalogues in over 1100 states, issued by over 100 London music-publishing firms from 1780 to 1837 have been gathered from the British Library, London; the Bodleian Library, Oxford, and Cambridge University Library, Cambridge.

Arguably, publishers' catalogues are among the sharpest yet least appreciated mirrors of changes in musical taste. This study attempts to bring them into the foreground, place them in their proper historical perspective and establish their role in musicological research.

ABBREVIATIONS

LIBRARIES

Aberdeen	University of Aberdeen Library
BL	The British Library
BOD	Bodleian Library
CAM	Cambridge University Library

JOURNALS AND NEWSPAPERS

<i>MM</i>	<i>Monthly Magazine</i>
<i>QMMR</i>	<i>Quarterly Musical Magazine and Review</i>
<i>MC</i>	<i>Morning Chronicle</i>

PUBLISHERS

Alphabetically arranged according to the surname of the publisher. A further explanation is contained under *Catalogue code* the Introduction to the Bibliography.

AW	W. H. Aldridge
AG	George Astor
BS	Samuel Babb
BJ	J. Balls & Co; J. Balls
BH	H. J. Banister
BaJ	John Barnett & Co.
BM	Bedford Musical Repository
BA	Auguste Bertini
BT	Thomas Billington
BeA	A. Betts
BiA	Birchall & Andrews
BR	Robert Birchall
BLM	Birchall, Lonsdale & Mills
BIJ	John Bland
BW	Bland & Weller
BluJ	James Blundell
BoT	T. Boosey & Co.
BrR	Robert Bremner
BrW	Broderip & Wilkinson
CI	J. W. Callcott
CJ	James Carpenter
CS	Chappell & Co; S. Chappell; Chappell
CM	Clementi & Co; Clementi, Banger, Hyde, Collard & Davis; Clementi, Collard & Collard
CW	Cobb & Watlen
CR	R. Cocks & Co.
CoJ	James Cooper
CoW	W. Cope
CD	Corri & Co; Corri, Dussek & Co.
CoH	Coventry & Hollier
CAB	Cramer, Addison & Beale
CrW	William Crotch
DE	E. Dale
DJ	Joseph Dale; Joseph Dale & Son

DeJ	Joseph de Pinna
DeaJ	J. Dean
DuJ	J. Duff & Co.
EW	W. Eavestaff
EL	Evans & Lucas
FH	H. Falkner
FC	Falkner & Christmas
FaC	C. J. Farn
FJ	J. Fentum
FiC	Fitzpatrick & Coles
FW	W. Forster; W. Forster & Son; W. Forster, Junior
GG	G. Goulding; Goulding, Phipps & D'Almaine; Goulding, D'Almaine, Potter & Co; Goulding & D'Almaine; D'Almaine & Co.
GW	W. Galloway
GM	George & Manby
GJ	J. Green
GoS	Gow and Son
GrG	G. E. Griffin
GrW	W. Grosse
HA	A. Hamilton
HW	W. Hawes
HoW	William Hodsoll
HG	G. A. Hodson
HT	T. Holloway
HC	Hill & Co.
HS	C. Hummell & Son
JW	Johanning & Whatmore
KP	Keith, Prowse & Co.
KR	R. W. Keith
KM	Michael Kelly
KF	F. J. Klose
LF	F. T. Latour
LE	E. Lavenu
LL	L. Lavenu; Lavenu & Mitchell; L. Lavenu & Co.
LHH	Lewis, Houston & Hyde
LiF	Francis Linley
LT	T. Lindsay
LW	W. Ling
LB	Longman & Broderip
LC	Longman, Clementi & Co.
LG	G. Luff
MR	R. Mills
MiC	C. Mitchell
MW	W. Mitchell
MoJ	J. Monro
MT	T. Monzani; Monzani & Cimador; Monzani & Hill
ML	Mori & Lavenu
MI	I. H. R. Mott
NW	William Napier
PH	Paine & Hopkins
PE	Pearce & Co.
PJ	J. Peck; J. & J. Peck

PS	J. Percy and R. J. S. Stevens
PA	Alfred Pettet
PW	W. Phillips
Phi	Phillips & Co.
PhC	Phipps & Co.
PM	Phillips, Mayhew & Co.
PiH	H. Piercy
PiW	W. Pinnock
PIJ	J. Platts
PoJ	James Power
PrJ	John Preston; Preston & Son; [Thomas] Preston
PB	Purday & Button
PZ	Z. T. Purday
RE	Elizabeth Randall
RH	Regent's Harmonic Institution; Royal Harmonic Institution
RM	Rutter & McCarthy
SG	George Shade
SK	T. Skillern; Skillern & Challoner; Skillern & Co.
SmG	George Smart
TS	Samuel, Ann, and Peter Thompson
TW	W. Turnbull
WG	George Walker
WT	T. F. Walmisley
WA	R. Andrews
WoR	R. Wornum
WeJ	J. Welcker
WR	Wessel & Stodart; Wessel & Co.
WC	C. Wheatstone; Wheatstone & Co.
WI	I. Willis; I. Willis & Co.
WW	W. Wybrow

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THE PERIOD OF THIS STUDY DEFINED

By themselves, the opening and closing years of this study do not mark any defining event in the history of music publishing in England. Obviously, catalogues of music had been produced before 1780 and they continued to be produced after 1837. However, in 1783 the death of Elisabeth Randall, the last direct successor to the firm of Walsh founded nearly a century earlier, finally brought to an end an epoch in music printing and publishing in England. At the same time, three music publishers who were to dominate the London music trade beyond 1800 commenced operations: John Bland in 1776, John Preston in 1774 and Robert Birchall in 1783. Their catalogues represent a first flowering of catalogue production and a flourishing of the engraving technique. A further generation of publishers, notably Samuel Chappell, George Goulding and Robert Cocks, together with J Alfred Novello, are operating from the 1820s and continue uninterrupted towards the half century. This later generation represents a second flowering of catalogue production and the dominance of the letterpress process. No change of such magnitude is to occur again, although lithography assumes an increasing importance. This generational change of publishers and this shift in the printing process, not to mention changes in musical style from classical to early Romantic, and the dominance of a single instrument (the piano) replacing the wider variety of favoured instruments in the late eighteenth century, is completed within the last half century of Hanoverian rule. The accession of Victoria to the throne in 1837 may have been a starting point for change in many aspects of social and political life in England.

INTRODUCTION

London remained the most dynamic centre for music publishing in England and the continent throughout the time-frame of this study (1780-1837).¹ No other city equalled London in population and wealth and, arguably, London was also the most cosmopolitan city of its time. This cosmopolitan mix, reflected in London's music scene and in the music published there, lends particular importance to this period.

The city had a constant influx of foreign musicians, as it not only welcomed foreign composers and performers from abroad but also offered lucrative opportunities.² A large number of these musicians travelled to England to avoid the social, political and economic uncertainties of a continent beset by revolution and war.³ These émigrés boosted the repertoire of British music publishers by substantially augmenting the efforts of native composers. The business transactions between London and continental publishing houses, and between continental composers and London publishers, as well as the sheer quantity of continental music (imported or pirated) that appeared on the English market during this period further reinforce the cosmopolitan nature of the music scene in London. It seems that from the late eighteenth century, London and continental music publishers had forged well-established networks.

Catalogues of music for sale present the output of individual publishers – the numbers of publications they issued, the types of music they published – more comprehensively than any other sources. Beyond that, their sheer quantity makes them one of the richest mines of information for a study of music-publishing activity in late-eighteenth and nineteenth-century London. Yet despite recognition of the city's flourishing music scene, the catalogues brought out by London music publishers have received little attention as a primary source of information. Writings on English music publishers and printers and music sellers have been predominantly in the form of dictionaries or directories that briefly describe individual firms but pay scant attention to their outputs.

¹ For contextual reasons, reference may be made some catalogues dated prior to 1780. Those states issued after 1837, belonging to a catalogue issued prior to 1837 are included in all discussions.

² Joel Sachs, "London: The Professionalization of Music," chap. 7 in *Man & Music: The Early Romantic Era between Revolutions 1789 and 1848*, ed. Alexander Ringer (London: Granada Group and The Macmillan Press, 1990), 201. See also Simon McVeigh, *Concert Life in London from Mozart to Haydn* (Cambridge: Cambridge University Press, 1993); McVeigh, "The Benefit Concert in Nineteenth-century London: From 'tax on the nobility' to 'monstrous nuisance,'" Vol. 1, chap. 13 in *Nineteenth-Century British Music Studies*, ed. Bennett Zon (Aldershot: Ashgate, 1999), 242-266; Curtis Price, Judith Milhaus, and Robert D. Hume, *Italian Opera in Late Eighteenth-century London. Vol. I. The King's Theatre, Haymarket, 1778-1791* (Oxford: Clarendon Press, 1995), vii.

³ Deborah Rohr, *The Careers of British Musicians, 1750-1850: A Profession of Artisans* (Cambridge: Cambridge University Press, 2001), 40-41.

Frank Kidson's *British Music Publishers, Printers and Engravers: London, Provincial, Scottish and Irish. From Queen Elizabeth's Reign to George the Fourth, with Select Bibliographical Lists of Musical Works Printed and published within that Period* (1900)⁴, is a dictionary of English music publishers and provides brief biographical histories, adding an occasional selective list of publications to some entries. The entries appear to have been somewhat randomly selected and it is now considered an unreliable source.

Humphries and Smith's *Music Publishing in the British Isles from the beginning until the middle of the nineteenth century: A Dictionary of engravers, printers, publishers and music sellers, with an historical introduction* (1954, 2nd edition 1970)⁵ follows the format of Kidson's work, but provides concise histories of a larger number of music publishing firms, more specific in chronological detail and such matters as changes of name and location. It also supplies valuable references to a considerable number of surviving catalogues. It has long been regarded as one of the most important reference tools available to researchers working in the field of the British music-publishing trade. But now, with even the second edition nearly forty years old, it could well be updated and revised. Inaccuracies have been found in dates given for terminations of business, changes of imprints, dissolutions or commencements of new partnerships as well as in some descriptions of publishers' catalogues.

John A. Parkinson's *Victorian Music Publishers: An Annotated List* (1990),⁶ a specialised dictionary of music publishers of the period 1830 to 1900, for the most part lies outside the scope of this study. Its value here lies in its inclusion of publishers whose businesses were established before 1830.

The New Grove Handbooks in Music: Music Printing and Publishing edited by D. W. Krummel and Stanley Sadie (1990), another important source of information for music printing and publishing, is much wider in scope than the three English-focused dictionaries. It covers European music publishing and printing from the earliest stages in the fifteenth century to the end of the 1980s. It includes a dictionary of music publishers and printers, and is perhaps the most accessible resource tool for European and American publishers.

While these works are milestones in the history of British music publishing, and valuable bibliographic tools, they do not provide adequate knowledge of any one music publisher's output, or investigate the make-up of the market for printed music. A few major publishers are discussed at length, and owing to their aim

⁴ London: W. E. Hill & Sons, 1900; Reprint, New York: Benjamin Blom, 1967.

⁵ Oxford: Blackwell, 1970.

⁶ Warren, Mich.: Harmonie Park Press, 1990.

of comprehensive coverage and their purpose as dictionaries, these writings do not offer a reader any coherent picture of the music-publishing scene of the late-eighteenth and early-nineteenth centuries.

To date, the most important published study of a single music publisher is William C. Smith's *A Bibliography of the Musical Works Published by John Walsh during the years 1695-1720*⁷ together with its companion volume, *A Bibliography of the Musical Works Published by John Walsh during the years 1722-1766* by Smith and Charles Humphries.⁸ These volumes provide extensive coverage of the publications of the firm of the elder and younger John Walsh. Each item in the bibliography is meticulously detailed and reinforced with references to advertisements of publication. The authors have also assembled a list of catalogues issued by the firm further increasing our understanding of the scope and diversity of music brought out by these landmark English music publishers of the early eighteenth century.⁹ There have been several writings devoted to the firm of Novello including Michael Hurd's *Vincent Novello: and company*,¹⁰ and *A century and a half in Soho: a short history of the firm of Novello, publishers and printers of music, 1811-1961*.¹¹

A handful of theses deal with British music publishers of the nineteenth century: Victoria Lee Cooper's "The House of Novello: Practice of Policy of a Victorian Music Publisher (1829-1866),"¹² John Francis Wilbraham's "Music Publishing in London during the Period 1800-1850,"¹³ Katharine Hogg's "Music Publishing in London, 1773-1834: the Preston firm".¹⁴ Cooper's thesis chronicles the history of the publishing firm of Novello and discusses the way music publishing functioned in Victorian England. Wilbraham broadly examines general aspects of music-publishing, publishers, and the printing methods of the period before listing publishers according to their residential patterns – Holborn to St. Paul's, publishers of Cheapside and Cornhill, the Strand to Fleet Street, Haymarket and Regent Street, Bond Street and Oxford Street, and Soho. Although a large number of individual publishers are mentioned, each is only briefly discussed and there is no close examination of a publisher's output, or of publishers' catalogues, either on a publisher-by-publisher basis or as a body of information on the taste, repertoire and performance practice of

⁷ London: The Bibliographical Society, 1948.

⁸ London: The Bibliographical Society, 1968.

⁹ A recent dissertation, Richard Hardie, "'Curiously fitted and contriv'd': Production strategies employed by John Walsh, from 1695 to 1712, with a descriptive catalogue of his instrumental publications," (PhD thesis, University of Western Ontario, 2000), focuses primarily on techniques of printing music employed by the elder John Walsh and in particular on his use of punches in the engraving process..

¹⁰ London: Granada, 1981.

¹¹ London: Novello, 1961.

¹² PhD thesis, University of Chicago, 1991; Publ. Aldershot: Ashgate, 2003.

¹³ MA thesis, University of Sheffield, 1977.

¹⁴ MA thesis, University of Sheffield, 1988.

the period. Hogg's thesis is on the firm of Preston (1774-1834). It offers the history of the firm, the nature of Preston's publications, and gives a listing of catalogues issued by the publishers. However, little attention is paid to the musical taste and performance practice of the period.

* * * *

This dissertation is intended to address the paucity of literature about London music publishers, especially in relation to the catalogues they issued. By documenting the production of catalogues and systematically examining their contents, this study makes the case that they are the most comprehensive reflection that we have of the activities of London music publishers across a changing half century, and argues their value as a primary source in the study of musical culture of their time.

As summaries of the offerings of commercial enterprises, the catalogues in this study closely mirror the changes in musical fashions. They present us with invaluable, and hitherto unexplored guides to the make-up of the London music market and to evolving musical tastes around the turn of the century, to the reception of particular repertoires and to musical instruments in or out of vogue. My extensive search through contemporary sources and entries at Stationers' Hall has reinforced my conclusion that for a significant number of publications, catalogues are the only extant source to prove their existence, and only catalogues reveal the activities and roles of certain publishing firms. In its totality, the study of catalogues enables us to better understand music for popular entertainment and restore a repertoire, now largely forgotten or derisively dismissed, to its rightful place.

The time-frame of this study encompasses decades of rapid development and considerable social, economic and technological development. A paper-making machine was invented at the close of the eighteenth century¹⁵ and the printing process was also mechanised by the introduction of the Stanhope Press in 1800, followed by the steam-powered press in 1814.¹⁶ The combination of such advances in the printing industry and the increasing and ever-speedier factory production of cheap pianos stimulated an explosive growth and

¹⁵ Michael Twyman, *The British Library Guide to Printing: History and Techniques* (London: The British Library, 1998), 72.

¹⁶ Twyman, *The British Library Guide to Printing*, 69-70.

demand for printed music. The rise of the bourgeois middle class at the close of the eighteenth century changed the structure of the music publishers' market and may be considered the major force affecting the operation of music publishers in the early nineteenth century. As the most significant consumers of printed music, the middle class represented a new target for publishers and composers alike, who concentrated increasingly on promoting repertoires that exploited the tastes and technical capability of this bountiful market.

* * * *

The Bibliography of London music publishers' catalogues of music for sale is at the heart of this dissertation. It comprises more than 1100 entries of catalogues issued by London music-publishing firms. There is a full bibliographic description of each catalogue and its associated states. In addition, the contents and their manner of organisation within a catalogue are described. The music items in which a catalogue has been located are detailed.¹⁷ Where these music items were registered at Stationers' Hall, the date of entry also is given, as are publication announcements and reviews appearing in contemporary sources. The technical apparatus of the Bibliography and the concept of "states" of a catalogue are explained more fully in the Introduction to the Bibliography. But it may be remarked here that the large number of catalogues found in multiple states shows that many were evolving affairs, reflecting a publisher's adjustments to market forces or changes in the fortunes of his business.

Six commentary chapters surround the Bibliography. The first four deal with practical matters which range from commercial considerations of advertising by catalogues through the printing processes involved in the production of catalogues to the acquisition of music items by publishers. The contents of catalogues and the diverse ways in which these are organised and displayed are dealt with in Chapter Five. The discussion emphasises the importance of catalogues as historical touchstones of contemporary taste and observes that through their contents, catalogues (and ultimately music publishers) had the power to manipulate public predilections and engineer change.

¹⁷ These items are referred to subsequently as 'source items'. The catalogues are termed 'within music catalogues'. The catalogues printed independently of any music item are termed 'stand alone catalogues'. The total of 1100 represents the catalogues unearthed during my research periods, February 2005 to December 2005 and February 2007 to May 2007.

Chapter One evaluates the commercial value of music publishers' sale catalogues to the music publishing industry. It is argued that although sale catalogues were not the only means of advertising available, music publishers considered them a most indispensable and powerful tool. Other available advertising media such as newspapers, music and non-music journals and broadsheets, are introduced to better place catalogues in the context of the way the public might be informed of new music publications. The focus is on two major aspects of advertising, cost and effectiveness, which draw attention to the reasons catalogues became the major advertising outlet for the music publishers.

The technical side of catalogue production is discussed in Chapter Two. The advantages and disadvantages offered by the two major printing processes, engraving and letterpress, employed in creating catalogues are investigated. The close relationship between the physical appearances (title or thematic) and formats (stand-alone, or printed within music) of catalogues and the printing processes and the way in which catalogues were updated is also examined. The practical and economical considerations involved and the conventions practised by London music publishers in the catalogue production process are the major themes of this chapter, illustrated by case-studies of the operation of selected publishing firms.

Chapter Three explores various bibliographical tools used in the dating of catalogues and the music listed. They are divided into two classes: internal and external evidence. The former includes discussion and evaluation of watermark dating, publishers' imprints, and publishers' plate numbers. External evidence includes entries of music publications in the registers of Stationers' Hall, publication announcements in newspapers, and reviews of publications in music and non-music journals. This chapter suggests how this external and internal evidence might be combined to achieve a precise dating of catalogues, but also cautions that some evidence can be sufficiently misleading to prevent accuracy. The validity of dated catalogues is also critically examined.

The 'provenance' of the music publications listed in London music publishers' catalogues is examined in Chapter Four within the framework of four categories: 1) original publications, 2) legitimate acquisitions from other publishers, 3) imported music (foreign prints), and 4) publications pirated from continental and other London-based publishing firms. Each category is presented with examples and evidence. This chapter discusses the makeup of London music publishers' catalogues.

Chapter Five is concerned with "reading" the catalogues and seeks to demonstrate why catalogues are invaluable documents in aiding our understanding of the musical milieu of the period concerned. This chapter outlines the evolution of catalogues from the broad-ranging umbrella type (multi-medium, multi-genre, multi-composer) of the late eighteenth century to more specialised single-entity type of catalogues (single-medium, single-composer, and single-genre) in the nineteenth century. It examines the way music publishers vigorously exploited the market for printed music using catalogues as a commercial device ever-more precisely focussed on the medium of performance, or on composer or genre. Analyses of the contents of the different types of catalogues supplement this discussion.

Chapter Six continues this discussion. It is devoted to perhaps the most specialised type of catalogue: the thematic catalogue. The rise of the thematic catalogue in the London music-publishing scene further demonstrates the acumen of publishers as they reserved this format for capturing a place in the most intensively-competitive market of all; the fickle ever-changing mix of most popular composer and most popular genre in the lucrative world of piano music for the middle class.

* * * *

This dissertation has opened up a relatively neglected aspect of music history and music bibliography in its thesis that music catalogues are possibly the most accurate reflection of all the nuances of a period rapidly changing in its tastes and preferences. Hopefully, it will encourage future studies in this area. The relationship between music engravers and music publishers; operations of individual publishing houses; a more detailed account of English music publishers' plate numbers than is offered by Neighbour and Tyson;¹⁸ and reliability of entries at Stationers' Hall as a source for dating music are all topics deserving further research. The Bibliography of catalogues in this dissertation is the first endeavour in this field of music bibliography. While it presents the productions of more than one hundred music publishers, some erstwhile entries will have eluded capture. At the very least, other source items in which a particular catalogue is printed will be located; probably a further state or even states of some catalogues

¹⁸ Oliver Neighbour and Alan Tyson. *English Music Publishers' Plate Numbers in the First Half of the Nineteenth Century* (London: Faber and Faber, 1965).

will come to light; and catalogues that escaped the author's searches no doubt will be unearthed.¹⁹ However, with a framework for research in place, such finds can be slotted in quite readily and their significance evaluated and described in terms of the interpretative mechanisms put forward in the chapters making up the commentary.

Future research can only increase our knowledge of this public face of the operation of an industry that effectively underpinned all aspects of music-making. Whether such music-making was carried out by professionals or amateurs, in the concert hall or in the home, it was against a backdrop of an ever-increasing production of music in print that facilitated performance and directed and influenced public taste, a production that was itself publicised and promoted in a burgeoning array of music catalogues.

¹⁹ From time to time music publishers included a reference to a recently-published catalogue when advertising their latest publications in the contemporary press. Almost invariably the title was so loosely worded as to make identification impossible but it seems in some instances that this is the only knowledge we have of these catalogues; no copies have been located. For example, Hamilton added "NB. Just published a Catalogue of modern Music, with prices marked, by A. Hamilton." at the conclusion of his advertisement of "Cheap Musical Instruments and printed Music" in the *Morning Chronicle* 27 June 1801; and in advertising "New Instrumental Music" in the same newspaper on 9 September 1805, added "Where may be had [at his premises], Mr. H[amilton]'s Catalogue, containing many capital Pieces ..." Walker added to his advertisement of 2 April 1811 in the *Morning Chronicle* "Also a great variety of New Music, a catalogue of which may be had of G. Walker ..." No extant catalogues can be matched to these advertisements.

CHAPTER 1.

THE COMMERCIAL VALUE OF LONDON MUSIC PUBLISHERS' SALE CATALOGUES

The primary function of music publishers' sale catalogues was to promote publications for sale. That so many catalogues survive¹ suggests they were seen as the most effective and efficient means of alerting an interested public to the ever-increasing number and diversity of music publications available for purchase in the late-eighteenth and early-nineteenth centuries. However, catalogues were not the only means of advertising available to music publishers. Newspapers carried publication announcements, and new works were regularly reviewed in music and non-music periodicals. Publishers also issued flyers or pamphlet-type promotional aids; these were ephemeral productions, which listed a number of selected publications, frequently with detailed descriptions of the works and excerpts from the publication reviews in contemporary periodicals.² Window displays (or notices placed on shop windows) in music publishers' premises were also used to inform and attract potential buyers. Even the location of business premises indirectly served as a means of advertising, since music publishers tended to congregate in certain localities of London. Ownership of a shop in the areas people readily associated with the music-trade, particularly Oxford Street, New and Old Bond Streets and Soho, would have provided a certain commercial advantage.³

The aim of this chapter is to assess the commercial value of publishers' sale catalogues to the music trade as an advertising tool in comparison with other forms of advertising then available. The need to compare various means of advertising has come from observing that although substantial numbers of music publications were found only as entries in catalogues, catalogues by themselves did not represent an exhaustive listing of all publications brought out by music publishers. Furthermore, it is clear from a reading of publication announcements and reviews in the contemporary press that not all

¹ The author has unearthed over 500 catalogues; large numbers of these catalogues were found in multiple states, to give a total of more than 1100 issues. These are set out in the Bibliography.

² Examples are to be found in the John Johnson Collection of Ephemera, Bodleian Library, Oxford University.

³ See John Francis Wilbraham, "Music publishing in London during the period 1800-1850" (MA thesis, University of Sheffield, 1977).

publications were advertised through these channels, or to the same extent. The criteria which determined whether certain works were to be included or excluded from catalogues, or advertised using other means, are hard to pin down, as records and evidence for such an investigation are scarce.⁴

Two aspects of advertising, effectiveness and cost, will be discussed in this chapter. The effectiveness of any means of printed advertising was determined by readership numbers and, more importantly, whether the advertisements successfully reached the targeted markets. The cost of advertising was governed by conditions such as the printing process employed, the medium used, and the size and frequency of advertising. These two aspects are considered to be of primary importance in determining the commercial value of the catalogues. However, this study does not intend to provide any statistical analysis of the costs of and the revenues generated from various advertising methods.

The introduction of catalogues of music for sale into the music publishing trade in England began in the early- to mid-seventeenth century. Precursors of sale catalogues may be found on the title pages of music prints as lists of publications ‘also available from this publisher,’ ‘also to be had of this publisher,’ or ‘other works by this composer.’ Even after printing full folio-sized catalogues within music publications became the norm, publishers did not abandon this advertising practice.

The development of functionally distinctive music publishers’ sale catalogues in England is generally agreed to have begun with John Playford (1623-1686/87),⁵ an eminent seventeenth-century publisher, active in London from about 1650. Playford’s only known catalogue, “A Catalogue of all the Musick-Bookes [sic] that have been Printed in England, either for Voyce [sic] or Instruments,” is dated 1653.⁶ However, we have a record of the existence of a sale catalogue, ‘Musick bookes [sic] printed in England,’ issued by Thomas Este in 1609, although no copy of such a catalogue has come down to us.⁷ Henry Playford, who succeeded his father, issued three additional catalogues, around 1690, 1691 and 1697 respectively;⁸ but his use of catalogues as an advertising tool was not extensive.

Less than a century later, many of the publishers concerned in this study frequently printed a succession of catalogues within music publications, or occasionally issued catalogues as stand-alone

⁴ However, a reasonable assumption might be that new publications which would bring worthwhile financial return were advertised via more than one medium.

⁵ Frank Kidson, “John Playford, and 17th-Century Music Publishing,” *The Musical Quarterly* 4, No. 4 (October 1918): 517; William C. Smith, “Playford: Some hitherto Unnoticed Catalogues of Early Music,” *The Musical Times* 67, No. 1001 (July 1926): 636; D. W. Krummel, “Music Publishing,” chap. 3 in *The Romantic Age 1800-1914*, ed. Nicholas Temperley (London: Athlone Press, 1981), 46.

⁶ Source: The Bagford Collection of title-pages, BL Harl. 5936, No. 421, as cited in William C. Smith, “Playford: Some hitherto Unnoticed Catalogues,” 636.

⁷ Smith, “Playford: Some hitherto Unnoticed Catalogues,” 636.

⁸ Smith, “Playford: Some hitherto Unnoticed Catalogues,” 636.

publications.⁹ Evidence such as the publisher's plate numbers, watermark dates and other dating tools including publication announcements in the contemporary press, prove that most catalogues were updated regularly, in some cases within a space of a couple of months.

I. EFFECTIVENESS OF ADVERTISING

I. EFFECTIVENESS OF ADVERTISING – I) NEWSPAPER ADVERTISEMENTS

The appearance of advertisements in newspapers dates back to the late-seventeenth and early-eighteenth centuries. The first daily English newspaper, the *Daily Courant* commenced in 1702,¹⁰ and was followed by the *Daily Post* and the *Daily Journal* in 1724.¹¹ By the second half of the eighteenth century, newspapers had become an integral part of English society. According to the 1785 book trade directory, *Pendred's List of the Master Printers in London, Westminster, and Southwark*,¹² London alone had nine morning newspapers in circulation, including the *Daily Advertiser* (1730-1807), the *Morning Chronicle* (from 1770), the *Morning Post* (from 1772), and the *Daily Universal Register* (from 1785, and continuing as *The Times* from 1788). Additionally, ten evening newspapers, six weekly and three Sunday newspapers are listed in the directory. That advertisements were a mainstay of newspapers, is evident from the entries in the directory. Along with newspaper proprietors' imprints, most entries appear with the description, "Advertisements, & c. are taken," and the names of places (mostly coffee houses) where the advertisements were to be submitted.¹³

It has not been established when a music publication was first announced in English newspapers. John Walsh (1666-1736), who began publishing music in 1695 advertised his first publication in the weekly *London Gazette* in July 1695 and thereafter regularly advertised across a spread of newspapers: the *London Gazette* (commenced 1665), the *Post Boy* (1695-1728), the *Flying Post* (1696-1733), the *Post Man* (1695-1730), the *Daily Courant* (1702-1735), the *Tatler* (1709-1711), the *Evening Post* (1709-1732) and the *Spectator* (1711-1712).¹⁴

⁹ Stand-alone catalogues make up just over 10% of entire catalogue production.

¹⁰ Jill Campbell, "Domestic Intelligence: Newspaper Advertising and the Eighteenth-Century Novel," *The Yale Journal of Criticism* 15, No. 2 (Fall 2002): 254.

¹¹ Henry Sampson, *A History of Advertising from the Earliest Times. Illustrated by Anecdotes, Curious Specimens and Biographical Notes* (London: Chatto and Windus, 1874), 4.

¹² Graham Pollard (ed.), *The Earliest Directory of the Book Trade by John Pendred (1785)* (London: The Bibliographical Society, 1955), 40-41.

¹³ Pollard (ed.), *The Earliest Directory of the Book Trade*, 40-41.

¹⁴ William C. Smith, *A Bibliography of the Musical Works Published by John Walsh during the years 1695-1720* (London: The Bibliographical Society, 1948); William C. Smith and Charles Humphries, *A Bibliography of the Musical Works Published by the Firm of John Walsh during the years 1721-1766* (London: The Bibliographical Society, 1968).

Newspapers had larger circulations than other types of printed media. During the 1790s, the circulation of *The Times* was approximately 2000; the sales of the *Morning Chronicle* were just over 1000 and reached 4000 in 1807.¹⁵ Provincial papers had lower circulation figures; that of the *Windsor and Eton Express* was around 500 in 1812, reaching nearly 800 in 1837.¹⁶ These figures may not seem substantial now, but it must be remembered that a single copy of a newspaper would have been read by a larger number of people in the eighteenth and nineteenth centuries than is the case today.¹⁷ Coffee houses, widespread in London and the provinces, were regular subscribers to newspapers; these were gathering places frequented by many men of the middle-classes,¹⁸ so the readership could have been much larger than the figures suggest. The circulation level guaranteed a wide exposure of the advertisements appearing within them and newspapers, as far as the readership numbers are concerned, certainly would have been a valuable means of advertising.

An additional advantage offered by this medium was immediacy; as many newspapers were issued daily there was little or no time delay in announcing publications as they were printed, provided advertising space was available. Publication announcements most frequently appeared under headlines such as ‘tomorrow will be published,’ or ‘this day is published.’ These cannot be taken too literally because such phrases were universally attached to most advertisements for books and music.¹⁹ But even so, they point to the key advantage this medium offered in presenting information.

A major limitation of newspaper advertisements in comparison to sale catalogues lay in the size of each advertisement. Space meant expense, and at a rate of seven shillings for ten lines in a single column, most advertisements seldom took up more than two inches of single column length. Within this space, advertisements were likely to accommodate about 20 titles at most (see Example 1). While the latest publications would be named individually, music publishers confined their line-space requirements by concluding an advertisement with a blanket line that gave a general indication of stock on hand. Some such lines were more informative than others. Goulding, D'Almaine & Co concluded “... with a great variety of new music” and “... with a great variety of Scotch Airs, with Variations, songs, &c.”. Monzani went from “With a variety of other publications” to “... Nos 1 - 114 of Italian periodical songs ... by Mozart and others.” “All the Songs, Duets, Trios, &c single, out of Mozart's Operas” and “Where may be had all the Publications belonging to the Opera [Music

¹⁵ Ivon Asquith, “Advertising and the Press in the late Eighteenth and Early Nineteenth Centuries: James Parry and *The Morning Chronicle* 1790-1821,” *The Historical Journal* 18, no. 4 (1975): 704, 707.

¹⁶ Scott Bennett, “Victorian Newspaper Advertising: Counting what Counts,” *Publishing History* 8 (1986): 13.

¹⁷ A. S. Collins, “The Growth of the Reading Public during the Eighteenth Century,” *The Review of English Studies* 2, No. 7 (July 1926): 285, 287.

¹⁸ Blanche B. Elliott, *A History of English Advertising* (London: Batsford, 1962), 140.

¹⁹ James P. Woodruff and H. B. De Groot, ““This Day is Published” Advertisements in Periodicals as a Means of Dating Eighteenth and Nineteenth Century Publications,” *Victorian Periodical Newsletter* 11, No. 3 (Fall 1978): 105. The implications of such phrases such as “This Day is Published” are discussed more fully in Chapter 3.

Ware]-House.”²⁰ Catalogues, free of such tight space restrictions, allow us a much more precise insight into the repertoire, spelling-out the items hinted at in those single-line generalisations.²¹ For example Monzani's catalogue should be placed alongside his two intimations of works by Mozart in stock (see Catalogue Plate 1-1).

The preference for small advertisements by newspaper proprietors ties in with their concern for the size and breadth of their readership. Newspapers were not specialised journals; profit lay in large numbers of small miscellaneous advertisements of diverse interests rather than in a few long advertisements across a more restricted field.²² This policy also ensured a steady flow of advertising revenue; any fluctuation in a few regular clients placing long advertisements would have a severe effect on revenue. A large number of clients inserting small advertisements reduced such financial risks.²³

Example 1. Publication Announcements by Longman and Broderip.

N E W M U S I C.

THE favourite Song of the PAGE, sung by Mrs. MARTYR, in the Comedy of the FOLLIES of a DAY. Composed by Mr Shield, price 1 s. The Comic Opera of Fontainebleau; or, Our Way in France. By the same author, price 10 s. 6 d. Moxger's Flute Duets, Opera 3, price 7 s. 6 d. Pickel's Violin Duets, Opera 4, price 7 s. 6 d. Mary's Dream; or, Sandy's Ghost. By Mr. Kelfe, 1 s. Haydn's Overture, Opera 35, for Harpsichord, 10 s. 6 d. Vanhal's Divertissement, for ditto, s. 6 d.

Printed and sold by Longman and Broderip, at No. 26, Cheapside, and No. 13, Hay-market; at which places Instruments of all kinds are manufactured, exchanged, sold, or lent on hire, conveyed and tuned, in town and country, on the shortest notice; and if purchased and paid for within eight months, the hire will be abated.

N. B. Mr. Giardini's capital old Violins, Tenors, and Violoncellos for sale, at No. 13, Hay-market.

Example 1a.
The Times, 22 January 1785

OPERA SONGS AND DANCES.

This day is Published
By LONGMAN and BRODERIP,
No. 26, Cheapside, and No. 13, Haymarket.

THE Cavatina, and favourite Songs in the Opera of Giulio Sahino. Sung by Sig. Marchetti and Signora Giuliani, each 2 s. 6 d. the 1st and 2d Act of L'Amour et Pique, each 3 s. 6 d. Opera Dances, Book 1st and 2d, each 3 s. 6 d. Three Sonatas for the Piano Forte or Harpsichord, and an accompaniment for the Flute by Signor Carlo Pozzi, 7 s. 6 d. Caprice for the Piano Forte or Harpsichord, composed by Signor Haydn, Op. 15, 3 s. a Concerto for ditto with accompaniments by J. B. Adams, 4 s. Three Sonatas, for ditto, with accompaniment for Violin and Violoncello, by L. Kozeluch, Op. 23, 7 s. 6 d. Six Duets for two Flutes or Violins, by Ignace Pleyel, Op. 13, 7 s. 6 d. an Overture for the Piano or Harpsichord, with an accompaniment for a Violin, composed by J. L. Heebrechts, price 3 s.

Example 1b.
The Times, 26 April 1788

²⁰ *Morning Chronicle* 21 January and 14 March 1801 (for Monzani's advertisements) and 10 April and 25 July 1801 (for Goulding's advertisements)

²¹ Representative of this situation is the advertisement inserted by Hamilton in the *Morning Chronicle* 25 December 1801. Typically, twenty titles are set out, the advertisement then closing with "The above [items], with many other modern Authors, too numerous to insert here, are comprised in the Catalogue..." The catalogue may be identified as HA 1a 'A. Hamilton's Catalogue of Instrumental & Vocal Music' (late 1801 or early 1802).

²² Asquith, "Advertising and the Press," 713; Elliott, *A History of English Advertising*, 148.

²³ Asquith, "Advertising and the Press," 708-09.

To be Continued.
A Collection of
PERIODICAL ITALIAN
SONGS, DUETS, TRIOS, &c.
N^o 14 Price 3/

London Printed, for Monzani & Comador, Music Sellers, to His Royal High^{ness} the Prince of Wales, N^o 2, Pall Mall.

N ^o				N ^o			
1	Pr. Pr. Bell'Idol mio.	Arietta, from the Opera. L. Bonelli 1.6		76	La Ade della Penuria	Trio from D ^o	Minuti 1.6
2	Spande alla Casina.	D ^o 1. D ^o 1.8		77	Una bella Serenata	D ^o from D ^o	D ^o 2.0
3	De quell'Amor Vero.	Aria from the Opera. L. Bonelli 1.6		78	Sento all'Idio	Quartetto from D ^o	D ^o 2.6
4	Pr. Pr. Pr.	Trio 1.0		79	Di Serenata ogni giorno	D ^o from D ^o	D ^o 1.6
5	La Biondina	Duetto 1.0		80	Te lo vo dire	Trio 1.0	D ^o 3.6
6	De Bar al Terreno	Aria from the Opera. L. Bonelli 1.6		81	Don'tומר Catterina	Vocalist Canzonetta	Bonelli 2.0
7	Dei Prati alla Finestra	Canzonetta from the Opera. L. Bonelli 1.6		82	Ve ggio che andate via	D ^o	D ^o 1.0
8	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		83	Correre a braccia aperte	D ^o	D ^o 1.0
9	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		84	Parla del tempo d'operto	Vocalist Duetto	D ^o 1.0
10	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		85	Amor quel Fiera amante	Duetto	D ^o 1.6
11	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		86	Se l'Amor è vero	Trio 1.0	D ^o 1.0
12	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		87	Bel Mio	Canzonetta from the Opera. L. Bonelli 1.6	D ^o 1.6
13	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		88	Va Dove Cadono	D ^o from the Opera. L. Bonelli 1.6	D ^o 1.6
14	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		89	Dunque il tuo bene	Duetto	Bonelli 1.0
15	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		90	Se l'Amor è vero	Quart. D ^o from the Opera. L. Bonelli 1.6	D ^o 3.0
16	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		91	Se l'Amor è vero	Arietta	Bonelli 2.6
17	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		92	Amor Dormi	D ^o	D ^o 1.6
18	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		93	Se non ti more addio	Scenato Duetto	D ^o 2.6
19	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		94	D'onde nasce il tuo	Arietta	D ^o 1.0
20	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		95	Forse Mai	Duetto	D ^o 1.0
21	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		96	Se l'Amor è vero	Prilato	W. H. 1.0
22	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		97	Se l'Amor è vero	Aria	S. May 1.6
23	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		98	Se l'Amor è vero	Duetto	D ^o 1.0
24	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		99	Se l'Amor è vero	D ^o	D ^o 2.6
25	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		100	Se l'Amor è vero	D ^o from the Opera. L. Bonelli 1.6	D ^o 1.6
26	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		101	Se l'Amor è vero	Arietta	Bonelli 1.0
27	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		102	Se l'Amor è vero	Duetto	W. H. 1.0
28	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		103	Se l'Amor è vero	Duetto	W. H. 1.0
29	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		104	Se l'Amor è vero	Aria from the Opera. L. Bonelli 1.6	D ^o 1.0
30	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		105	Se l'Amor è vero	D ^o from the Opera. L. Bonelli 1.6	D ^o 1.0
31	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		106	Se l'Amor è vero	Arietta	Bonelli 1.6
32	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		107	Se l'Amor è vero	D ^o	D ^o 1.6
33	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		108	Se l'Amor è vero	Duetto	D ^o 2.0
34	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		109	Se l'Amor è vero	Aria	D ^o 2.0
35	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		110	Se l'Amor è vero	Arietta	D ^o 2.6
36	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		111	Se l'Amor è vero	Aria from the Opera. L. Bonelli 1.6	D ^o 2.0
37	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		112	Se l'Amor è vero	D ^o from the Opera. L. Bonelli 1.6	D ^o 1.6
38	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		113	Se l'Amor è vero	Canzonetta from the Opera. L. Bonelli 1.6	D ^o 1.6
39	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		114	Se l'Amor è vero	Aria	Bonelli 1.6
40	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		115	Se l'Amor è vero	Duetto from the Opera. L. Bonelli 1.6	D ^o 1.6
41	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		116	Se l'Amor è vero	Arietta	Bonelli 1.6
42	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		117	Se l'Amor è vero	Canzonetta	Bonelli 1.0
43	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		118	Se l'Amor è vero	D ^o	D ^o 1.0
44	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		119	Se l'Amor è vero	Canzonetta	D ^o 1.0
45	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		120	Se l'Amor è vero	Canzonetta	D ^o 1.0
46	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		121	Se l'Amor è vero	Duetto	D ^o 1.6
47	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		122	Se l'Amor è vero	Duetto	D ^o 1.6
48	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		123	Se l'Amor è vero	Arietta	D ^o 2.0
49	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		124	Se l'Amor è vero	Arietta	D ^o 1.0
50	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		125	Se l'Amor è vero	Canzonetta	D ^o 1.6
51	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		126	Se l'Amor è vero	Canzonetta	D ^o 2.0
52	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		127	Se l'Amor è vero	Canzonetta	D ^o 1.6
53	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		128	Se l'Amor è vero	Canzonetta	D ^o 1.6
54	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		129	Se l'Amor è vero	Canzonetta	D ^o 1.6
55	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		130	Se l'Amor è vero	Canzonetta	D ^o 1.6
56	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		131	Se l'Amor è vero	Canzonetta	D ^o 1.6
57	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		132	Se l'Amor è vero	Canzonetta	D ^o 1.6
58	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		133	Se l'Amor è vero	Canzonetta	D ^o 1.6
59	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		134	Se l'Amor è vero	Canzonetta	D ^o 1.6
60	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		135	Se l'Amor è vero	Canzonetta	D ^o 1.6
61	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		136	Se l'Amor è vero	Canzonetta	D ^o 1.6
62	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		137	Se l'Amor è vero	Canzonetta	D ^o 1.6
63	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		138	Se l'Amor è vero	Canzonetta	D ^o 1.6
64	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		139	Se l'Amor è vero	Canzonetta	D ^o 1.6
65	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		140	Se l'Amor è vero	Canzonetta	D ^o 1.6
66	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		141	Se l'Amor è vero	Canzonetta	D ^o 1.6
67	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		142	Se l'Amor è vero	Canzonetta	D ^o 1.6
68	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		143	Se l'Amor è vero	Canzonetta	D ^o 1.6
69	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		144	Se l'Amor è vero	Canzonetta	D ^o 1.6
70	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		145	Se l'Amor è vero	Canzonetta	D ^o 1.6
71	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		146	Se l'Amor è vero	Canzonetta	D ^o 1.6
72	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		147	Se l'Amor è vero	Canzonetta	D ^o 1.6
73	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		148	Se l'Amor è vero	Canzonetta	D ^o 1.6
74	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		149	Se l'Amor è vero	Canzonetta	D ^o 1.6
75	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		150	Se l'Amor è vero	Canzonetta	D ^o 1.6
76	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		151	Se l'Amor è vero	Canzonetta	D ^o 1.6
77	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		152	Se l'Amor è vero	Canzonetta	D ^o 1.6
78	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		153	Se l'Amor è vero	Canzonetta	D ^o 1.6
79	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		154	Se l'Amor è vero	Canzonetta	D ^o 1.6
80	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		155	Se l'Amor è vero	Canzonetta	D ^o 1.6
81	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		156	Se l'Amor è vero	Canzonetta	D ^o 1.6
82	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		157	Se l'Amor è vero	Canzonetta	D ^o 1.6
83	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		158	Se l'Amor è vero	Canzonetta	D ^o 1.6
84	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		159	Se l'Amor è vero	Canzonetta	D ^o 1.6
85	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		160	Se l'Amor è vero	Canzonetta	D ^o 1.6
86	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		161	Se l'Amor è vero	Canzonetta	D ^o 1.6
87	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		162	Se l'Amor è vero	Canzonetta	D ^o 1.6
88	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		163	Se l'Amor è vero	Canzonetta	D ^o 1.6
89	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		164	Se l'Amor è vero	Canzonetta	D ^o 1.6
90	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		165	Se l'Amor è vero	Canzonetta	D ^o 1.6
91	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		166	Se l'Amor è vero	Canzonetta	D ^o 1.6
92	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		167	Se l'Amor è vero	Canzonetta	D ^o 1.6
93	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		168	Se l'Amor è vero	Canzonetta	D ^o 1.6
94	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		169	Se l'Amor è vero	Canzonetta	D ^o 1.6
95	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		170	Se l'Amor è vero	Canzonetta	D ^o 1.6
96	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		171	Se l'Amor è vero	Canzonetta	D ^o 1.6
97	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		172	Se l'Amor è vero	Canzonetta	D ^o 1.6
98	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		173	Se l'Amor è vero	Canzonetta	D ^o 1.6
99	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		174	Se l'Amor è vero	Canzonetta	D ^o 1.6
100	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		175	Se l'Amor è vero	Canzonetta	D ^o 1.6
101	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		176	Se l'Amor è vero	Canzonetta	D ^o 1.6
102	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		177	Se l'Amor è vero	Canzonetta	D ^o 1.6
103	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		178	Se l'Amor è vero	Canzonetta	D ^o 1.6
104	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		179	Se l'Amor è vero	Canzonetta	D ^o 1.6
105	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		180	Se l'Amor è vero	Canzonetta	D ^o 1.6
106	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		181	Se l'Amor è vero	Canzonetta	D ^o 1.6
107	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		182	Se l'Amor è vero	Canzonetta	D ^o 1.6
108	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		183	Se l'Amor è vero	Canzonetta	D ^o 1.6
109	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		184	Se l'Amor è vero	Canzonetta	D ^o 1.6
110	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		185	Se l'Amor è vero	Canzonetta	D ^o 1.6
111	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		186	Se l'Amor è vero	Canzonetta	D ^o 1.6
112	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		187	Se l'Amor è vero	Canzonetta	D ^o 1.6
113	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		188	Se l'Amor è vero	Canzonetta	D ^o 1.6
114	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		189	Se l'Amor è vero	Canzonetta	D ^o 1.6
115	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		190	Se l'Amor è vero	Canzonetta	D ^o 1.6
116	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		191	Se l'Amor è vero	Canzonetta	D ^o 1.6
117	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		192	Se l'Amor è vero	Canzonetta	D ^o 1.6
118	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		193	Se l'Amor è vero	Canzonetta	D ^o 1.6
119	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		194	Se l'Amor è vero	Canzonetta	D ^o 1.6
120	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		195	Se l'Amor è vero	Canzonetta	D ^o 1.6
121	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		196	Se l'Amor è vero	Canzonetta	D ^o 1.6
122	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		197	Se l'Amor è vero	Canzonetta	D ^o 1.6
123	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		198	Se l'Amor è vero	Canzonetta	D ^o 1.6
124	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		199	Se l'Amor è vero	Canzonetta	D ^o 1.6
125	Amor Amabile e Caro	Canzonetta from the Opera. L. Bonelli 1.6		200	Se l'Amor è vero	Canzonetta	D ^o 1.6

Monzani's Periodical Italian Songs, Nos. 1 to 114 are marked in red.

The universality of newspapers limited their effectiveness in directed advertising. Obviously, not all newspaper readers were music publishers' potential customers. The effectiveness of newspaper advertisements of new music publications was further reduced by the layout and format in which they normally appeared – usually on the front page within a 'classified ad,' section which dealt with a wide variety of advertisements of various trades. Publication announcements were the companions of advertisements for proprietary medicine, fashion goods, household goods or properties. In appearance, advertisements of whatever items showed little variation in font or style. Text-based, they were remarkably uniform. (See Example 2.) In such a layout, announcements of music items could easily be overlooked without close inspection of several columns – a further limitation on the effectiveness of newspaper advertising. Readers interested only in the leading articles and the latest news and foreign affairs (invariably on the inside pages) may have skipped the advertisement section altogether.

I. EFFECTIVENESS OF ADVERTISING – II) MUSIC CATALOGUES

In terms of the layout and coverage, catalogues of music could offer substantial advantages. This alone goes far in explaining why most music publishers used catalogues as their main advertising tool. Even Playford's catalogue of 1653, which is considered the earliest extant example of a 'functionally distinctive' sale catalogue, illustrates this particular strength of the catalogue. Within a single folio sheet, he managed to list most of his major publications, at the same time providing users with an 'overview of music characterising an entire era [the first half of the seventeenth century].'²⁴

Typical publishers' catalogues differed significantly in terms of the visual organisation of text from the publication announcements commonly found in the newspapers, even though the information provided was essentially the same, comprising titles of works, names of composers and prices of each item. In catalogues publications were arranged in a way which allowed users to gain an overall picture of the range of music available at a glance, as contents were usually organised by medium or genre using category and sub-category headings. (See Catalogue Plate 1-2.) Single-medium catalogues could effectively publicise the various works which were available for a particular instrument. Publishers could approach a specific market with specialised catalogues which reflected the interest of that market.²⁵

²⁴ Kidson, "John Playford, and 17th-Century Music Publishing," 636.

²⁵ See Chapter 5 for a discussion of the layout of catalogues and the rise of the single-medium, single-genre and single-composer catalogues.

Advertisement by
S. Chappell

Catalogues also had an advantage in that they allowed progressive and cumulative advertising. As most catalogues were engraved, publishers could introduce new works over time, utilising spaces deliberately left blank in the initial stage of setting out the contents of a catalogue.²⁶ In addition, publishers often inserted information regarding other subsidiary lines of business including instrument manufacturing, the delivery, tuning, selling, and letting-out of instruments, and music circulating libraries. Business relationships with other music dealers, too, could be advertised in the catalogues. Unlike newspaper advertisements, some engraved catalogues were skilfully done with decorative elements, which enhanced the visual appeal of the production.

While the dissemination of information through newspaper advertisements was largely in the hands of newspaper proprietors and their distribution systems, dissemination of information through catalogues and all aspects of their distribution lay entirely with the music publishers themselves. Catalogues could be distributed in various ways; some were more effective than others in achieving a wide coverage of potential customers and a wide geographical spread. Most commonly, catalogues were disseminated as part and parcel of a printed music item. Pages otherwise blank were given over to catalogues of publishers' stocks. Naturally, the effectiveness of catalogues printed within music as an advertising medium depended upon the sales of publications in which they were contained. Printed within a music item, they were, in effect, offered *gratis*, and their position meant they could scarcely be avoided. We may also assume that at least for large publishing firms with extensive distribution networks, dissemination of their catalogues was not confined to England, as by the late eighteenth century, London music publishers had well-established business connections with music publishers on the Continent.²⁷

Likewise, stand-alone catalogues would have been widely disseminated to music dealers in the provinces²⁸ and to music publishers on the Continent. The extent of stand-alone catalogues varied significantly, from a few pages (folio or octavo) to nearly 200 pages. Large stand-alone catalogues were usually priced, and in many cases were a cumulative listing of all publications issued by a publisher from the commencement of the firm up to the date of issue.

²⁶ See Chapter. 2, pp. 33-39.

²⁷ Sarah Adams, "International Dissemination of Printed Music During the Second Half of the Eighteenth Century," in *The dissemination of music: studies in the history of music publishing*, ed. Hans Lenneberg (Lausanne: Gordon and Breach, 1994), 21, 23.

²⁸ George Walker added to his advertisement of 2 April 1811 in the *Morning Chronicle* "Also great variety of New Music, a catalogue of which may be had from G. Walker, 106, Great Portland-street; J. Ashton's, 32 Bishopgate-within; Campbell, Liverpool; Curson, Exeter; and Paine, Brighton."

Catalogue Plate. 1-2.

'A Catalogue of Vocal and Instrumental Music,' issued by John Bland. c. 1783. (BJI 1h)

[Contents are organised by medium and genre.]

A Catalogue of Vocal and Instrumental Music.		
Printed & Sold by J. BLAND, N ^o 45 Holborn, LONDON: and may be had in most Parts of EUROPE.		
CONCERT MUSIC.		
Boyce's 12 Overtures in 7, 9 & 11 Parts	1 0	
Le Duc and Gostick's 3 Symphonies	7 6	
Lachner's periodical Overt. 6 N ^{os} each	2 6	
Schmitt's D ^o N ^o 1 & 2	2 6	
Altollini's 3 Symphonies	6 0	
Kotzwar's periodical Overt. in 8 Pts. each	2 0	
Seamitt's grand Orchestra Syn. (La Chaffa)	3 0	
Schmitt's D ^o	3 0	
Rosetti's 3 D ^o (new)	8 0	
Vanhall's D ^o N ^o 7	2 6	
Carter's Harp ^d Concerto with Parts	2 6	
Just's D ^o N ^o 1 and 2	3 6	
Schobert's fav ^t Sint. for a full Orchestra	2 6	
Haydn's D ^o in F	3 0	
Schobert's 2 ^d 3 ^d Op. 9 full Orchestra	2 6	
Menger's Flute Concerto, N ^o 2, 3, 4. each	4 0	
Quintetts.		
Vanhall's 3 capital, for Viol ^o Tenor & Bass	5 0	
Schwindl's 6, for Flutes Viol ^o & figured Bass	10 6	
NB. The above Quint ^t may be played as Trios		
Quartetts.		
Vanhall's 2 capital, for Viol ^o Tenor & Bass	4 0	
Schmitt's 6, for a Flute Viol ^o Tenor & Bass	10 6	
Cambini's 6, for 2 Viol ^o Tenor and Bass	10 6	
Rosetti's, for 2 Viol ^o Tenor & Violon ^o Obl ^o	2 0	
Urban's 3 Harp ^d	4 0	
affili's 6, for 2 Viol ^o Tenor, and Violon ^o	7 6	
C. Monzas 6, for 2 Viol ^o Tenor and Bass	10 6	
Toeschi's Quadro Lucile, Fl. Viol ^o Tenor & Viol ^o	1 6	
Piorali's 6 for 2 Viol ^o Tenor & Bass Op. 4	10 6	
Haydn's Op. 18 new	6 0	
Becherlin's 6, for 2 Viol ^o Tenor & Viol ^o Op. 12	6 0	
Trios.		
Six Trios for 2 Flutes or Viol ^o & Violon ^o or		
Bacon's 4, for Fl. Viol ^o & Violon ^o	6 0	
Milford's 4, for Fl. Viol ^o & Violon ^o	6 0	
Vanhall's 2 capital, for Clar. Viol ^o & Violon ^o	2 0	
3, for Viol ^o Tenor and Bass	4 0	
Moller's Trio in 2 Parts, Viol ^o & Violon ^o	10 6	
Monza's 6 Concertante, 2 Viol ^o & Violon ^o Obl ^o	20 6	
Schwindl's, for 2 Viol ^o and Bass	10 6	
Schmitt's 6, 3 for 2 Viol ^o and Violon ^o Obl ^o	7 6	
and 3 for Viol ^o Tenor & Bass Op. 11	7 6	
Cambini, for Fl. Viol ^o and Violon ^o	7 6	
Just's, for Harp ^d with Flute, Viol ^o , Viola,		
and Violon ^o Obl ^o	Op. 13	
Pugnani's, for Harp ^d with Flute & Viol ^o	10 6	
Schmitt's 6, for Fl. Viol ^o & Violon ^o Op. 7	7 6	
Duets.		
Toeschi's 6 familiar, for Flute or Viol ^o	3 0	
Richner's 6, Violin and Tenor	Op. 10	
Nicola's 3, Violin & Violon ^o	Op. 1	
Kenniff's 6, Violins	Op. 12	
Davau's 6 familiar, for Violins	Op. 3	
Cambini's 6 favorite, for Flutes	Op. 6	
Pichl's 6, for Violins	6 0	
Seamitt's favorite, for Viol ^o & Bass	6 0	
Le Duc's 6, for Violins	Op. 9	
Wendling Flutes	Op. 7	
Cambini's 6 Flute and Violin	Op. 20	
Solos, &c.		
Jarnowick's 12 Airs with Variations, for Viol ^o	4 0	
Schmitt's D ^o for the Flute or Violin	Op. 6	
Vanhall's 6 Solos, for D ^o	Op. 10	
Chabrand's 2 D ^o for Violon ^o and Bass	3 0	
Bischoff's Solos for the Violoncello	7 6	
Nicola's Flute Solos	7 6	
Graff's Flute Concerto	3 0	
Twelve Scots Tunes for Fl. Viol ^o or Violon ^o	1 0	
Kotzwar's 3, Viola and Bass	3 0	
Agreeable Surprise, Ger. Flute.	1 6	
HARPSICHOORD MUSIC.		
Duncombe's progressive Lessons, 2 Bks each	6 0	
Smarts Preludes	2 6	
Philips's 6 capital Lessons	10 6	
D ^o on inferior Paper	7 6	
D ^o Greens 3 Sonatas	2 6	
Nauman's 3 Quartetts	6 0	
Scarlatti's 6 Lessons with Accom.	Op. 6	
Pugnani's 6 Sonatas with Accom.	each	
D ^o separate	1 6	
Sterkell's 12 Lessons	Op. 9	
Monges's 6 Sonatas with Accom.	Op. 3	
Ericks's 6 D ^o with D ^o	Op. 1	
Just's 6 Sonatas for Beginners	Op. 11	
Telling's 6 Sonatas with a Viol ^o Accom.	8 0	
Nauman's Sonatas with Accompaniment	10 6	
Schobert's Works for the Harp ^d complete	and elegantly bound	
Vanhall's 6 Sonatas with Accom ^t	12 6	
Twelve Scots Tunes	2 0	
Eighteen Minuets, &c. by an African	1 6	
Just's Trios for a Harp ^d Obl ^o with Acc ^t	10 6	
3 Divertimentos from Op. 1 with Acc ^t	2 0	
Cooke's 6 Lessons	7 6	
Schobert's Sonatas, Op. 9 and 10 each	5 0	
Schobert's, Op. 1, 2, 3, 5 & 8, with Acc ^t	3 0	
Op. 4, no Accom ^t	3 0	
Piorali, Op. 2, 3, 4, 5, with Acc ^t	each	
Rafetti's 3 Son.	Acce ^t	5 0
Single Lessons, &c. for the Harp^d		
Just's Concertos, N ^o 1, and 2 with Parts ca	3 6	
Carter's Con ^o & Air with Var. and Accom ^t	2 6	
D ^o without Parts	1 0	
Handel's 2 ^d Concerto	1 0	
4 th Concerto	1 0	
D ^o Green's Lessons, N ^o 1 and 3	each	
Billington's Lesson	N ^o 2	
Gladwin's D ^o	4 0	
A favorite D ^o	4 0	
Carter's D ^o	4 0	
Overture La belle Arsene	6 0	
Each's periodical Overture N ^o 1	6 0	
Vanhall's D ^o N ^o 4 & 5	each	
Just's Divertimento N ^o 1 Op. 1 with Acc ^t	1 0	
N ^o 2, D ^o	1 0	
N ^o 3, D ^o	1 0	
Eaton's Variations to Whenable Night	6 0	
to How oft Louise	6 0	
Handel's Overtures to Samson, Jud. Mac.		
Acis and Gal ^l Esther, Saul & 2, Ariadne,		
Jol. Caesar, Occasional, Atlante, Joseph,		
Alicia, Alex. Sev. Otho, Exploty, Rod ^o ca		
Handel's Overt ^o to Messiah & All ^o Feast, ca		
Schobert's Sonatas singly	each	
Concertos singly	each	
Pugnani's Sonatas, 6 N ^{os} with Accom ^t	each	
Mozz's Lesson	6 0	
Overture to Queen Mab	6 0	
Hannauer's 2 Sonatas with Viol ^o Acc.	each	
Piccini's Overture, La buona Figliola	6 0	
Handel's Coronation Anthem	6 0	
Felton's Gavot with Variations	6 0	
Purcell's D ^o	6 0	
Haydn's Minuets N ^o 1 and 2	each	
Minuet de la Reine	6 0	
Webb's Lesson	6 0	
VOCAL MUSIC.		
A Collection of English Ballads for 3 and		
4 Voices, taken from MS. about 300 years		
old, with Engravings, by Sherwin, of antique		
Musical Instruments: dedicated (by Per-		
mission) to his Majesty by J. S. Smith	1 0	
Langdon's 12 Glee's for 3 and 4 Voices	6 0	
Catches and Glee's 1 st Coll ^o for Gent.	1 0	
D ^o 2 ^d Coll ^o for Ladies	1 0	
D ^o 3 ^d and 4 th Coll ^o &c. each	6 0	
Webb's 5 th and 6 th Coll ^o of Catches &c. each	6 0	
Bondura with additional Songs by Purcell	4 0	
Election, by Gloriani, and Shield	1 6	
Divorce, by Shield, &c.	2 0	
Henry and Emma, by Shield	1 0	
Eighteen select French & Italian Ariets	2 0	
Single periodical Italian Songs, 12 Nos.		
Smart walking Jockey, by Shield	0 6	
Deh Signor Se vorche Peel Ital ^o N ^o 13	1 0	
Agreeable Surprise by D ^o Arnold	5 0	
Spanish Barber	5 0	
From glaring Shew	Webb	1 0
Divine Music.		
Langdon's Psalms in Score	6 0	
Anthems and Services	6 0	
26 double and single Chants	1 0	
Psalm Anthems and Ch ^o comp ^t	10 6	
NB. The above Anthems may be had singly		
Galliard's Hymn of Adam and Eve	3 0	
Purcell's Grand Te Deum in Score, also		
adapted for the Harp ^d by J. S. Smith	3 0	
Overture & Airs in the Messiah for the Harp ^d	4 6	
D ^o in Judas Maccabees	4 6	
D ^o in Samson	5 0	
D ^o in Acis and Gal ^l	5 0	
Eight grand Choruses in the Messiah for		
the Harpsichord with Words	2 6	
Eight D ^o in Judas Maccabees D ^o	2 6	
NB. These Choruses may be played as		
Voluntaries.		
A Gamut Card	0 6	
Voluntaries, &c.		
D ^o Green's 12 Voluntaries	6 0	
Beckwith's D ^o	5 0	
Thorley's 10 easy D ^o	3 0	
Boghm's capital Fugue	1 0	
Guitar Music.		
Bland's 1 st Collection of 24 Airs, Marches,		
Minuets, &c. for 1 and 2 Guitars, or a		
Guitar and Violin	2 0	

As above, may be likewise had, all Mr Handel's favorite Songs, with the greatest variety of others, and every new Publication, &c. &c.
Organs, Harpsichords, Piano-Portes, &c. tuned by the Time Month or Year. Instruments let out to hire; repaired, &c.

Small pamphlet-type stand-alone catalogues (usually octavo) or flyer-type advertising aids were more ephemeral than the catalogues printed within music publications or large stand-alone catalogues. The Hirsch Collection (Hirsch IV. 1110.) at the British Library and the John Johnson Collection of Ephemera at the Bodleian Library (Oxford University) hold unique examples of pamphlets issued by T. Boosey & Co., Clementi & Co., Corri & Co., Longman & Broderip, Preston and Goulding & Co. They are most commonly in small octavo of two to four pages, printed on thin rice-paper, although one issued by Longman & Broderip (LB 6) runs to 16 pages, and Thomas Boosey's (BoT 3) and another by Longman & Broderip (LB 4) to eight pages. Because of their highly ephemeral nature, we have little knowledge of the size of print-runs, the quantity or frequency of issues, and the manner of distribution of these pamphlets. Some pamphlets in the Johnson Collection are printed with the month and year of issue (BoT 3, CM 7, 8, 10, 11 and 13) which may indicate that they were brought out monthly. Others examples from the Johnson and the Hirsch Collections only have the year of issue, and some are not dated. (See Table 1). Such pamphlets may have been handed out to the customers who came into music shops, or distributed on the streets. However, their ephemeral nature hints that their purpose was to draw attention to works of 'immediate appeal.'

Table 1. Pamphlet-type Catalogues (P. C.) and Promotional Aids (P. P. A.)

Catalogue	Collation	Date	Collection	Type
BoT 3	8pp 8vo	October 1824	Johnson d. 1704 (22)	P. C.
CM 5	2pp 8vo	Not dated (c. 1823)	Johnson d. 1704 (8)	P. C.
CM 6	2pp 8vo	Not dated (c. 1823)	Johnson d. 1704 (10)	P. P. A.
CM 7	4pp 8vo	January 1823	Johnson d. 1704 (5)	P. C.
CM 8	4pp 8vo	February 1823	Johnson d. 1704 (6)	P. C.
CM 10	2pp 8vo	November 1823	Johnson d. 1704 (7)	P. C.
CM 11	2pp 8vo	January 1824	Johnson d. 1704 (4)	P. P. A.
CM 13	4pp 8vo	January 1825	Johnson d. 1704 (8)	P. C.
CD 4	2pp 8vo	Not dated (c. 1807)	Johnson d. 1704 (12)	P. P. A.
LB 1	4pp 8vo	1779	Johnson d. 1704 (1)	P. C.
LB 4	8pp 8vo	Not dated (c. 1780)	Johnson d. 1704 (2)	P. C.
LB 6	16pp 8vo	1781	Hirsch IV. 1110. (1.)	P. C.
LB 7	4pp 8vo	1781	Hirsch IV. 1110. (2.)	P. C.
LB 14	4pp 8vo	August 1786	Hirsch IV. 1110. (3.)	P. C.
LB 15	4pp 8vo	1789	Johnson d. 1704 (3)	P. C.
LB 16	4pp 8vo	1792	Hirsch IV. 1110. (4.)	P. C.
PrJ 12	2pp 8vo	Not dated (c. 1809)	Johnson d. 1704 (19)	P. P. A.
PrJ 15	2pp 8vo	Not dated (c. 1816)	Johnson d. 1704 (18)	P. P. A.
PrJ 16	4pp 8vo	Not dated (c. 1817)	Hirsch IV. 1110. (5.)	P. C.
PrJ 18	4pp 8vo	1818	Johnson d. 1704 (17)	P. P. A.
PrJ 19	2pp 8vo	1819	Johnson d. 1704 (16)	P. P. A.
PrJ 20	2pp 8vo	December 1820	Johnson d. 1704 (14)	P. P. A.

Pamphlet-type promotional aids are unique in that they contain only a handful of publications accompanied by highly favourable reviews. With publishers in total control of the contents of these pamphlets, this type of advertising allowed them to set out in detail the merits of the works they were

promoting. In this sense, such advertising seems closer to the nature and spirit of the advertising with which we are familiar today. Music publishers could actively promote their publications in a market which was becoming increasingly competitive.

The publishing firms of Clementi and of Preston deserve a special mention in terms of their across-the-board use of non-newspaper advertising tools. As shown in Table 2, the majority of publishers concerned in this study printed catalogues within music publications. Only a small number of publishing firms issued catalogues as stand-alone productions, and only those of substantial size brought out large, cumulative stand-alone catalogues. Pamphlet-type promotional aids were even more infrequently issued. For instance, Goulding (later as D'Almaine & Co.) issued none of the pamphlet type varieties, and only three stand-alone catalogues, yet 43 catalogues produced by the firm have been found within music publications. Chappell issued 19 catalogues, and all were single folio sheet catalogues printed within music items. Clementi, on the other hand, issued 11 catalogues printed within music, one cumulative stand-alone catalogue, five pamphlet-type catalogues, and two pamphlet-type promotional aids. Likewise, we have examples of all four types issued by the firm of Preston.

Catalogue Plate 1-3. CM 6. Bodleian Johnson d. 1704 (10).

Pamphlet-type promotional aid issued by Clementi and Co. This example is not dated. Its contents and publication reviews suggest that it was issued c. late 1822 or early 1823.

**NICHOLSON'S
IMPROVED FLUTES.**

CLEMENTI & Co. 25, CHEAPSIDE, LONDON,

It gives much pleasure to inform the Amateurs of this fashionable and admired Instrument, that they are now making Flutes of Ebony & Cocca, with their newly-invented ELASTIC PLEGS and DOUBLE KEYS to the KEYS, after the plan of Mr NICHOLSON, under whose immediate inspection these Flutes are finished. Mr Nicholson's favorite old Flute is too well known in all the Public Concert Rooms in London, and most other parts of the Kingdom, to require description; and, as they have had this Instrument as a model (an exclusive advantage which no other Manufacturer has ever before possessed), they have been enabled to apply such Improvements in regard to the Bore, &c. as have given to their Flutes a character of such decided Superiority as to render them worthy of the warmest Professional recommendation.

Flutes of Cocca or Ebony (Nicholson's Plan) with a Silver Key, L. 10 10 0	
Flutes of Cocca or Ebony (Nicholson's Plan) with a Silver Key, L. 10 10 0	
Flutes of Cocca or Ebony (Nicholson's Plan) with a Silver Key, L. 10 10 0	
Flutes of Cocca or Ebony (Nicholson's Plan) with a Silver Key, L. 10 10 0	

CLEMENTI & Co.
LONDON.
NICHOLSON'S
IMPROVED.

To prevent imposition, observe that every Flute is Stamped,

New Flute Music.

NICHOLSON'S much-admired POT POURRI, arranged as a Flute Solo, in Accompaniment to the Piano-Forte, &c. as performed by the Author, the most enthusiastic applause, at the London, Bristol, and Reading Concerts. Price 5s.

... which is one of the author's happiest efforts, introduces the well-known "Lift up thy voice, O Jerusalem," and the favorite Quaker Song.

THE FAVORITE AIRS arranged with Variations, as before for the Flute, in an old Flute Accompaniment for the Piano-Forte or Harp, by C. N. W. Price 5s. each.

To make against that powerful objection so strongly urged by most Amateurs, — the difficulty which characterizes so many of the Flute Compositions of the day, the publication of these Airs has been undertaken. The following are the subjects, a series of which have been played in Public by the Author with the most unqualified Approbation: No. 1. "The Blue Bird of Scotland;" No. 2. The celebrated Hungarian Waltz; No. 3. Favorite Sicilian Air; No. 4. Favorite Portuguese Air; No. 5. Mozart's admired Air, "The Merry Heart;" No. 6. "Cocca," a favorite Irish Air; No. 7. French Air, "L'air de la danse;" No. 8. Irish Air, "King of the Castle;" No. 9. "Oh! Nanny, with thee going to the fair;" No. 10. Favorite French Air, "L'air de la danse;" No. 11. "God save the King," with new Variations.

2

"CATALANIANA," consisting of a Fantasia on several of the most favorite Airs of Madame Catalani, and introducing "Dalla Turcha, il mio Sonetto," — "Not cor più van mi sento," — "Partasi, partasi la Sirena," &c. &c. &c. in the Flute, and Piano-Forte, by C. N. W. Price 5s.

SIX VARIATIONS on the favorite Air "Je suis L'air de la Flute," arranged for the Flute, and Piano-Forte, by G. HANCAUVE. Price 5s.

The favorite Air of "Rothemann's Dream," arranged with Variations for the Flute, and Piano-Forte, by C. N. W. Price 5s.

SELECT AIRS from MOZART'S OPERAS, newly arranged for the Piano-Forte and Flute, by J. F. BOWEN. In Numbers, price 5s. each.

This Work is in course of Publication, and is intended to contain the most favorite Airs from the celebrated Operas of *Il Don Giovanni* — *Le Nozze di Figaro* — *Don Juan* — *Il Flauto Magico* — *Il Serraglio* — *Idomeneo* — *Il Dissipato* — *Don Juan* — and *Le Cenerente di Tito*.

The subjects are carefully arranged from the Original Sources, and the character of each piece is faithfully preserved.

* * * The whole of the above have a separate Flute Part, but, for the convenience of those who may prefer it, they are also printed in *Quarto*, the Flute Part being added in a smaller note for the better government of the party who plays the Accompaniment.

TWO HUNDRED STUDIES for the Flute, by C. N. W. Price 5s. each.

These Studies are written in a new and elegant style, containing perhaps the greatest variety of Passages and Modulations to be met with in any work of the description. The first five Books are written exclusively in *Scotch*; but the sixth Book (which, on account of its size, has necessarily been divided into two parts), is arranged for Two Flutes, Concertante. This original work may be said to constitute a series of Finishing School for the Flute, and it is strongly recommended to every pupil as an excellent *Source* for *Index* and other *Pieces*.

"LE BOUQUET," or "THE FLOWERS OF SCOTLAND," being a selection of favorite Airs, arranged by C. N. W. with Variations and Etchell's notes, as before or Duets, for one or two Flutes. In *Quarto* Numbers, Price 5s. each.

The taste which Mr Nicholson has already deservedly acquired in the taste, arrangement of Flute Melodies, is now so universally known and acknowledged by all lovers of the Instrument, that any encomium on the present undertaking is deemed unnecessary. The addition of an *ad libitum* Accompaniment for a *Second Flute*, immediately opposite the Solo Part, is intended, with the thought as improvement on some of the Selections which have already appeared by the same Author. Every attention will be bestowed on the selection of the subjects, it will extend, at least, to 12 numbers.

A Collection of FIFTEEN of the most popular SCOTCH and IRISH AIRS, selected and harmonized for Three Flutes, by J. W. Price 5s.

A Grand POT POURRI for Three Flutes, Concertante, introducing several of the favorite Airs of Mozart, Haydn, and Paisi, by C. N. W. Price 5s.

VAUDANO's admired Variations on "Bel Mogen d'un Roi," and a Favorite Theme, for Two Flutes. Price 5s. each.

The favorite Pieces in Mozart's celebrated Opera ZAUBERFLÖTE, or IL FLAUTO MAGICO, arranged in Duets for Two Flutes, by ROSSINI.

In addition to the above LIST of NEW MUSIC, just published by CLEMENTI & Co. several sets of the favorite FLUTE DUETS of BACH, HANDEL, GABRIELI, and other eminent composers, will shortly be produced.

Table 2. Summary of Catalogue Production (S. C. = Stand-alone Catalogues)

Publishers	Catalogues within music items	Total	S.C.	P.C.	P.P.A.
W. Aldridge	AW 1	1			
George Astor			AS 1		
Samuel Babb	BS 1	1			
J. Balls	BJ 1, 2, 3	3			
H. J. Bannister	BH 1	1			
J. Barnett & Co.	BaJ 1	1			
Bedford Music Repository	BM 1	1			
Auguste Bertini	BA 1	1			
Thomas Billington	BT 1	1			
Betts (Arthur) the Elder	BeA 1	1			
Birchall & Andrews	BiA 1	1			
R. Birchall	BR 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16	16			
Birchall, Lonsdale & Mills	BLM 1, 2, 3	3			
J. Bland	BIJ 1, 2, 3, 9, 10, 11, 13, 14, 15, 16, 17	11	BIJ 4, 5, 6, 7, 8, 12		
Bland & Weller	BW 1, 2, 3, 4, 5, 7, 8	7	BW 6		
			BluJ 1		
T. Boosey & Co.	BoT 4, 5, 6, 7, 8, 9	6	BoT 1, 2	1	
R. Bremner	BrR 2	1	BrR 1, 3		
Broderip & Wilkinson	BrW 1, 2, 3, 4, 5, 6, 7, 8	8			
I. W. Calcott	CI 1	1			
James Carpenter	CJ 1	1			
Chappell	CS 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19	19			
Clementi	CM 1, 2, 3, 4, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22	14	CM 9	5	2
Cobb & Watlen	CW 1, 2, 3	3			
Cocks and Co.	CR 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33	33	CR 34		
James Cooper	CoJ 1	1			
W. P. R. Cope	CoW 1	1			
Corri, Dussek & Co.	CD 1, 2, 3	3			1
Coventry & Hollier	CoH 1	1			
Cramer, Addison & Beale	CAB 1, 2, 3, 4, 5	5			
William Crotch	CrW 1	1			
Elsbeth Dale	DE 1	1			
J. Dale	DJ 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17	17			
Joseph de Pinna	DeJ 1	1			
J. Dean	DeaJ 1	1			
Duff & Co.	DuJ 1	1			
William Eavestaff	EW 1	1			
Evans & Lucas	EL 1	1			
H. Falkner	FH 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21	21			
Falkner & Christmas	FC 1	1			
C. J. Farn	FaC 1	1			

J. Fentum	FJ 1, 3, 4, 5, 6, 7	6	FJ 2		
Fitzpatrick & Coles	FiC 1	1			
W. Forster	FW 1, 2	2			
William Galloway	GW 1	1			
George & Manby	GM 1, 2, 3, 4, 5	5			
G. Goulding; Goulding & Co., D'Almaine & Co.	GG 1, 2, 3, 4, 5, 6, 8, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47	44	GG 7, 11, 24		
J. Green	GJ 1, 2	2			
Gow & Son	GoS 1	1			
G. E. Griffin	GrG 1, 2	2			
William Grossé	GrW 1	1			
A. Hamilton	HA 1	1	HA 2		
William Hawes	HW 1, 2, 3, 4	4			
William Hodson	HoW 1, 2, 3, 4, 5, 6, 7	7			
G. A. Hodson	HG 1	1			
Thomas Holloway	HT 1	1			
Hills & Co.	HC 1	1			
Hime & Son	HS 1	1			
Johanning & Whatmore	JW 1	1			
Keith, Prowse & Co.	KP 1, 2	2			
Michael Kelly	KM 1, 2, 3	3			
F. J. Klose	KF 1	1			
R. W. Keith	KR 1	1			
F. T. Latour	LF 1, 2, 3, 4	4			
E. Lavenu	LE 1, 2	2			
L. Lavenu; Lavenu & Mitchell	LL 1, 2, 3, 5, 6	5	LL 4		
Lewis, Houston & Hyde	LHH 1, 2, 3	3			
F. Linley	LiF 1, 2, 3	3			
Thomas Lindsay	LT 1, 2	2			
W. Ling	LW 1	1			
Longman & Broderip; Longman & Co.	LB 2, 3, 8, 9, 10, 11, 12, 17, 18	9	LB 5, 7, 13, 19	7	
Longman, Clementi, & Co.	LC 1, 2, 3	3			
G. Luff	LG 1	1			
J. Marsh	MJ 1	1			
C. Martin	MC 1	1			
R. Mills	MR 1, 2	2			
C. Mitchell	MiC 1, 2, 3, 4	4			
W. Mitchell	MW 1, 2, 3	3			
J. Monro	MoJ 1	1			
T. Monzani; Monzani & Cimador; Monzani & Hill	MT 1, 2, 3, 4, 6, 8, 9, 10, 11, 12, 13, 14, 15	13	MT 5, 7		
Mori & Lavenu	ML 1, 2, 3, 4, 5, 6, 7	7			
I. Mott	MI 1	1			
W. Napier	NW 1	1			
Paine & Hopkinson	PH 1	1			
Pearce & Co.	PE 1	1			
J. Peck	PJ 1, 2	2			
Percy (John) & Stevens (Richard John Samuel)	PS 1	1			
A. Pettet	PA 1, 2	2			
William Phillips	PW 1	1			

Phillips & Co.	Phi 1	1			
Phipps & Co.	PhC 1	1			
Phillips, Mayhew & Co.	PM 1, 2	2			
H. Piercy	PiH 1	1			
W. Pinnock	PiW 1	1			
J. Platts	PIJ 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11	11			
J. Power	PoJ 1, 2, 3, 4, 5, 6, 7, 8, 9, 11c, 12	11	PoJ 2 (e and d), PoJ 10, 11 (a, and b)		
J. Preston; Preston & Son; [Thomas] Preston	PrJ 1, 2, 5, 6, 9, 11, 14, 17, 21, 23, 24, 25	12	PrJ 3, 4, 7, 8, 10, 13, 22	1	5
Purday & Button	PB 1, 2, 3, 4	4			
Z. T. Purday	PZ 1, 2, 3, 4, 5, 6, 7, 8	8			
Elizabeth Randall			RE 1		
Regent (& Royal) Harmonic Institution	RH 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15	15			
Rutter & McCarthy	RM 1	1			
G. Shade	SG 1	1			
T. Skillern	SK 1, 2, 3, 4, 5, 6	6			
G. Smart	SmG 1	1			
Samuel, Ann, and Peter Thompson	TS 4, 7, 8	3	TS 1, 2, 3, 6		
W. Turnbull	TW 1	1			
G. Walker	WG 1, 2, 3, 4, 5, 6, 7	7	WG 8		
	WT 1	1			
	WA 1	1			
	WeJ 1, 2	2			
Wessel & co.	WR 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11	11			
Wheatstone	WC 1, 4, 5, 6, 7	5	WC 2, 3		
I. Willis & Co.	WI 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17	17			
R. Wornum			WoR 1		
W. Wybrow	WW 1, 2, 3, 4, 5, 6, 7	7			
	Total	488	46	14	8

I EFFECTIVENESS OF ADVERTISING – III) OTHER MEDIA

The arrival of music journals opened up a new medium for advertising. Among the music journals of the early nineteenth century, The *Harmonicon* (1823-33) and the *Quarterly Musical Magazine and Review* (*QMMR*, 1818-30) were relatively long-lived. Naturally their readership consisted chiefly of those with a particular interest in the subject and therefore they would have provided music publishers with opportunities for more focused advertising in the form of announcements and reviews of publications. Music publications were advertised in general periodicals too. The *Monthly Magazine* (1796-1843) devoted a small portion of almost every issue to musical matters. The *Gentleman's Magazine* (or the *Monthly Intelligencer*, 1731-1868) featured reviews of music publications from 1813 to 1816.

The readership of periodicals was considerably less than that of newspapers. A detailed account of the print-run of the *Harmonicon* is available for at least a limited period of its existence. From January to June 1828, 2000 copies were printed each month; from July to December of that year the print-run was reduced by 500 copies.²⁹ The actual sales were considerably lower than the print-runs, only an average of 1598 copies monthly were sold in the first half of the year; in the second half the sales dropped to an average of 1128 copies. In the following year, the average sales declined further to 712 copies a month and 1833, the year leading to the magazine's demise, saw a further reduction in the readership, with monthly sales reaching only 455 in the first half, and 425 in the second half of that year.³⁰ General periodicals like the *Monthly Magazine* (1796-1843) would have had a larger number of subscribers and readers than music periodicals, but as with advertising in newspapers, not all the readers would have been interested in their musical contents.

In her analysis of the *Harmonicon*, Leanne Langley has suggested that the "attractiveness of the *Harmonicon* as an advertising medium was seasonal." Its attraction fluctuated in keeping with the London concert season with the number of advertisements in January being five times higher than in the August or September issue.³¹ This implies that advertisers sensed the fluctuation, which in turn suggests the periodical's readership also peaked soon after the beginning of the London concert season, and dropped towards its end. Although the number of music publications reviewed in each issue did not fluctuate as such,³² with the decreased number of readers, the effectiveness of publication reviews as an advertising tool would also have been significantly reduced. Furthermore, this medium scarcely provided music publishers with the same degree of immediacy offered by exposure in daily or weekly newspapers. The *Harmonicon* was a monthly magazine, and the *Quarterly Musical Magazine and Review* was issued quarterly. This infrequency of issue would have been a limiting factor further reducing the effectiveness of advertising, especially for publications which required immediate media exposure.

In addition, music publishers had no control over the reviews themselves. Many were favourable, which certainly would have enhanced both the saleability and awareness of the reviewed publications in the market. However, not all reviews were constructive; at times they appear detrimental to sales. Yet even condemnatory reviews gave publicity and may have stimulated a curious interest resulting in increased sales.

²⁹ Leanne Langley, "The Life and Death of *The Harmonicon*: an Analysis," *Royal Musical Association Research Chronicle* 22 (1989): 143.

³⁰ Langley, "The Life and Death of *The Harmonicon*," 149.

³¹ Langley, "The Life and Death of *The Harmonicon*," 146.

³² The January 1830 issue of *The Harmonicon* featured reviews of 44 items; 32 in February; 52 in March; 45 in April; 48 in May; 45 in June; 53 in July; 36 in August; 30 in September; 31 in October; 38 in November; and 27 in the December issue.

The distribution of music and non-music journals which had publication announcements and reviews as one of their permanent features was likely to have been at the national level. In this sense, journals were a valuable avenue for publishers, especially for the items which did not require “immediacy” of purchase.

Advertisements for music publications also seem to have appeared on music publishers’ shop-windows. Publishers may well have used music title pages as broadsheets or posters. Likewise, the folio-sized catalogues placed within music items, printed independently, could have appeared on shop windows. Stand-alone single folios might readily have been so displayed. Such practices seem borne out by the pictorial title page of a music publication issued by Mayhew and Co. (See Illustration 1.) Here, the business premises of the publishers (evident from the shop signboards) are the backdrop; on the shop windows are what appear to be broadsheets which advertise a variety of music published by the firm. This type of advertising would have had a stronger visual impact than any other advertising media considered here. It was the most uncomplicated, unsophisticated type of advertising available, and publishers did not have to pay for it. At the same time, it allowed publishers to appeal directly to customers by offering information at the point of purchase.

Illustration 1. Music title page featuring advertisements of then recent publications in the shop window of Mayhew & Co. (c. 1824)³³

Titles of items on the posters in the window in Illustration 1.

- (1) Love’s Labour / [sung by] Mad[am]^e Vestris / [Composed] by A. Lee
- (2) Hart’s / Tenth set [of Quadrilles, selected] / from / [Weber’s Popular Opera of] *Der Freischütz*
- (3) Yes, I’ll quit / the festive scene / [in] answer to / [The Light] Guitar / [sung by] Miss Paton / [composed by J.] Barnett
- (4) Hart’s / Seventh set [of Quadrilles, selected] / from / [Rossini’s favourite Opera,] *Pietro l’Erimita* [composed and arranged for the Piano Forte or Harp, by Joseph Binns Hart]
- (5) [The] Light Guitar / [a serenade, sung by] Mad[am]^e Vestris / [composed] by [John] Barnett
- (6) Not a Drum [was heard!] / Ode [sung by] / M^r. Sapio [composed by John] / Barnett
- (7) Cease y^e funning / Air Varié [for the piano forte, with an accompaniment for the flute] / [Composed by] Kiallmark
- (8) [The] Bavarian / Girl’s Song / Buy a Broom / [sung by Madame] Vestris / [arranged for her by] A. Lee
- (9) [The] Corsair’s Even[in]^g / Song / by / [J. A.] Wade
- (10) Oh say not [woman’s heart is bought] / by / [J.] Whitaker
- (11) Just dropp’d / in [to make a call] / [The Adventures of] Paul Pry
- (12) Maltese Boat / Song / by / Deveriaux.

³³ Mayhew & Co. succeeded Philips & Co. Any catalogue that may have been issued by the firm has not been located, thus not included in the Bibliography of Music Publishers Catalogues of Music for Sale.

Old Bond Street

MAYHEW & CO

(1)	(2)	(3)
(4)	(5)	(6)
(7)	(8)	(9)
(10)	(11)	(12)

THE BAVARIAN GIRL'S SONG

The Words by *Buy a Broom!* D.A.O'Meara.

Sung (IN CHARACTER) by

MADAME VESTRIS,

With the most enthusiastic Applause.

Arranged expressly for her by

Alexander Lee.

LONDON.

Mayhew & Co Music Sellers to the Royal Family, N.º 17, Old Bond Street.

Table 3. Summary of the use / availability of various Advertising Media

[illegible]

II. COST OF ADVERTISING

The conditions which determined the cost of advertising in newspapers would have been similar to the present day. Advertisers were charged by column space. Not surprisingly, newspapers with a larger circulation were more costly for advertisers. In 1815 the *Morning Chronicle*'s minimum charge was 7s. for an advertisement of up to 10 lines in a single column on the front page, with additional lines charged at around 6d. per line.³⁴ A slightly cheaper rate was charged by provincial newspapers such as the *Windsor and Eton Express*. In 1821, its minimum charge was around 3s.6d.³⁵ While advertisements in newspapers appear to have been exorbitantly expensive, the charges obviously were calculated to cover all the production costs, the printing and paper, as well as the cost of distribution.

Because of the ephemeral nature of newspapers, music publishers frequently re-inserted the same advertisements several times within a short space of time or, in some cases, months apart. It is highly likely that such a practice recognised a need for the cumulative effect of repetitive advertising for this medium. Music publishers may have received concessions from newspaper proprietors, for purchasing a certain amount of advertising space for a given period of time; in such cases, we may assume that subsequent appearances of the same advertisement cost less than the first appearance.

³⁴ Asquith, "Advertising and the Press," 705, 714.

³⁵ Bennett, "Victorian Newspapers Advertising," 13.

The cost of having publications reviewed in music and non-music journals is difficult to assess. While publishers may not have paid for this, they were presumably required to send complimentary copies to the publishers of the periodicals. Reviews of a selection of items subsequently appeared in a journal's "publication reviews" section. However, the supply of free copies did not guarantee that reviews would follow. In all, this means of advertising may well be regarded the most uncertain medium, and the cost of advertising would have varied more than that of other media.

Turning to advertising through catalogues of music and promotional pamphlets we encounter a more precise picture of costs. Expenses for origination, printing, paper and distribution, subsumed in the single cost of space in newspaper advertising, now become specifics. Advertising through catalogues and pamphlets puts the publisher in control of all costs. Catalogues are the outreach arm of a publisher's own business.

A large number of the catalogues concerned in this study originated as engraved plates. It is possible that this work was delegated to engravers of music title pages³⁶ or more probably to general jobbing engravers. As catalogues are mostly text and number based, they did not really require the expertise of music engravers.³⁷ If music engravers were involved, we cannot be certain that they were paid at the same rate for engraving catalogues as for music. Certainly the time taken, and thus the cost of engraving would have differed from catalogue to catalogue as the number of entries in each varied significantly. Some catalogues were engraved freehand; others were mostly produced by using letter-punches, again factors affecting the speed of production.

Unfortunately, there is next to no information on the cost of engraving text or even on the average wage of music engravers of the period. Some guide to the cost of engraving music in England lies in William Forster's estimates for producing Haydn's 'Passion' (the *Seven Last Words*) in 1786-7.³⁸ The price of a pewter plate is given as 1s.6d, and engraving as 4s.6d per plate – a total cost of 6 shillings per plate. We also have the estimates George Thomson received for the engraving of Beethoven's nine sets of themes with variations in 1819: "For engraving 66 plates, & for the metal, £22.14.0."³⁹ Thomson would have cost approximately 6s.10d. per plate. On these figures, and if we assume the cost of engraving texts were identical to that of music, it would have cost just over 6s. to prepare the printing surface of a folio-sheet catalogue into the early nineteenth century. For catalogues printed

³⁶ See Chapter 2, pp. 51-60.

³⁷ This matter of in-house or out-of-house preparation of catalogues is raised here as a facet of this survey of the costs of catalogue production. It is discussed more extensively in Chapter 2 in the consideration of technical aspects of catalogue production.

³⁸ H. Edmund Poole, "Music Engraving Practice in Eighteenth-Century London: a study of some Forster editions of Haydn and their manuscript sources," in *Music and Bibliography: Essays in honour of Alec Hyatt King* (London: Clive Bingley, 1980), 98-131.

³⁹ As cited in C. B. Oldman, "Beethoven's Variations on National Themes: their composition and first publication," *The Music Review* 12 (February 1951): 50.

within music, there was no additional cost of paper. At this point a music publisher would make the greatest savings as these catalogues were printed on pages which were usually left blank, and being printed at the same time as the music plates, the additional cost of ink and labour probably was marginal.

Considering an engraved catalogue of the period averaged around 300 entries per plate, in terms of the quantity of information presented, catalogues *vis à vis* newspaper insertions, were by far the most economic means of advertising. To this we must add an important aspect of printing from engraved plates. Once engraved, publishers could immediately use the same catalogue plate in any number of music items to catch a wide market, and as well, there could be subsequent reuse and updating, without further capital being invested in new pewter plates, the preparation of a new printing surface and complete re-engraving.⁴⁰

Catalogues printed from letterpress would have incurred different printing costs. It is generally understood that letterpress was a low-cost printing process for a large print-run; labour was cheaper (being less skilled) and more abundant than for engraving. In the case of large stand-alone catalogues, another cost-reducing factor was that paper used in letterpress printing could be thinner than that required for printing from engraved plates.

Against this, the opportunities to recoup some portion of these expenses were limited. Catalogues printed within music publications were, of course, free. However, there seems no reason why such an engraved plate could not be put through the press independent of a music item. Any catalogue so printed may have been handed out *gratis* over the counter by music publishers or their agents or in some instances, sold. John Bland's action may represent a widespread practice. Each of his three catalogues '(Page 1.) Catalogue of Instrumental Music; '(Page 2.) Catalogue of Harpsichord Music'; '(Page 3.) Catalogue of Vocal Music' (BIJ 9) were printed within music items. Each was also printed off separately from the engraved plate and sold for 6d. as stated in each of the three 'may be had in 3 Parts. * Price Sixpence each.')

None of the small pamphlet-type catalogues and promotional aids (all printed from letterpress) in the Johnson Collection and the Hirsch Collection has a price printed on it; they probably were freely distributed. On the other hand, large stand-alone catalogues were sold for up to 2s. 6d, the price of the 189 page catalogue issued by Clementi in 1823 (CM 9).

⁴⁰ Technical aspects of printing and updating catalogues are discussed in Chapter 2, pp. 33-44.

CONCLUSION

Various advertising methods offered their unique advantages and disadvantages. To gain maximum benefit, music publishers explored more than one method of advertising. Large publishing firms such as Chappell & Co., Goulding, J. Power, R. Cocks & Co., T. Boosey and Co. and Wessel & Co. were more adventurous, making extensive use of newspaper advertisements, catalogues and journals. Advertisements by small publishers are only occasionally found in newspapers or in contemporary periodicals. Many publishers may have found placing advertisements in newspapers prohibitively expensive; catalogues were an affordable and even superior alternative even for small-scale firms.

For certain works, the advertising means employed may have changed over a period of time, depending on the market response and anticipated popularity of the works. When a work was newly published and considered a best-seller or immediately topical, it may have been first announced in a newspaper, and then sent to journals for review. Its publisher may have promptly updated his catalogues to include the new item, or there may have been a considerable time delay between the publication date and such updating. Once established, it was probably retained in the catalogues until its popularity waned completely, or until it was removed by the need to include new and more desirable publications. Those works not expected to be an overnight success but with on-going sales potential, may have been advertised only through catalogues. This suggests that advertising music publications even in the late eighteenth century was not a simple operation.

Catalogues may have served as a rudimentary database for publishers to inform customers at any given point of time of items currently in print, or which could still be printed on demand (that is, when engraved plates remained available), while obsolete and out-of-print items would be deleted through regular updating. Furthermore, with catalogues publishers could advertise music publications in a visually user-friendly and effective manner. Catalogues played a significant role in facilitating direct and indirect trade with provincial agencies and foreign publishing firms and could target the niche market more directly. Undoubtedly, sale catalogues were a uniquely powerful and indispensable advertising tool for music publishers.

CHAPTER 2.

TECHNICAL ASPECTS OF PRINTING CATALOGUES

The introductory chapter to *The New Grove Handbooks in Music: Printing and Publishing* points out that different methods employed in printing music – letterpress, intaglio, and from the early nineteenth century, lithography – co-existed, and their waxing and waning did not follow the chronological order of their invention.¹ The same scenario holds for the production of music catalogues although we must rule out lithography as in England this most recent of the three processes was neglected by music publishers in the earliest decades of the nineteenth-century.² As for the other two processes, it appears that until well into the nineteenth century, publishers issued catalogues printed from type and from engraved plate side by side. They also readily changed from one process to another even when producing various states of the same catalogue.

This chapter examines the technical aspect of the production of music publishers' catalogues from 1780 to 1837. It discusses the visual appearance and the placement of the catalogues and how these relate to the printing process selected and to the updating of the catalogues so characteristic of the period.

When we classify catalogues according to their appearance, we find two types: title and thematic catalogues. Each entry in title catalogues consists of the title of the composition, the name of the composer and the selling price. Each entry in thematic catalogues differs from its title counterpart in that it contains music notation in addition to these three components. If we divide catalogues according to the physical formats in which the catalogues were printed, we have, first, catalogues

¹ D.W. Krummel and Stanley Sadie (eds.), *The New Grove Handbooks in Music: Music Printing and Publishing* (London: Macmillan, 1990), 3.

² When used, it was mainly for the production of music title pages. Michael Twyman, *Early Lithographed Music: A Study Based on the H. Baron Collection* (London: Farrand Press, 1996), 382.

printed within music publications, and second, stand-alone catalogues. Stand-alone catalogues are those existing in their own right, and may range from a fly-sheet leaf to a book-like production. As we shall see, these two factors – appearance and format – were decisive in determining the printing process adopted in the catalogue production.

Entries in the title catalogues are purely text and number based, making these catalogues closer to the appearance of printed texts than to music. Thus we might expect the means of producing title catalogues to follow the convention of book printing that is, to be created from movable type (letterpress). However, this was not always the case with music publishers' catalogues issued in London in the late-eighteenth and early-nineteenth centuries. One of the main reasons for this is related to the format in which so many catalogues were issued and the matter of cost. As we have seen the majority of title catalogues were printed within music publications, utilizing any inner blank pages. Usually catalogues were printed on the verso of the last leaf or on the verso of the title page. They can also be found on the recto of the second leaf, with its verso containing the first page of music. This format in turn influenced the method by which catalogues were produced: not surprisingly, time after time, music and catalogues were printed by the same process, engraving.

There were two reasons for printing catalogues within music. First, paper was very expensive; printing catalogues on pages that were otherwise left blank made economic sense. Second, such catalogues were additional opportunities to publicise a quite comprehensive part of or an area of speciality within a publisher's output. Therefore, besides placing publication announcements in daily newspapers, publishers used these blank pages for profitable self-advertising. Because of a publishers' constant release of music publications, such catalogues were ideal for continually informing the public of the latest issues. A printing process that would allow such updating with minimal effort and cost was essential.

Stand-alone catalogues were not tied to the printing process of a parent publication. In these catalogues – invariably title catalogues – their format and text-based contents favoured the letterpress process. The larger stand-alone title catalogues tended to be book-like reference items, usually presenting a publishers' output over a considerable period of time. Once printed, they were rarely updated; any succeeding stand-alone catalogue would be an entirely new affair appearing only after an interval of several years.

We now consider the printing processes in some detail.

I. PREFERENCE FOR ENGRAVING – ADVANTAGES OFFERED BY THE PROCESS

The preference given to the engraving process for text-only title catalogues within music publications arose from practical and economic considerations. Engraved plates were created from free-hand engraving, or by stamping metal letter-punches, or from a combination of the two methods. Copper plates were early favoured, but subsequently replaced by pewter plates.³

I. ENGRAVING – I) PERMANENCY - CONTINUATION

A large number of catalogues from the period covered in this dissertation can be described as a “growing type,” meaning that new works were gradually added to the existing or previous states of catalogues. Such catalogues were frequently updated. That this was a widespread practice is evident from many engraved catalogues of the period with spaces left blank for the addition of further titles, or with prepared but empty staves in thematic catalogues.⁴ Almost certainly the initial state was designed with expansion in mind. Adding new works to an existing state or making minor changes, such as to the price of an item, was much more easily done on copper or pewter plates than re-compositing the entire catalogue when printing from type.⁵ The permanency of the engraved plate meant that music publishers could update their catalogues again and again until a new plate was required, due either to the over-crowding of entries, or to plates worn-out or cracked from constant re-use. Such plates would have been stored on a publisher’s premises; maintenance, if any, was minimal; beyond cleaning the plate surface after completion of the printing. The portability of the engraved plate and the lack of additional materials such as sets of type must have been an added bonus.

John Bland’s first catalogue, ‘A Catalogue of Vocal and Instrumental Music’ (BIJ1) seen in 10 different states (BIJ 1a to 1j) is a prime example of the permanency of the engraved plate for the

³ For accounts of the engraving process see: William Gamble, *Music engraving and printing: historical and technical treatise* (New York: Da Capo, 1971); D. W. Krummel and Stanley Sadie. (ed.) *The New Grove Handbooks in Music: Music Printing and Publishing* (London: Macmillan, 1990).

⁴ Each successive state of a catalogue was considered “ephemeral” in the sense that a state would be supplanted by an expanded succeeding state. The last state to appear was not “ephemeral” but definitive simply because it had no successor. It would be most unlikely that a publisher began a catalogue with a fixed number of successive states in mind.

⁵ Catalogues printed from letterpress normally do not contain blank spaces left for later additions of items, as the process does not render itself to such updating of catalogues.

“growing type” of catalogues. The first two states (1a and 1b) were printed from the same plate in 1782; the third to tenth states were all printed from a re-engraved plate between 1782 and 1783. BIJ 1c contains 185 entries, and BIJ 1j, 238 entries, but the differences between any two consecutive states usually lies only in the addition of some four to fourteen items. Without close comparison, such a pair of states may be dismissed as identical resulting in bibliographic confusion.⁶

Examination of three consecutive states (1h, 1i and 1j) of the catalogue, illustrate this recognised virtue of the engraving process in catalogue production. (See Catalogue Plates 2-1, 2-2 and 2-3)

A comparison of the different states of a catalogue while underlining the permanency of an engraved plate, can reveal an engraver’s ingenuity in updating catalogues to maximize the use of the plate. Joseph Dale’s title catalogue DJ 5 illustrates how new works might be squeezed into an already crowded plate. In the first three states (DJ 5a to 5c) the category heading of the first column ‘English Operas & Songs,’ occupies two lines. In the fourth state, DJ 5d, faced with the need to insert a new opera (*The Pirate*, by Storace) into this category the category, the category heading was shorted to one line, ‘English Operas & c.’ and *The Prize* inserted in the now free space.

Catalogue Plate 2-4. DJ 5c (c. 1793)

MUSIC Print	
ENGLISH OPERAS & SONGS	
The Siege of Belgrade, Storace	10 6
The Minuet & Air, as Sung by Sig ^{ra} Storace in ditto	1 0
Blithe as the hours, in ditto	1 0
Of plighted faith, sung by Mrs. Crouch & Mr. Kelly d ^o	1 6
Tho’ you think, sung by Sig ^{ra} Storace & Mr. Bannister in d ^o	1 0
All will hail, sung by Mrs. Bland in ditto	1 0
No more I’ll heave, sung by Mrs. Crouch in ditto	1 0
Sometime ago, sung by Mr. Suett in ditto	1 0
How few know how, sung by Mr. Dignum in ditto	1 0

Catalogue Plate 2-5. DJ 5d (c. 1793)

MUSIC Print	
ENGLISH OPERAS & c. New entry	
The Pirates, by Storace	12 0
The Siege of Belgrade, Storace	10 6
The Minuet & Air, as Sung by Sig ^{ra} Storace in ditto	1 0
Blithe as the hours, in ditto	1 0
Of plighted faith, sung by Mrs. Crouch & Mr. Kelly d ^o	1 6
Tho’ you think, sung by Sig ^{ra} Storace & Mr. Bannister in d ^o	1 0
All will hail, sung by Mrs. Bland in ditto	1 0
No more I’ll heave, sung by Mrs. Crouch in ditto	1 0
Sometime ago, sung by Mr. Suett in ditto	1 0
How few know how, sung by Mr. Dignum in ditto	1 0
The Rose & the Lilly, sung	

⁶ Certainly the title of the catalogue, uniform throughout all states, gives no assistance in identifying a particular states.

<i>A Catalogue of Vocal and Instrumental Music.</i>			
Printed & Sold by J. BLAND, N ^o 45 Holborn, LONDON: and may be had in most Parts of EUROPE.			
CONCERT MUSIC.		HARPSICHOED MUSIC.	
Boycott's 12 Overtures in 7, 9 & 11 Parts	1 0	Duncombe's progressive Lessons, 2 Bks each	5 0
Le Duc and Gosses's 3 Symphonies	7 6	Smarts Preludes	2 6
Lachneth's periodical Overt. 6 N ^{os} each	2 6	Philips's 6 capital Lessons	10 6
Schmitt's D ^o N ^o 1 & 2	2 6	D ^o on inferior Paper	7 6
Altollina's 3 Symphonies	6 0	D ^o Greens 3 Sonatas	2 6
Kotowara's periodical Overt. in 8 Pts. each	2 0	Nauman's 3 Quartetts	6 0
Schmitt's grand Orchestra Sym. (La Chiffre)	3 6	Scarlatini's 6 Lessons with Accom.	6 0
Schmitt's D ^o	3 0	Pugnani's 6 Sonatas with Accom.	7 6
Rosetti's 3 D ^o	3 0	D ^o separate	1 6
Vanhall's D ^o (new) N ^o 7	2 6	Sterkel's 12 Lessons	4 0
Carver's Harp Concerto with Parts	3 6	Monza's 6 Sonatas with Accom.	10 6
Just's D ^o N ^o 1 and 2	3 6	Erice's 6 D ^o with D ^o	10 6
Schobert's fav ^r Sist. for a full Orchestra	2 6	Just's 6 Sonatinos for Beginners	3 0
Haydn's D ^o in F	3 0	Telling's 6 Sonatas with a Vio. Accom.	3 0
Schobert's 2d 3d Op. 9 full Orchestra	2 6	Nauman's Sonatas with Accompaniment	10 6
Messers's Flute Concerto, N ^o 2, 3, 4. each	4 0	Schobert's Works for the Harp ^o complete and elegantly bound	2 0
Quintetts.		Vanhall's 6 Sonatas with Accom.	12 6
Vanhall's 3 capital, for Vio ^o Tenor & Bass	5 0	Twelve Scots Tunes	1 0
Schwindl's 6, for Flute, Vio ^o Bass & figured Bass	10 6	Eighteen Minuets, &c. by an African	1 6
N ^o . The above Quintet may be play'd as Trios		Just's Trios for a Harp ^o Obl ^o with Acc ^o	10 6
Quartetts.		3 Diversiments from Op. 1 with Acc ^o	2 0
Vanhall's 2 capital, for Vio ^o Tenor & Bass	4 0	Cook's 6 Lessons	7 6
Schmitt's 6, for a Flute Vio. Ten. & Violon ^o	10 6	Schobert's Sonatas, Op. 9 and 10 each	5 0
Cambini's 6, for 2 Violins Tenor and Bass	10 6	Schobert's Op. 1, 2, 3, 4 & 8 with Acc ^o ea	3 0
Rosetti's, for 2 Vio ^o Tenor & Violon ^o Obl ^o	2 0	Op. 4, no Accom ^o	2 0
Wmarr's 3 Harp ^o	4 0	Piazzi, Op. 2, 3, 4, 5, with Acc ^o each	10 6
affable's 6, for 2 Vio ^o Tenor, and Violon ^o	7 6	Rafetti's 3 Son. Acc ^o	5 0
C. Monza's 6, for 2 Vio ^o Tenor and Bass	10 6	Single Lessons, &c. for the Harp^o	
Toesch's Quadro Lucile, Fl. Vio. Ten. & Vio ^o	1 6	Just's Concertos, N ^o 1, and 2 with Parts ea	3 6
Piorzi's 6 for 2 Vio. Ten. & Bass Op. 4	10 6	Carter's Con ^o & Air with Var. and Accom ^o	2 6
Haydn's Op. 18 new	5 0	D ^o without Parts	1 0
Baccheri's 6, for 2 Vio. Ten. & Vio ^o Op. 3	10 6	Handel's 2d Concerto	1 0
Trios.		4th Concerto	1 0
Six Trios for 2 Flutes or Vio ^o & Violon ^o or		D ^o Green's Lessons, N ^o 1 and 3	1 0
Boisoon by Millicewee, Venturini & Leo	6 0	N^o 2	
Millicewee's 4, for Fl. Vio. and Violon ^o	5 0	Billington's Lesson	5 0
Vanhall's 2 capital, for Clar. Vio. & Violon ^o	3 0	Glavin's D ^o	5 0
4, for Vio. Ten. and Bass	4 0	A favorite D ^o	5 0
Moller's Trio in 2 Parts, Vio ^o & Violon ^o	6 0	Carter's D ^o	5 0
Monza's 6 Concertos, 2 Vio ^o & Violon ^o Obl ^o	10 6	Langdon's Overture	5 0
Schwindl's, for 2 Violins and Bass	10 6	Overture La belle Arsene	5 0
Schmitt's 6, for 2 Vio. and Violon ^o Obl ^o	7 6	Bach's periodical Overture N ^o 1	5 0
and 3 for Vio. Ten. & Bass Op. 11	7 6	Vanhall's D ^o N ^o 42 & 46	1 0
Cambini's, for Fl. Vio. and Violon ^o	7 6	Just's Diversimento N ^o 1. Op. 1 with Acc.	0 9
Just's, for Harp ^o with Flute, Vio. Viola.	10 6	N ^o 2. D ^o	1 0
and Violon ^o Obligato	10 6	N ^o 3. D ^o	0 6
Pugnani's, for Harp ^o with Flute & Vio ^o	7 6	Eston's Variations to When Sable Night	0 6
Schmitt's 6, for Fl. Vio. & Violon ^o Op. 7	7 6	to How oft Louisa	0 6
Duets.		Handel's Overtures to Samson, Jud. Mac.	
Toesch's 6 familiar, for Flutes or Vio ^o	3 0	Acis and Gall. Esther, Saul & H. Ariadne,	
Richner's 6, Violin and Tenor	7 0	Jol. Caesar, Occasional, Aulianata, Joseph,	
Nicolas's 3, Violin & Violon ^o	3 0	Alcina, Alex. Sen. Otho, Pylomy, Rod ^o ea	
Kenniff's 6, Violins	3 0	Handel's Overt. to Messiah & All ^o Feast, ea	
Davaux's 6 familiar, for Violins	3 0	Schobert's Sonatas singly	ea 1 0
Cambini's 6 favorite, for Flutes	3 0	Concertos singly	ea 2 0
Pichl's 6, for Violins	6 0	Pugnani's Sonatas, 6 N ^{os} with Accom ^o ea	1 6
Stamitz's favorite, for Vio. & Ten.	2 0	Mozel's Lesson	0 6
Le Duc's 6, for Violins	6 0	Overture to Queen Mab	0 6
Wendling Flutes	Op. 9	Honauer's 2 Sonatas with Vio. Acc. each	1 0
Cambini's 6 Flute and Violin	Op. 20	Piccini's Overture, La buona Figliola	0 6
Solos, &c.		Handel's Coronation Anthem	0 6
Jarnowick's Airs with Variations, for Vio.	4 0	Felton's Gavot with Variations	0 6
Schmitt's D ^o for the Flute or Violin	0 6	Handel's Coronation Anthem	0 6
Vanhall's 6 Solos, for D ^o	Op. 10	Felton's D ^o	0 6
Chabrand's 2 D ^o for Violon ^o and Bass	3 0	Parcelli's D ^o	2 0
Bischoff's Solos for the Violoncello	7 6	Haydn's Minuets N ^o 1 and 2	each
Nicola's Flute Solos	7 6	Minuet de la Reine	0 6
Graff's Flute Concerto	3 0	Webb's Lesson	0 6
Twelve Scots Tunes for Fl. Vio. or Violon ^o	1 0	Guitar Music.	
Kotowara's 3, Viola and Bass	3 0	Bland's 1st Collection of 24 Airs, Marches,	
Agreeable Surprise, Ger. Flute.	1 6	Minuets, &c. for 1 and 2 Guitars, or a	
Duets for 2 Perform^o on one Harp^o		Guitar and Violin	2 0
Periodical Sonatas, N ^o 1, 2, 3, 4, - each	1 0		
Just's favorite, 1st and 2d Set. - each	4 0		
Haydn's Master and Scholar	2 6		
Per. Son ^o N ^o 5. Overture Tho ^o & Sally	1 0		
D ^o - N ^o 6 Handel's Water Music	1 0		
The 6 Per. Duets Printed together	5 0		

As above, may be likewise had, all M^r Handel's favorite Songs, with the greatest variety of others, and every new Publication, &c. &c. Organs, Harpsichords, Piano-Portes, &c. tuned by the Time Month or Year. Instruments let out to hire; repair'd. &c.

Catalogue of Vocal and Instrumental Music.

Printed & Sold by J. BLAND, No 45 Holborn, LONDON: and may be had in most Parts of EUROPE.

CONCERT MUSIC.	HARPSICORD MUSIC.	VOCAL MUSIC.
Boeckel's 12 Overtures in 7, 9 & 11 Parts 1 0	Duncombe's progressive Lessons, 2Bks each 5 0	A Collection of English Ballads for 3 and 4 Voices, taken from MSS. about 300 years old, with Engravings, by Sherwin of eminent Musick Instructors, dedicated (by Permission) to his Majesty by J. S. Smith 1 0
Die Duet and Godecke's 3 Symphonies 2 6	Smart's Trebles 2 6	Langdon's 12 Glies for 3 and 4 Voices 1 0
Landini's periodical Overt. 6N ^o each 2 6	Philips's 6 capital Lessons 10 6	Catches and Glees 1 st Coll for Gent. 1 0
Schmitt's D ^o N ^o 1 & 9 2 6	D ^o on inferior Paper 7 6	D ^o 2 ^d Coll for Ladies 1 0
Altolanti's 3 Symphonies 2 6	DF Greens 3 Sonatas 2 6	D ^o 3 ^d and 4 th Colls 2 6 each 1 0
Kotzwar's periodical Overt. in 8 Pts. each 3 6	Nauman's 3 Quartets 2 6	Webb's 5 th and 6 th Colls of Catches &c. each 1 0
Stamitz's grand Orchestra Sym. (La Chasse) 3 6	Scarlatti's 6 Lessons with Accom. Op. 5 5 0	Bondrea with additional Songs by Purcell 10 6
Schmitt's D ^o 2 6	Pugnani's 6 Sonatas with Accom ^t 7 6	Election, by Gloriana and Shield 1 0
Rohlf's 3 D ^o 2 6	D ^o separate each 1 6	Divorce, by Shield, &c. 2 0
Vanhall's D ^o (new) N ^o 7 2 6	Steckel's 12 Lessons Op. 9 4 0	Henry and Emma, by Shield 2 0
Carter's Harp ^o Concerto with Parts 2 6	Monza's 6 Sonatas with Accom ^t Op. 3 10 6	Eighteen Glies French & Italian Ariets 2 0
Jutti's D ^o N ^o 1 and 2 each 3 6	Prices 6 D ^o with D ^o Op. 1 10 6	Single periodical Italian Songs, 12 Nos. Smart walking Jockey, by Shield 0 6
Schmitt's fav ^o Sinf. for a full Orchestra 3 6	Jutti's 6 Sonatas for Beginners Op. 1 10 6	Deh Signar Se verche Per. Ital ^o N ^o 1 1 0
Haydn's 3 ^d Op. 9, full Orchestra 2 6	Tellingier's 6 Sonatas with a Viola Op. 8 10 6	Agreeable Surprise by DF Arnold 1 0
Schobert's 2 ^d 3d Op. 9, full Orchestra 2 6	Neumann's Sonatas with Accompaniment 10 6	Spanish Barber 1 0
Messier's Flute Concerto, N ^o 2, 3, 4, each 4 0	Schobert's Works for the Harp ^o complete and elegantly bound 2 10	From claring Show Webb 1 0
Vanhall's 3 capital, for Viol ^o Tenor & Bass 5 0	Vanhall's 6 Sonatas with Accom ^t 15 6	Caide of Andalusia a Comic Opera by DF Arnold 10 6
Schwindl's 6, for Flute, Viol ^o & figured Bass 10 6	Twelve Scots Times 10 6	
N ^o . The above Quintet may be played as Trios	Eighteen Minuets, &c. by an African 1 6	
	Jutti's Trios for a Harp ^o only with Acc ^t 10 6	
	3 Divertimentos from Op. L with Acc ^t 2 10	
	Cook's 6 Lessons 7 6	
	Schobert's Sonatas, Op. 9 and 10 each 5 0	
	Schobert's Op. 4, no Accom ^t 3 0	
	Piozzi's Op. 2, 3, & 5, with Acc ^t each 10 6	
	Referat's 3 Son Accts 5 0	
	Tour's 3 Sonatas Violin Oblig ^o Acc ^t Op. 5 0	

The same plate with 14 new entries. (as indicated)

Catalogue of Vocal and Instrumental Music.

Printed & Sold by J. BLAND, N°45 Holborn, LONDON: and may be had in most Parts of EUROPE.

CONCERT MUSIC.			HARPSICORD MUSIC.			VOCAL MUSIC.		
Boydell's 12 Overtures in 7 & 8 Parts	1	1	Demombe's progressive Lessons, 28 Ls. each	4	0	A Collection of English Ballads for 3 and 4 Voices, taken from MSS. about 300 years old, with Singings, by Shearman's earliest		
Le Bide and Goulet's Symphonies -	1	6	Smitt's Preludes -	1	6	Musical Instruments dedicated (by Permission) to his Majesty by J.S. Smith		
Lachner's periodical Overt. 6 N°s -	2	6	Philips's Capital Lessons -	1	6	Langdon's 12 Glee for 3 and 4 Voices -		
Schmitt's D° N° 1 & 2 -	2	6	D° on inferior Paper -	2	0	Catches and Glee - 20 Coll. for Gent.		
Atollina's 3 Symphonies -	6	0	D° Green's 3 Sonatas -	2	0	D° - 35 and 40 Coll. for each		
Kotzwara's periodical Overt. in 8 Parts, each	2	6	Naumann's 3 Quartets -	2	0	Webb's 5th and 6th Coll. of Catches &c. each		
Stamitz's Grand Orchestra Sym. (La Chaffa)	3	6	Scarlatti's 6 Sonatas with Accom. Op. 6 -	2	0	Boudica with additional Songs by Porcell		
Schmitt's D° -	3	6	Pugnani's 6 Sonatas with Accom. -	2	0	Election, by Giordani and Sheff. -		
Reffetti's 3 D° -	8	0	D° separate -	2	0	Divorce, by Shield, &c. -		
Vannhall's D° (new) - N°2 -	2	6	Stckerlitz's 19 Lessons -	2	0	Henry and Emma, by Shield -		
Carter's Harp Concerto with Parts -	2	6	Montali's 6 Sonatas with Accom. Op. 3 -	2	0	Eighteen select French & Italian Ariets		
Just's D° N° 1 and 2 -	2	6	Philips's 6 D° with D° -	2	0	Single periodical Italian Song, 12 Nos.		
Schubert's fav. Sing. for a full Orchestra	2	6	Just's 6 Sonatas for Beginners -	2	0	Smart walking Jockey, by Shield -		
Haydn's 6 in F. G. -	2	6	Tellingner's 6 Sonatas with a Vio. Accom. -	2	0	Dch Signor Se verche Peol. Ital. N°11		
Schubert's 28 3d Op. 3. full Orchestra	2	6	Naumann's Sonatas with Accompliment -	2	0	Agreeable Surprise by Dr Arnold -		
Mozert's Flute Concerto, N° 2, 3, 4. each	4	0	Schubert's Works for the Harp complete and elegantly bound -	2	0	Spanish Barber - - - - -		
Quintetts.			Vannhall's 6 Sonatas with Accom. 18 Ls. each	18	0	From glazing Show - - - - -		
Vannhall's 3 capital, for Viol. Tenor & Bass	4	0	Twelve Scots Tunes -	10	6	Castle of Andalusia a Comic Opera by Dr Arnold -		
Schmitt's 6, for Flute, Violon & Bass	10	6	Schubert's Op. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 each	3	0	Lord Mayors Day by Shield -		
N°s. The above Quint. may be played as Trios			Op. 11, 12, 13, 14, 15, 16, 17, 18, 19, 20 each	3	0	Eight Songs with Accom. by Percy Op. 6		
Quartetts.			Op. 21, 22, 23, 24, 25, 26, 27, 28, 29, 30 each	3	0	Garden Scene in Romeo & Juliet by Dr Arnold		
Vannhall's 2 capital, for Viol. Tenor & Bass	4	0	Op. 31, 32, 33, 34, 35, 36, 37, 38, 39, 40 each	3	0			
Schmitt's 6, for Flute, Viol. Ten. & Violon	10	6	Op. 41, 42, 43, 44, 45, 46, 47, 48, 49, 50 each	3	0			
Combini's 6, for 2 Violins, Tenor & Bass	2	6	Op. 51, 52, 53, 54, 55, 56, 57, 58, 59, 60 each	3	0			
Reffetti's, for 2 Viol. Tenor & Violon	2	6	Op. 61, 62, 63, 64, 65, 66, 67, 68, 69, 70 each	3	0			
Naumann's 3 Harp -	2	6	Op. 71, 72, 73, 74, 75, 76, 77, 78, 79, 80 each	3	0			
Paiffel's 6, for 2 Viol. Tenor, and Violon?	2	6	Op. 81, 82, 83, 84, 85, 86, 87, 88, 89, 90 each	3	0			
C. Muench's 6, for 2 Viol. Tenor and Bass	2	6	Op. 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 each	3	0			
Toefelt's Quadro Lucida, Fl. Viol. Ten. & Viol.	2	6	Op. 101, 102, 103, 104, 105, 106, 107, 108, 109, 110 each	3	0			
Philips's 6 for 2 Viol. Ten. & Bass Op. 4	2	6	Op. 111, 112, 113, 114, 115, 116, 117, 118, 119, 120 each	3	0			
Six Trios for 2 Flutes or Violon & Violon?			Op. 121, 122, 123, 124, 125, 126, 127, 128, 129, 130 each	3	0			
Orfauony by Milseweck's Violon & Violon? Leo	6	0	Op. 131, 132, 133, 134, 135, 136, 137, 138, 139, 140 each	3	0			
Milseweck's 4, for Fl. Viol. and Violon?	6	0	Op. 141, 142, 143, 144, 145, 146, 147, 148, 149, 150 each	3	0			
Vannhall's 2 capital, for Clar. Viol. & Violon	2	0	Op. 151, 152, 153, 154, 155, 156, 157, 158, 159, 160 each	3	0			
3, for Viol. Ten. and Bass	2	0	Op. 161, 162, 163, 164, 165, 166, 167, 168, 169, 170 each	3	0			
Moller's Trio in 2 Parts, Viol. & Violon	10	0	Op. 171, 172, 173, 174, 175, 176, 177, 178, 179, 180 each	3	0			
Monzani's 6 Concertino, 2 Viol. Violon & Viol.	10	0	Op. 181, 182, 183, 184, 185, 186, 187, 188, 189, 190 each	3	0			
Schwindt's, for 2 Violins and Bass	10	0	Op. 191, 192, 193, 194, 195, 196, 197, 198, 199, 200 each	3	0			
Schmitt's 6, 3 for 2 Viol. and Violon & Viol.	7	6	Op. 201, 202, 203, 204, 205, 206, 207, 208, 209, 210 each	3	0			
4 and 3 for Viol. Ten. & Bass Op. 11 -	7	6	Op. 211, 212, 213, 214, 215, 216, 217, 218, 219, 220 each	3	0			
Combini's, for Fl. Viol. and Violon?	7	6	Op. 221, 222, 223, 224, 225, 226, 227, 228, 229, 230 each	3	0			
Just's, for Harp, with Flute, Viol. Viol.	10	6	Op. 231, 232, 233, 234, 235, 236, 237, 238, 239, 240 each	3	0			
and Violon Obligato. - Op. 13	10	6	Op. 241, 242, 243, 244, 245, 246, 247, 248, 249, 250 each	3	0			
Pugnani's, for Harp, with Flute & Viol.	10	6	Op. 251, 252, 253, 254, 255, 256, 257, 258, 259, 260 each	3	0			
Schmitt's 6, for Fl. Viol. & Violon? Op. 7	7	6	Op. 261, 262, 263, 264, 265, 266, 267, 268, 269, 270 each	3	0			
6 for Fl. Viol. & Violon? Op. 13	7	6	Op. 271, 272, 273, 274, 275, 276, 277, 278, 279, 280 each	3	0			
Diets.			Op. 281, 282, 283, 284, 285, 286, 287, 288, 289, 290 each	3	0			
Toefelt's 6 familiar, for Flutes or Viol.	3	0	Op. 291, 292, 293, 294, 295, 296, 297, 298, 299, 300 each	3	0			
Eichner's 6, Violin and Tenor - Op. 10	3	0	Op. 301, 302, 303, 304, 305, 306, 307, 308, 309, 310 each	3	0			
Nicola's 3, Violin & Violon? - Op. 1	3	0	Op. 311, 312, 313, 314, 315, 316, 317, 318, 319, 320 each	3	0			
Kenniff's 6, Violins - Op. 17	3	0	Op. 321, 322, 323, 324, 325, 326, 327, 328, 329, 330 each	3	0			
Denawa's 6 familiar, for Violins	3	0	Op. 331, 332, 333, 334, 335, 336, 337, 338, 339, 340 each	3	0			
Combini's 6 favorite, for Violins	3	0	Op. 341, 342, 343, 344, 345, 346, 347, 348, 349, 350 each	3	0			
Pichli's 6, for Violins - Op. 5	3	0	Op. 351, 352, 353, 354, 355, 356, 357, 358, 359, 360 each	3	0			
Stamitz's favorite for Viol. & Ten.	3	0	Op. 361, 362, 363, 364, 365, 366, 367, 368, 369, 370 each	3	0			
Le Duc's 6, for Violins - Op. 6	3	0	Op. 371, 372, 373, 374, 375, 376, 377, 378, 379, 380 each	3	0			
Wendling Flutes - Op. 2	3	0	Op. 381, 382, 383, 384, 385, 386, 387, 388, 389, 390 each	3	0			
Combini's 6 Flute and Violin - Op. 20	3	0	Op. 391, 392, 393, 394, 395, 396, 397, 398, 399, 400 each	3	0			
Solos, &c.			Op. 401, 402, 403, 404, 405, 406, 407, 408, 409, 410 each	3	0			
Jarnowick's Aires with Variations, for Vio.	4	0	Op. 411, 412, 413, 414, 415, 416, 417, 418, 419, 420 each	3	0			
Schmitt's D° for the Flute or Violin	0	6	Op. 421, 422, 423, 424, 425, 426, 427, 428, 429, 430 each	3	0			
Vannhall's 6 Solos, for D° - Op. 10	6	0	Op. 431, 432, 433, 434, 435, 436, 437, 438, 439, 440 each	3	0			
Chabrand's 2 D° for Violon & Bass	3	0	Op. 441, 442, 443, 444, 445, 446, 447, 448, 449, 450 each	3	0			
Bischoff's Solos for the Violoncello	7	6	Op. 451, 452, 453, 454, 455, 456, 457, 458, 459, 460 each	3	0			
Nicola's Flute Solo -	7	6	Op. 461, 462, 463, 464, 465, 466, 467, 468, 469, 470 each	3	0			
Graff's Flute Solo -	7	6	Op. 471, 472, 473, 474, 475, 476, 477, 478, 479, 480 each	3	0			
Twelve Scots Tunes for Fl. Viol. or Violon	3	0	Op. 481, 482, 483, 484, 485, 486, 487, 488, 489, 490 each	3	0			
Kotzwara's 3, Violon & Bass -	1	6	Op. 491, 492, 493, 494, 495, 496, 497, 498, 499, 500 each	3	0			
Agreeable Surprise, Ger. Flute, -	1	6	Op. 501, 502, 503, 504, 505, 506, 507, 508, 509, 510 each	3	0			
			Op. 511, 512, 513, 514, 515, 516, 517, 518, 519, 520 each	3	0			
			Op. 521, 522, 523, 524, 525, 526, 527, 528, 529, 530 each	3	0			
			Op. 531, 532, 533, 534, 535, 536, 537, 538, 539, 540 each	3	0			
			Op. 541, 542, 543, 544, 545, 546, 547, 548, 549, 550 each	3	0			
			Op. 551, 552, 553, 554, 555, 556, 557, 558, 559, 560 each	3	0			
			Op. 561, 562, 563, 564, 565, 566, 567, 568, 569, 570 each	3	0			
			Op. 571, 572, 573, 574, 575, 576, 577, 578, 579, 580 each	3	0			
			Op. 581, 582, 583, 584, 585, 586, 587, 588, 589, 590 each	3	0			
			Op. 591, 592, 593, 594, 595, 596, 597, 598, 599, 600 each	3	0			
			Op. 601, 602, 603, 604, 605, 606, 607, 608, 609, 610 each	3	0			
			Op. 611, 612, 613, 614, 615, 616, 617, 618, 619, 620 each	3	0			
			Op. 621, 622, 623, 624, 625, 626, 627, 628, 629, 630 each	3	0			
			Op. 631, 632, 633, 634, 635, 636, 637, 638, 639, 640 each	3	0			
			Op. 641, 642, 643, 644, 645, 646, 647, 648, 649, 650 each	3	0			
			Op. 651, 652, 653, 654, 655, 656, 657, 658, 659, 660 each	3	0			
			Op. 661, 662, 663, 664, 665, 666, 667, 668, 669, 670 each	3	0			
			Op. 671, 672, 673, 674, 675, 676, 677, 678, 679, 680 each	3	0			
			Op. 681, 682, 683, 684, 685, 686, 687, 688, 689, 690 each	3	0			
			Op. 691, 692, 693, 694, 695, 696, 697, 698, 699, 700 each	3	0			
			Op. 701, 702, 703, 704, 705, 706, 707, 708, 709, 710 each	3	0			
			Op. 711, 712, 713, 714, 715, 716, 717, 718, 719, 720 each	3	0			
			Op. 721, 722, 723, 724, 725, 726, 727, 728, 729, 730 each	3	0			
			Op. 731, 732, 733, 734, 735, 736, 737, 738, 739, 740 each	3	0			
			Op. 741, 742, 743, 744, 745, 746, 747, 748, 749, 750 each	3	0			
			Op. 751, 752, 753, 754, 755,					

SONATAS, LESSONS &c	SONATAS, LESSONS &c
PIANO-FORTE or HARPSICORD	PIANO-FORTE or HARPSICORD
without Accompaniments	without Accompaniments
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or Selected from the most	or Selected from the most
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Ditto 2 nd Ditto — Ditto 9/6	Ditto 2 nd Ditto — Ditto 9/6
Ditto 3 rd Ditto — Ditto 9/6	Ditto 3 rd Ditto — Ditto 9/6
Ditto 4 th Ditto — Ditto 9/6	Ditto 4 th Ditto — Ditto 9/6
Ditto 5 th Ditto — Ditto 9/6	Ditto 5 th Ditto — Ditto 9/6
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Haydn 12 Variations 6 Sonatas 7/6	Haydn 12 Variations 6 Sonatas 7/6

Re-engraved in small-sized script

Removed

Inserted

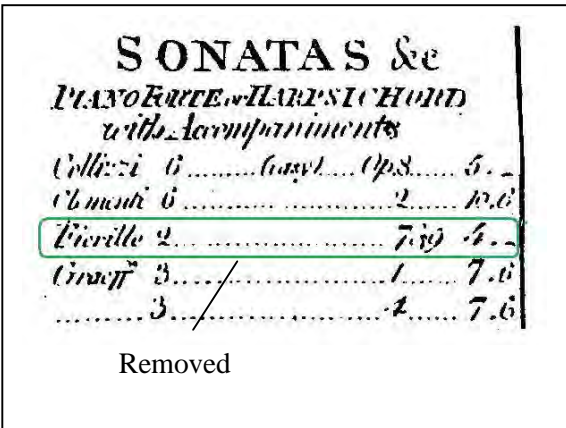
Smaller-sized script used to insert new entry

Birchall's fourth catalogue (BR 4, 2pp fol.) was seen in twelve states issued over a period of seven years (c. late 1797 to c. 1803), and all were printed from the same two plates. This remarkable reuse of the plates well demonstrates the permanency of the engraved plate; in this instance it also demonstrates an advantage of free-hand engraving over punch-work. This technique affords flexibility in the size and spacing of lettering and allows items to be inserted in smaller sized script into later states where space is at a premium. For example, in the tenth state, BR 4j, to provide space for a new entry "Beethoven's 2 Sonatas ... Op. 14. 6.0", Birchall removed "To be continued - for Contents see General Catalogue" spread over two lines in the previous state (BR 4i) and then re-engraved the curtailed "to be continued" in smaller-sized script on one line. Lower in the same column of BR 4j, another new entry, "Cramers 3 Sonatas Op. 23 ... 8.0" has been added in a minuscule script (see Catalogue Plate 2-6).

In Catalogue Plate 2-7 we have a further display of the free-hand engraver's skill in attaching new items to an existing entry when necessary. The entry "Clementi 6 [Sonatas] ... [Op.] 2 ... 10[s].6[d]" in the ninth state of BR 4 is adjusted to ".... Op. 2, 4 & 12 ea 10[s].6[d]" in BR 4j to accommodate Birchall's issue of another two sets of sonatas by the composer. Likewise, "Graeff 3 [Sonatas] ... [Op.] 4 ... 7[s].6[d]" in BR 4i becomes "Graeff 3 [Sonatas] ... [Opp.] 4 & 9 ea 7[s].6[d]" in the succeeding state. At the same time, the entry for Fiorillo's sonatas in BR 4i has been removed and further publications of Clementi's sonatas "Op. 21 & 22 ea 7[s].6[d]" inserted in its place.

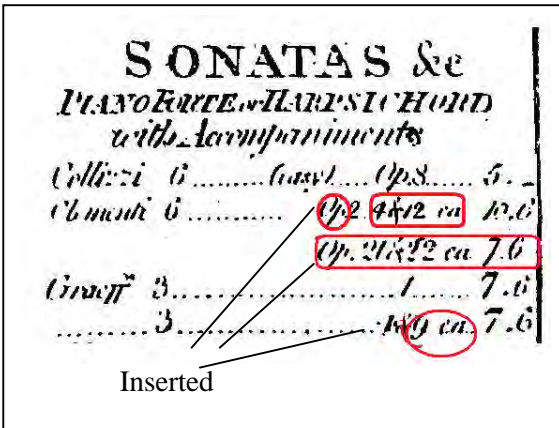
Catalogue Plate 2-7. (BR 4i vs. 4j)

BR 4i



Removed

BR 4j



Inserted

I. ENGRAVING – II) FLEXIBILITY

Engraving also offered a publisher an attractive flexibility as the process allowed changes to be made to an existing plate beyond the addition of new items. This flexibility further enhanced the advantage of permanency offered by the engraved plate. Many of these changes were minor and when introduced into catalogues of 200 entries are not always easily detected. In Longman & Broderip's catalogues, 'New Musical Publication' (LB 3), the first page (of two pages) of the first (3a, c. 1780) and second state (3b, c. 1780) is identical in all respects,⁷ except for the prices of nine items: Bach's overture to *Carattico* (the first column), Schwindl's Op. 5 (the second column), and Pla's 1st set of trios, Wendling's Op. 1, Schwindl's Op. 6, Boccherini's duets for two violins, Stamitz's duets for German flutes, Baretto's duets for bassoons, and Schobert's duets for bassoons (all in the third column). For instance, in LB 3a, Boccherini's duets were priced at 4s.0d, whereas in LB 3b, the price was changed to 7s.6d; similarly the price for Schwindl's Op. 6 had been raised from 5s.0d. to 7s.6d.⁸ (See Catalogue Plates, 2-8 and 2-9.)

As with the insertion of new items, making such minor corrections on copper or pewter plate was quite easily and speedily done by re-flattening the surface at the appropriate place using a levelling or correcting hammer from the verso side of plate. After the surface was re-polished with a burnisher, the plate was ready for re-engraving.

The permanency and flexibility of the engraving process also allowed decorative elements to enhance a catalogue's appearance. These are more likely to appear in catalogues for periodical works as these catalogues customarily acted as *passe-partout* title pages for each number in a collection. The permanency of the engraved plate limited the engraving of the decorative element to a once-only expense; the flexibility of the process allowed new titles to be added to the catalogue as each number in the periodical series was issued. The decoration usually emphasised the title of the series and this, together with the imprint occupied the upper third of the plate, leaving ample space below for the catalogue itself. The generally standard design is seen in Longman & Broderip's catalogue 'A Collection of Periodical Italian Songs, & c.' (LB 17), Monzani & Cimador's catalogue 'Periodical Italian Songs, Duets, Trios, & c.' (MT 1) and

⁷ The first pages of LB 3a and 3b both contain 215 entries.

⁸ In the case of Boccherini's duets, the first issue of the work contained only four duets; two duets were added later and the price increased to 7s.6d. Personal correspondence with Dr. Rudolf Rasch (Opleiding Muziekwetenschap, Faculteit Geesteswetenschappen, Utrecht University, Utrecht, The Netherlands). The author thanks Dr. Rasch for providing this information. For the bibliographer, the importance of detecting such small changes even in densely packed pages is obvious; in the Boccherini example the change of price dates the appearance of the expanded version of the duets on the English market.

NEW MUSICAL PUBLICATIONS. *Printed & Sold by Longman & Broderip, Music Sellers to the Royal Family, No. 29, Broadside, LONDON, & to be had at all the Booksellers in England, Scotland, & Ireland, having a Selection of the most admired Compositions from their two General Catalogues. All sorts of Musical Instruments, Manufactured to Order Wholesale, Retail & for Exportation, on the most reasonable Terms. Likewise HARPSICORDS, PIANOFORTES & SPINETTS, lent out by the Month, Quarter, or Year, & Tuned in Town or Country, on the shortest Notice, also sold conditionally, if not approved on a fair Trial, to be Exchange or returned on Paying for the Hire & Expense of Postage.*

FOR CONCERTS.		Concertos for Ger. Flutes.		Trios for G. Flutes & Bass.	
Overtures and Symphonies in Parts.		Giordani's Op. 19 15 0		Campioni's Op. 4 7 6	
Abel's Overtures Op. 1.	10 6	Gloefsch's N ^o 1, 2, & 3 . . . each	4 0	Cirri's Op. 9	10 6
Dr Arnold's Overtures Op. 8. . . .	15 0	Fla's	3 0	Fitz Op. 2	7 6
Bach's D ^o Op. 8.	12 0	Reinard's	10 6	Trios & a Quartet	10 6
Boccherini's Grand Symphonies . .	7 6	Tromlitz	10 6	Giordani's Op. 12	10 6
Ditters's Symphonies	12 0	Military Music.			
Grass's D ^o Op. 7.	15 0	Bullant's Divertissements	3 6	Haf's	3 6
Op. 11.	10 6	Cocchi's Marches	5 0	Kern's	7 6
Just's Overtures Op. 8.	15 0	Quintets	5 0	Fichl's Op. 1	7 6
Kreutzer's Symphonies Op. 1. . . .	15 0	Dressy's Sonatas	10 6	Fla's 1 st set	6 0
Op. 2.	15 0	Guard Marches 3 ^d & 4 th Coll. ea	4 0	Weiss's Op. 1	10 6
Ricci's D ^o Op. 2.	15 0	Italian Pieces	5 0	Windings Op. 1.	5 0
D ^o	7 6	Stannard's Marches	3 0	Op. 3, 4, & 7	7 6
D ^o Op. 3.	7 6	Twenty four Military Pieces . .	7 6	Duets for a Violin & Tenor.	
Schmitt's Symphonies Quartets and		Valentine's Marches Op. 6. . . .	4 0	Eichner's Op. 10.	7 6
Quintets Op. 1.	15 0	Quintets for Violins &c.			
Schmitt's Symphonies Op. 6. . . .	15 0	Bach's	10 6	Eichner's	7 6
Schwindl's Overtures	10 6	Boccherini's	12 0	Schwindl's	5 0
Symphonies Op. 9.	7 6	Cambini's Ger. Flute &c. Op. 8. .	7 6	Duets for a Violin and Violoncello.	
Stamitz's Symphonies Op. 9. . . .	15 0	Galleotti's Minuets	3 6	Asplmayr's	5 0
Schmitt's D ^o Op. 2.	7 6	Ricci's Minuets	2 6	Campioni's	5 0
Single Overtures and Symphonies in Parts.		Quartets for Violins &c.			
Dr Arne's Overture to Artaxerxes .	2 0	Abel's	10 6	Schwindl's Op. 6	5 0
to the Fairy Prince	2 0	Bach's	10 6	Bach's Violins	5 0
Bach's Symphony	2 0	Barn's Op. 1.	10 6	Boccherini's	4 0
Overture to Carattico	2 6	Boccherini's	10 6	Campioni's	6 0
Cirri's Sestetto	3 0	Cirri's Op. 20.	10 6	Cambini's Op. 2	7 6
Cauciello's Symphony N ^o 1, 2, 3 each	2 6	Demachi's Op. 9.	10 6	Cauciello's Op. 2, 3, & 3 Mandolins ea	5 0
Chalon's D ^o	2 0	Grass's Ger. Flute	10 6	Francisconi's Violins	5 0
Ditters's D ^o	2 6	Haydn's Op. 1, 2, 5, 7, & 9. each	8 0	Fisher's	7 6
Gretry's Overture to Le Tableau		Kreutzer's Ger. Flute Op. 8 . . .	10 6	Giardini's Op. 13	10 6
Parlante	2 6	Ricci's Op. 8	8 0	Gervasio's Op. 5 Mandolins . .	5 0
Gretry's D ^o to Zensire e Azor . .	2 6	Richter's	10 6	Lochon's Op. 1	5 0
du Jugement de Midas	2 6	Trios for two Violins and Bass.			
Giordani's Overture for Clarinets .	2 6	Abel's	5 0	Lochon's Op. 4	5 0
Just's D ^o to Koopman's Snjra . .	2 0	Aguff's Op. 4.	10 6	Nardini & Fla's	5 0
Kloffer's Symphony	2 6	Allessandri's	10 6	Pesch's	6 0
Martini's Grand Overture	2 6	Bach's Nottornos	7 6	Rambach's	6 0
Overture La Belle Arlene	2 6	Barbella's	10 6	Serini's Op. 1	7 6
Overture Les trois Fermiers . .	2 6	Braun's	3 0	Stamitz	7 6
Overture Nanette e Lubina . . .	2 0	Boccherini's Op. 2, 3, & 4 . each	6 0	Szymen's	5 0
Ricci's Six Symphonies	2 6	Campioni's Op. 7	7 6	Zimmerman's Op. 1	5 0
Schmitt's Symphony N ^o 1 & 2 each	2 6	Cramer's Op. 1	10 6	Duets for German Flutes.	
Concertos for Violins.		Chieff's	10 6	Afsuni's	5 0
Arison's Concertos	4 0	Cirri's Op. 4, 6, & 9. . . . each	10 6	Blanc's	3 0
Barthelemon's D ^o	7 0	Galleotti's 1 st set	7 6	Giordani's 2 ^d set	5 0
Giardini's D ^o Op. 16.	21 0	Haydn's Op. 3	6 0	Gerard's	3 0
Just's Concertos	12 0	Humb's 2 ^d 3 ^d 4 th & 5 th set. ea	7 6	Groneman's	3 0
Single Concertos for Violins.		Op. 7	7 6	Lidarti's	3 0
Arison's Concerto from Scarlatti .	3 6	Kammell's Op. 3	10 6	Mancinelli's Op. 3	5 0
Cirri's Concertos N ^o 1 & 2. each	3 6	Nottornos Op. 6	10 6	Nottornos 2 sets each	4 0
Giardini's D ^o N ^o 1, 2, 3, 4, 5, & 6. ea	4 0	Lidell's Op. 1	10 6	Noferi's	5 0
Haf's Concerto	1 6	Lidarti's 2 ^d set	7 6	Pauer's	5 0
Just's D ^o	2 6	Mistleweck's Orchestra	10 6	Pla's	3 0
Schmitt's D ^o	3 6	Noferi's Op. 10	7 6	Reinard's 2 ^d & 3 ^d set . . . each	4 0
Concertos for Violoncellos and Bassoons.		Pesch's Op. 2	7 6	Rosine's Op. 1	5 0
Cirri's Violoncello Op. 4.	10 6	Pugnani's Op. 1	6 0	Stamitz	3 0
Garth's D ^o Op. 1.	10 6	Op. 9	10 6	Sixt's Op. 3	3 0
Hargrave's Bassoon	10 8	Ricci's Op. 3	10 6	Violoncello and Bassoon Music.	
Schler and Bulder's D ^o	5 0	Schwindl's Op. 6.	5 0	Agazzi's Solos Violoncello . .	6 0
Concertos for Hautboys and Clarinets.		Smith's	7 6	Bischoff's Solos D ^o Op. 1 . . .	7 6
Fischer's Hautboy N ^o 1, 2, & 3. ea	4 0	Schmitt's Op. 7	7 6	Baretti's Duets Bassoon . . .	2 0
Mahon's Clarinet	4 0	Vento's	10 6	Cervetto's Duets Violoncello Op. 2	10 6
Pla's Hautboy	3 0	Zappa's Op. 1 2 & 4 each	10 6	Cirri's Solos D ^o Op. 3 & 7. each	6 0
		Trios for a Violin, Tenor and Bass.			
		Baldenecker's	10 6	Duets D ^o Op. 12	7 6
		Nussen's	10 6	Giordani's Duets D ^o Op. 18 . .	7 6
		Ricci's Op. 10	7 6	Schobert's Duets Bassoon . . .	3 0


To be Continued.

[illegible]

Lewis Lavenu's catalogue for 'Periodical Italian Songs, Duets, & c.' (LL 1) set out in Catalogue Plates 2-10, 2-11 and 2-12. As these catalogues had a dual function – title page and catalogue – such decoration may have arisen from a commercial need to emulate the so many attractive music title pages of the period.

Catalogue Plate 2-10. LB 17 (c. 1794)

2



To be continued,
A Collection of
PERIODICAL ITALIAN
SONGS, DUETS, &c.
N^o 79 *Price 2/4*

LONDON: Printed for LONGMAN & BRODERIP, N^o 26, Cheapside & 13 Haymarket.

1 <i>Amare tacere (duet)</i> Paisiello 2.6	36
2 <i>Ah se perdo</i> 2.6	37
3 <i>A hi lo tropiede</i> Paisiello 2.6	38 <i>Donne Donne</i> Mengozzi 2.6
4 <i>A que Carì amata</i> Tarchi 2.6	39 <i>Donne Donne</i> Pozzi 2.6
5 <i>Ah non sai</i> Sarti 3..	40 <i>Dica pure</i> Haydn 2..
6 <i>A voi torno sponde</i> Cherubini 2.6	41 <i>Dove Ridotta sono</i> Paisiello 2.6
7 <i>Ah non lasciarmi</i> Mortellari 2.6	42 <i>Dove Sei</i> Handel ..6
8 <i>Ah se porro</i> Storace 1.6	43 <i>Donzelle semplici</i> Gluck 2.6
9 <i>Ah per me non</i> Rauzzini 2..	44 <i>Da questa linea ment</i> Salieri 2..
10 <i>Ai dolce affetti miei</i> Anfossi 1..	45 <i>Deh, respande (Duet)</i> Grisnick 1..
11 <i>Ah che nel Petto</i> Paisiello 2.6	46 <i>Dolce mi parve</i> Mazzinghi 2.6
12 <i>Ah tornar la bella</i> Cimarosa 2.6	47
13 <i>Ah che sa (Trio)</i> Paisiello 1.6	48

The item number ('79' in this example) and the price have been inserted by hand. Titles were arranged alphabetically with the blank spaces gradually being occupied as new items were added to the 'Collection'. The numbering may indicate a publisher knew from the outset how many items would comprise the series; however, it may have been let to run on to fill the plate.

To be Continued,
A Collection of
PERIODICAL ITALIAN
SONGS, DUETS, TRIOS, &c.
N^o 14 Price 3/

Printed for Monzani & Conador, Music Sellers, to His Royal High^{ness} the Prince of Wales, N^o 2 Pall.

		N ^o		N ^o
all' Idol mio,	Arietta, Harp & Flute Acco. & Bonelli	1.6	76	Elia Fede della Femine Trio from D ^o
lla Casina	D ^o D ^o	1.6	77	Una bella Serenata D ^o from D ^o
mate Vio	Aria from Matrimonio Secreto D ^o	2.0	78	Sento oh Dio Quintetto from D ^o
ma	Trio D ^o	1.0	79	Di Servertmi Ogni giorno D ^o from D ^o
tormento	Duetto D ^o	1.0	80	Te lo vo dire Trio
alla Finestra	Aria from Antigona F. Bianchi	2.0	81	Dov'è l'amor Cattina Venetian Canzonetta
strile e Cara	Canzonetta from Don Giovanni Mozart	1.0	82	Voglio che andemo nina D ^o
no Spanish Guitar & Organ	Venetian Duetto B. Sparali	1.0	83	Corrermi a bracci accollo D ^o
mi, in Scena	Duetto Earl of Arundel	1.0	84	Pasta del tempo Opette Venetian Duetto
i Ingani fuor	Arietta S. Mayer	1.0	85	Ecco quel Fiera istante Duetto
			86	Solitario Boreo Terzetto
			87	Bel Nume Cavatina from Hamaton

To Be Continued
A Collection of
PERIODICAL ITALIAN
Songs, Duets, &c.
N^o Pr

London Printed & Sold by L. Laveau, Music Seller to His Royal Highness the Prince of Wales,
N^o 29 New Bond Street.

I. ENGRAVING – III) IN-HOUSE PRODUCTION

An additional advantage offered by the engraving process is related to the prominence engraving held over other processes in the tradition of music printing. While most publishers may not have had letterpress facilities and very few used music type, they were likely to have an in-house engraver. To print catalogues from type meant delegating the work to a letterpress printer, whereas a music engraver could produce a catalogue in the same way as he engraved music, writing free-hand right to left as mirror image using an engraver's burin on copper plates or stamping letter-punches on pewter plates. In other words, a catalogue prepared from an engraved plate could be produced in-house with the publisher overseeing at least the origination state of the catalogue.

Engraving catalogue plates in-house also allowed immediacy of production; the preparation of the plate could progress alongside the engraving of the music. Its completion could be adjusted to match the preparation of the plates for any specific composition; its contents could be adjusted up to the very last moment to include items almost ready for printing, or to discard items delayed in or no longer proceeding to production. Above all, the catalogue plate could be placed on the printing press together with the music plate required to complete the folio. By the end of the period of this study, D'Almaine & Co., had printing facilities in-house,⁹ as most likely had other large publishing firms. Smaller publishers may have jobbed-out the printing, but at least catalogue and music plates could be sent off together so reducing the chance of misplacement. Once engraved, the catalogue plate was on hand to be used again in any number of music publications.

⁹ H. Edmund Poole, "'A Day at a Music Publisher's': A Description of the Establishment of D'Almaine & Co. Reprinted with an Introduction, Notes and Commentary by H. Edmund Poole," *Journal of the Printing Historical Society* 14 (1979/80): 59-81. The facsimile reproduction of the pamphlet has illustrations of D'Almaine & Co's in-house printing and engraving facilities. The pamphlet is undated; Poole suggests a date as late as 1848. Richard J. Wolfe dates the pamphlet c. 1838, in his *Early American Music Engraving and Printing: A History of Music Publishing in America from 1787 to 1825 with Commentary on Earlier and Later Practices* (Urbana: University of Illinois Press, 1980). No other study of music printer's premises and equipment seems to have yet been undertaken.

Illustration 1. D'Almaine & Co's in-house engraver at work, taken from the firm's pamphlet, *A Day at a Music Publisher's*

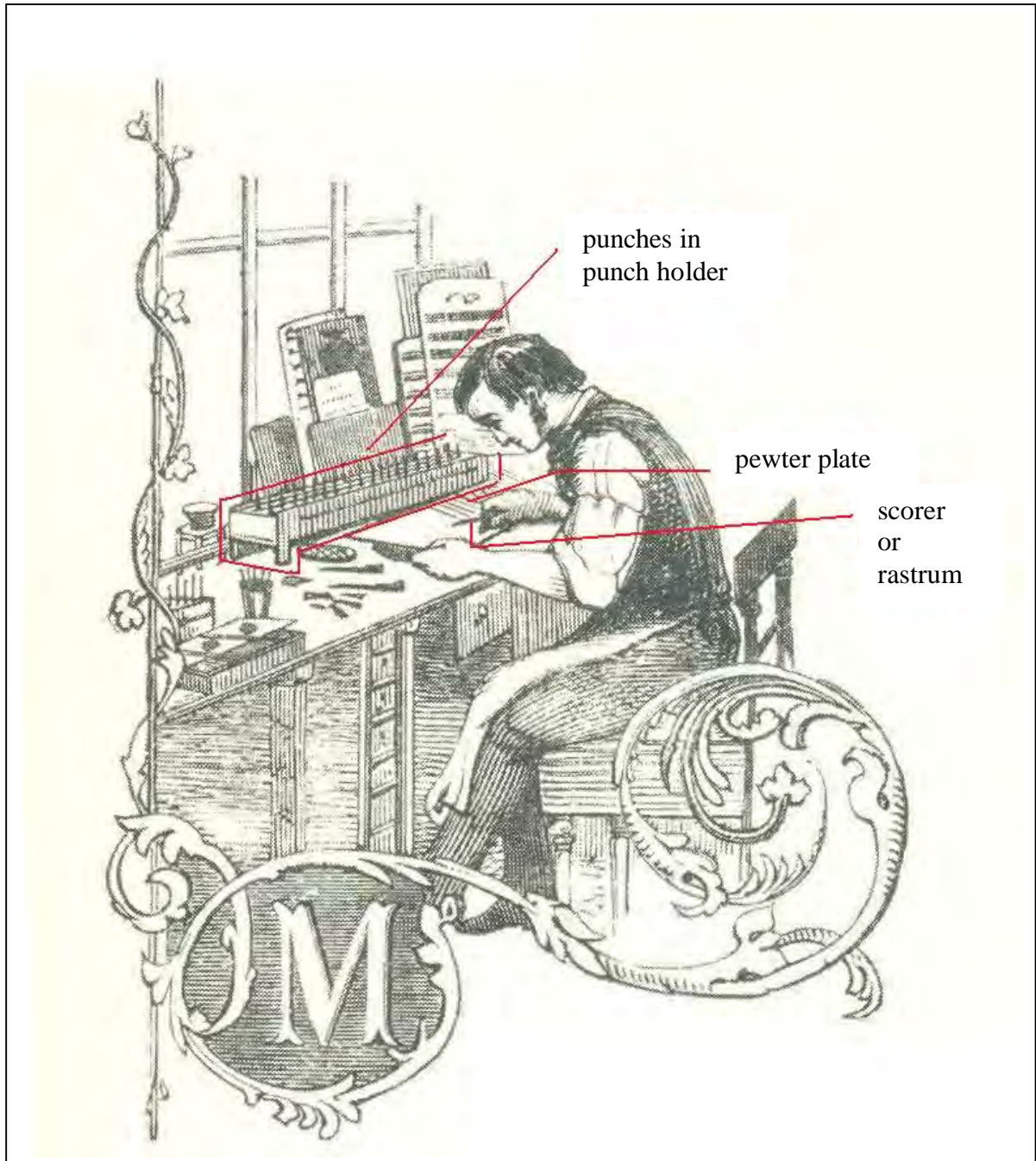


Illustration 2. D'Almaine & Co.'s Printing facilities from *A Day at a Music Publisher's*

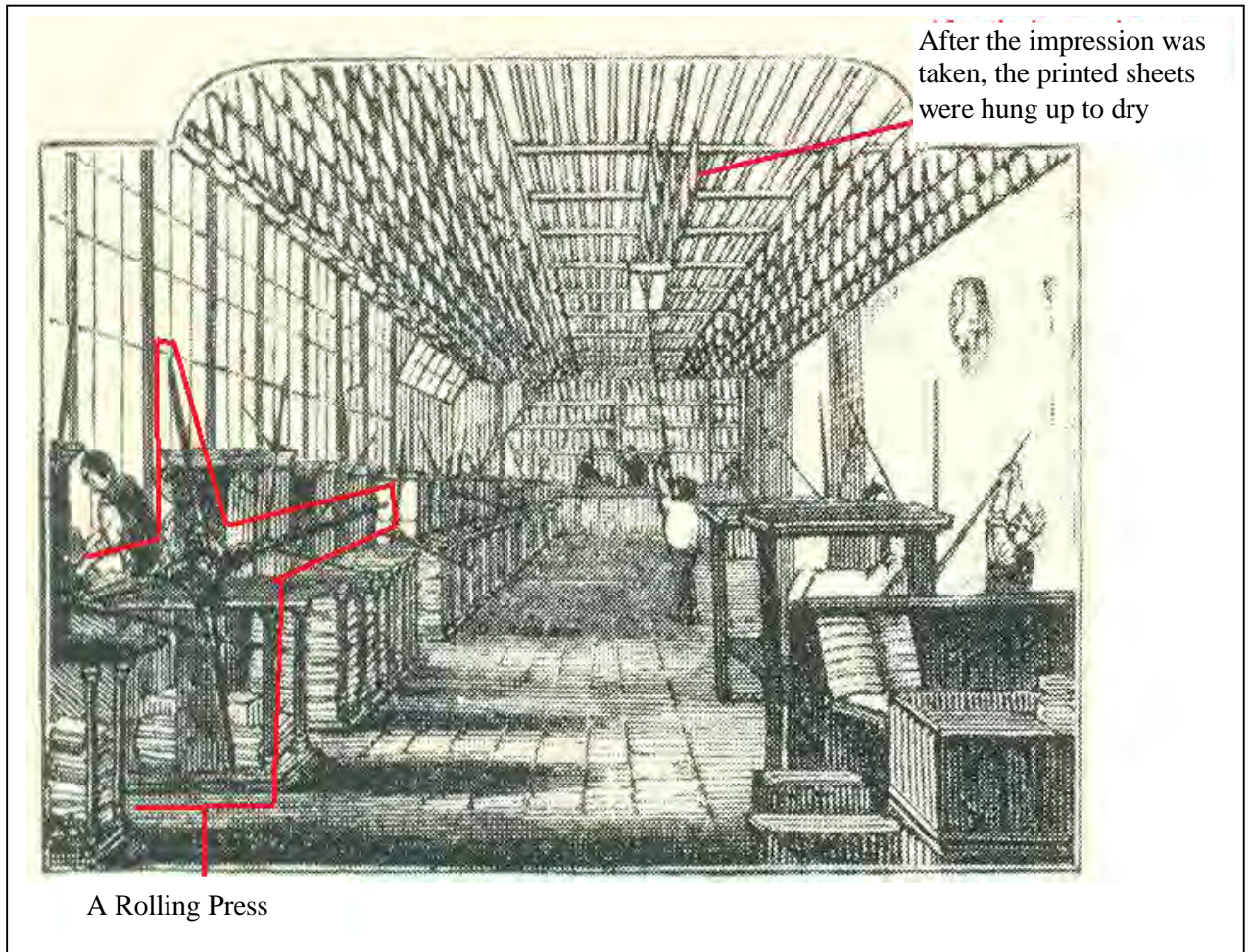


Table 1. Catalogues printed from Engraved Plates (Title and Thematic Catalogues)

Date	Single-sheet Cat. Engraving (SSE)		Multi-sheet Cat. Engraving (MSE)	
1778		0	NW 1a	1
1780	BIJ 1a, FW 1a, LB 2, WeJ 2	4	LB 3a, 3b, NW 1b, WeJ 1	4
1781	PrJ 1a, 1b	2		0
1782	BS 1a, BIJ 1b, 1c, 1d, 1e, 1f, BrR 2, FW 1b, PrJ 1c, 1d, SK 1	11		0
1783	BIJ 1g, 1h, 1i, 1j, BIJ 2a, FW 1c, 1d, 1e, 1f, PrJ 1e, 1f, 1g, 1h	13		0
1784	BR 1a, 1b, BIJ 2b, 2c, FJ 1, FW 1g, 1h, 1i, LB 8a, PrJ 1i	10		0
1785	BS 1b, BIJ 2d, 2e, 2f, 2g, BIJ 3a, 3b, DJ 1a, 1b, LB 8b, LB 9, PrJ 2	12	BiA 1a, NW 1c	2
1786	BIJ 2h, 2i, CoJ 1a, 1b, DJ 2a, DJ 3a, FW 1j, 1k, 1l, LB 10, LB 11, LB 12	13	BiA 1b, 1c, 1d	3
1787	CoJ 1c, DJ 3b, FW 1m, 1n, 1o, FW 2	6	BiA 1e	1
1788	BIJ 2j, DJ 4a, 4b	3		0

1789	BIJ 2k, BIJ 3c, DJ 4c, SmG 1	4		0
1790	BIJ 2l, 2m, 2n, BIJ 9a, 9b, BIJ 10a, BIJ 11a, 11b, CoJ 1d, DJ 2b, DJ 3c, 3d, DJ 4e, TS 4a, 4b, 4c	16	BIJ 9c	1
1791	BIJ 10b, DJ 4f, 4g, 4h, 4i, 4j	6		0
1792	BIJ 13a, 13b, DJ 4k, 4l, DJ 5a, GG 1, GG 2	7	BIJ 9d, 9e, 9f	3
1793	BIJ 13c, 13d, BIJ 14a, 14b, BIJ 15, BIJ 16a, 16b, DJ 5b, 5c, 5d, 5e, 5f, 5g, PrJ 5	14	BIJ 9g, BR 2a	2
1794	BIJ 9h, BIJ 16c, BW 1, DJ 5h, DJ 6a, DJ 7a, 7b, 7c, 7d, LB 17, PrJ 6	11		0
1795	BT 1a, 1b, BIJ 3e, BIJ 17, BW 2, CD 1a, 1b, CD 2a, DJ 6b, LHH 1a, PS 1a	11	BR 2b, 2c, 2d	3
1796	BW 3, CoW 1a, 1b, 1c, CD 1c, CD 2b, DJ 8a, 8b, LHH 1b, LHH 2, LHH 3, PS 1b	12		0
1797	BR 3a, BR 3b, BW 4a, 4b, BW 5, LiF 1, LiF 2a, 2b, LiF 3a, 3b, PS 1c	11	BR 4a, CD 3	2
1798	CI 1a, 1b, DJ 8c, 8d, 8e, GG 3a, GG 4, LB 18, PS 1d, 1e	10	BR 4b	1
1799	CI 1c, DJ 9a, DJ 10a, LB 8c, LC 1, MT 1a, 1b	7	BR 4c, MT 2a, 2b	3
1800	BR 7, BR 8, DJ 10b, DJ 11a, 11b, DJ 12a, DJ 13a, FJ 3a, 3b, GG 5a, 5b, 5c, 5d, 5e, 5f, LL 1, LC 2, LC 3, MT 1c, PiH 1a, 1b, PIJ 1a, 1b, PIJ 2a, TS 7	25	BR 4d, 4e	2
1801	BR 5a, 5b, BR 6a, 6b, DJ 11c, DJ 13b, 13c, 13d, MT 1d, 1e, 1f, 1g	12	BR 4f, 4g, 4h, 4i	4
1802	BR 5c, 5d, BrW 1, CM 1, DJ 13e, DJ 14, GG 5g, GG 6, MiC 1, MT 3, PIJ 3, WoR 1	12	BR 4j, 4k, HA 1a, MT 1h, 1i	5
1803	BW 7a, BrW 2, DJ 15, FJ 3c, PIJ 4a	5	BR 4l, GG 3b	2
1804	BR 5e, 5f, BW 7b, CI 1d, 1e, PW 1	6	HA 1b	1
1805	BR 5g, BrW 3, CM 2, CW 1, CW 2, DJ 9b, DJ 12b, DJ 16, DJ 17a, FJ 3d, FJ 4, KM 1a, LL 2, PrJ 9, PB 1, TS 8, TW 1a, 1b, 1c, 1d, 1e, WG 1a, WC 1	23	MT 4a	1
1806	BR 5h, BW 7c, BrW 4a, 4b, 4c, DJ 17b, FJ 3e, 3f, KM 2, KM 3, LL 3a, PB 3, TW 1f, WG 2, WC 2	15	MT 5, WC 3	2
1807	BR 5i, BR 9a, BR 10a, 10b, BR 11a, BR 12, BR 14, BW 7d, 7e, BrW 5a, 5b, 5c, CW 3a, CrW 1a, DJ 17c, GG 8, HoW 1, PIJ 5a, PB 4, SK 2a, 2b, 2c, WG 3a	23	MT 4b, 4c, MT 6a, MT 7	4
1808	BR 10c, BrW 6, BrW 7a, 7b, CW 3b, 3c, FJ 3g, GrG 1, LL 3b, TW 1g, 1h, WG 3b, WC 4, WC 5a, 5b	15		0
1809	BrW 8a, 8b, DJ 9c, 9d, DJ 17d, KM 1b, PE 1, PIJ 4b, PIJ 6a, WG 1b	10		0
1810	BR 9b, BR 10d, BR 11b, CM 3a, 3b, MiC 2a, 2b, MiC 3, MiC 4a, MT 8a, 8b, 8c, 8d, 8e, MT 9, MT 10a, 10b, PIJ 2b, 2c, PIJ 4c, PIJ 6b, PIJ 7, PIJ 8a, PIJ 9a, 9b, PoJ 1, WG 3c	27	MT 6b	1
1811	BJ 1a, 1b, BJ 2, BR 5j, CM 3c, FC 1, MiC 2c, MiC 4b, PhC 1, PIJ 5b, 5c	11	MT 6c	1
1812	HoW 2a, SK 3, WG 3d	13		0

1813	CS 1, CrW 1b, MT 11a, 11b, WG 4a, 4b	6		0
1814	CS 2a, 2b, 2c, CS 3, FJ 3h, HoW 2b, SK 4a	7		0
1815	BR 5k, BR 15a, BR 16a, CM 4, FH 1a, GG 9a, GrG 2, HS 1, KF 1, MW 1, MW 2a, MoJ 1a, 1b, 1c, MT 10c, MT 13a, 13b, Phi 1, PIJ 5d, PIJ 10a, 10b, PoJ 2a, 2b, 2c, PrJ 14, SK 4b, 4c, 4d, 4e, WG 4c, WG 6a, 6b	32	MT 12a, 12b	2
1816	BW 8, MT 13c, 13d, MoJ 1d, PIJ 6c, 6d, PIJ 9c, 9d, 9e, PIJ 11, PoJ 2f, SK 6	12	GW 1, MT 12c, 12d, 12e, MT 14a, 14b	6
1817	BR 15b, CS 4, FH 2, HoW 2c, MW 2b, PrJ 17	6		0
1818	FH 1b, FH 4, FiC 1, MW 3, PoJ 2g	5		0
1819	FH 5, GG 10, HoW 3a, 3b, PIJ 9f, SK 4f, 4g	7		0
1820	BR 16b, CS 8a, EL 1a, FH 3a, 3b, GG 12a, GJ a, 1b, LL 5a, LW 1, MT 13e, MI 1a, 1b, 1c, PM 1, PM 2, PIJ 8b, PIJ 9g, RH 1a, RH 3	20	MT 15a, 15b, RH 2a, 2b, 2c	5
1821	CS 8b, EL 1b, GG 9b, GG 13a, 13b, GG 14a, LE 1, LE 2, PiW 1a, 1b, PIJ 8c, RH 2d, 2e	13		0
1822	BLM 1, FH 6a, GG 15, PIJ 8d, RH 2f, RH 4, RM 1	7		0
1823	CR 1a, FH 1c, GG 13c, 13d, 13e, GG 14b, HoW 3c, 3d, HoW 5a, PrJ 21, RH 1b, WR 1a, WI 1, WI 2	14		0
1824	CM 12, CR 2, FH 7, FJ 5a, GG 12b, GG 14c, GoS 1, HoW 4a, HoW 5b, HT 1, LL 5b, RH 2g, 2h, 2i, RH 7, RH 8, WR 1b	17		0
1825	CM 15, CR 3, DeJ 1, FH 6b, FH 8, FJ 5b, 5c, GG 13f, GG 16, GG 19, GG 20, GG 21a, 21b, HoW 3e, HoW 4b, LF 2a, MT 13f, 13g, 13h	19	MT 14c, 14d, 14e, 14f, MT 15c	5
1826	CS 2d, 2e, CM 17, GG 13g, 13h, 13i, 13j, 13k, GG 17, GG 21c, HoW 3f, 3g, HoW 4c, PA 1	14	MT 14g	1
1827	BH 1a, BM 1, BLM 2, BoT 4, CS 2f, 2g, CR 4, CAB 2, FH 9, FH 10, GG 13l, 13m, 13n, GG 21d, GG 22, GG 23a, HoW 3h, HoW 4d, LF 2b, LF 3	20		0
1828	CS 2h, CM 21a, 21b, CR 5, CR 6, CR 8, FH 11, GG 13o, GG 23b, HoW 4e, 4f, HoW 5c, PrJ 24, PrJ 25a	14		0
1829	BLM 3, CR 1b, CR 9a, CR 11a, CR 12, CR 13, CAB 4a, HoW 6, HoW 7a, 7b, KR 1, PA 2	12		0
1830	BH 1b, CR 9b, CR 14, CR 15, FH 13a, 13b, GG 26, GG 30, GrW 1, HW 2, ML 3, PrJ 25b, WW 2	13		0
1831	BA 1a, 1b, CS 2i, CR 11b, CR 16, CAB 3a, FH 13c, FaC 1a, GG 31	9		0
1832	BA 1c, 1d, 1e, 1f, 1g, 1h, CR 18, CR 19, CAB 3b, CAB 4b, CAB 5a, FaC 1b, ML 4a, 4b, PoJ 12a, 12b, 12c	17		0
1833	BA 1i, CS 2j, 2k, CS 14, CAB 5b, HW 4, ML 5, WI 12a	8		0
1835	FH 17, FH 19, FH 21, GG 38, WT 1, WA 1	6		0

1836	PoJ 12d, WI 14a	2		0
1837	MR 2, ML 7a, 7b	3		0
1840	BoT 9, GM 5, HC 1	3		0

Table 2. Catalogues which include the engraver's name

Date	Catalogue	Catalogue engraver/printer	Trade Descriptions ¹⁰
1796	DJ 8a, 8b	Barnes Sculpsit [Coventry St, Leicester Fields (1784-99)]	Engraver/etcher
1802	GG 6 ¹¹	Barnes Sculp[sit]. [7 Coventry St (1800-1)]	Engraver/etcher (music)
1804-07	BR 5e, 5f, 5g, 5h, 5i	R. Williamson sc[ulpsit]. 8 Tavistock Row	Engraver/etcher
1805	CM 2	R. Williamson, Sc[ulpsit].	Engraver/etcher
1807-10	BR 10a, 10b, 10c, 10d	R. Williamson Sculp[si] ^t . [Tavistock Row]	Engraver/etcher
1810	BR 11a, 11b	R. Williamson Sculp[si] ^t . [Tavistock Row]	Engraver/etcher
1810	MT 9	Jones Sc[ulpsit] 3 Little S ^t . S ^t Andrew St	
1810	MT 10a, 10b	Jones Sc[ulpsit]. 3 S ^t . Andrew Street, Little S ^t . Martin[']s Lane	
1813	MT 11a, 11b	Jones Sc[ulpsit]. 3 S ^t Andrew Street, Little S ^t . Martin[']s Lane	
1815	MT 12a	Jones sc[ulpsit].	
1831-32	CAB 3a, 3b	R. & E. Williamson, 14 Great Moore Pl	Engraver/etcher (music), Engraver/etcher, Printer
1833	HW 4	Johnston Sc[ulpsit].	Engraver/etcher

As shown in Table 2, a frustratingly small number of catalogues do carry names of engraving firms that are not recognised as music publishers. That all of these catalogues carrying the name of an engraver are engraved free-hand suggests that this technique lay outside the domain of the music engraver. By implication, punched plate catalogues may have been compiled in-house and the engraver, as an employee, not identified.¹² But it must also be said that a considerable number of free-hand engraved catalogues lack any mention of the engraver. Such anonymity may indeed mean that they too were in-house productions and no attribution was required. What determined a music publisher to opt for one or the other engraving methods cannot be established but cost and speed may have played a significant role.

¹⁰ BBTI (The British Book Trade Index), University of Birmingham. [Accessed 23 January 2008] <http://www.bbti.bham.ac.uk>

¹¹ Source music title page was engraved by 'Rymer & Son. Sculpt.'

¹² In this respect it is worth noting that the first four states of Birchall's fifth catalogue (BR 5) were punch work and lacked the name of the engraver. The next five states (BR 5e to 5i) were engraved free-hand with Williamson identified as the engraver.

Table 2 indicates that successive states of a catalogue were quite likely to be prepared by the one engraver. Birchall's 'Catalogue of Piano Forte Music, Plate 1' (BR 10) sheds a little light. At the foot of this free-hand engraved plate is the name 'R. Williamson.' This may be assumed to be the engraver. That the name remains in place throughout all four states of the catalogue issued between c. 1807 and c. 1810, suggests he was also responsible for the additions.¹³

I. ENGRAVING – IV) MUSIC TITLE PAGE ENGRAVERS AND CATALOGUE ENGRAVERS

It is possible that engravers who prepared music title pages (rather than in-house music engravers) were also entrusted with the engraving of catalogues. Some engravers of music title pages, such as Boyce of Burnhill, and Simpkins of Clement's Inn, also specialised in music engraving, and so were likely to have been responsible for the entire production, engraving title pages, catalogues and music, and possibly the printing. In general, the extent of the role of out-of-house engravers is rather difficult to establish.

Pictorial title-pages usually bear the name of the engraver,¹⁴ but it is difficult to say whether the placing of the engraver's name within or immediately below a pictorial element defines the sole contribution to the plate or whether the engraver was responsible for all the work (see Illustration 3). Title pages without pictorial elements typically lack this detail, but in the few instances where engravers are named, it may be assumed that they engraved the entire plate (see Illustration 4). In these cases it might be suggested that the decorative letterings of title pages and skilfully engraved (free-hand) catalogue plates could have come from the same engraver.

This suggestion is taken further in Table 3 which puts forward the possibility of a link between a known title page engraver and the identity of the engraver of the anonymous engraved catalogue

¹³ The same plate was used for all states. The removal of the name might reasonably be expected if another engraver was responsible for subsequent work on the plate. Further examples are BR 5e to 5i and BR 11a and 11b.

¹⁴ The pictorial element on a title page is further complicated by the possible use of stereotype illustrative blocks. An engraving firm may have had its own assortment on hand or purchased a block appropriate to the sentiment of a music item from specimen catalogues appearing in the 1820s (see *Specimen of Stereotype Ornaments*, 1825, by M. U. Sears, Reprinted with an introduction by James Mosley. London: Printing Historical Society, 1990). In such instances the lettering of the title plate would be engraved allowing space for the pictorial block; presumably after the first impression was taken, the sheets would be put through the press again to receive the pictorial image. Prior to stereotype blocks becoming available any illustration must have been engraved directly onto the title page plate. This task could have been jobbed out to specialist engravers and done either before or after the lettering was engraved.

Illustration 3. *Le Hussard et Le Tyrolien*, published by Chappell & Co.
(c. 1816 or early 1817)

"Le Hussard et Le Tyrolien"
A DUETT,
For Two Performers on the
Piano Forte.
founded on the above Two Popular Airs
Composed & Dedicated to
The Right Hon^{ble}
Lady Charlotte & Lady Mary Hills
BY
T. LATOUR,
Pianiste to His Royal Highness the Prince Regent.



Ent^d at Sta. Hall.

R. & E. Williamson, Sculp^r

R. & E. Williamson Sculp^r

Price 5^s

NB. The above Airs, are arranged with Variations for the Harp, and also for the Piano Forte & Harp.

London: Printed & Sold by Chappell & Co.

Music & Musixal Instrument Sellers, 124, New Bond Street.

Illustration 4. Title-page of source music item for CM 2, engraved by R. Williamson

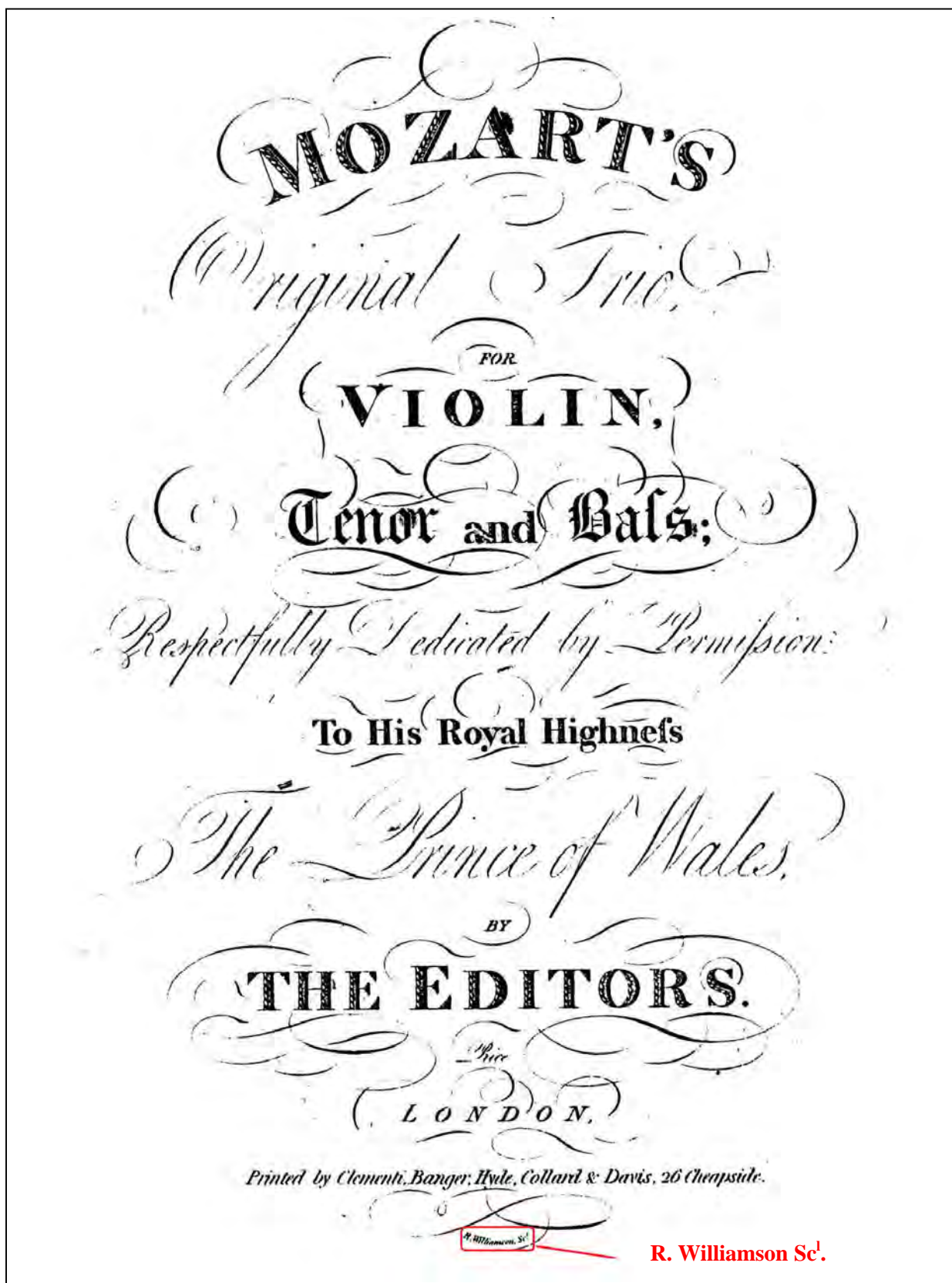


Table 3. Engravers of the title-pages of source music items who also possibly produced the included catalogues

*The chronological order is designed to show continuity of catalogue states and the associated printer, wherever data exists.

Date	Catalogue	Title page engraver/Printers	Trade Description ¹⁵
1783	PrJ 1f	Smith Sculpsit	Engraver/etcher
1784	BIJ 2d	W. Darling Sc [Great] Newport S ^t .	Engraver/etcher
1785	LB 8b	[J.] Strongitharm Sc, No. 127 Pall Mall	Engraver/etcher (copperplate)
1785	LB 8b	T. King Sculp[sit] 451 Strand	
1785	LB 9	V. Woodthorpe del et Sculp[sit] [29 Fetter Lane, Holborn]	Engraver/etcher
1786	LB 11	Simpkins Sc[ulpsit]. [9] Clements Inn	Engraver/etcher, Printer, Engraver/etcher (music)
1785	BIJ 3b	Neele Sculp[si] ^t , 352, Strand	Engraver/etcher, Printer (copperplate), Printer (lithographic), Engraver/etcher (maps)
1789	BIJ 3c	Boyce Sculp[sit]. 63, Bunhill Row	Engraver/etcher (music)
1795	BIJ 3e	Boyce Sculp[sit]. 63, Bunhill Row	Engraver/etcher (music)
1788	DJ 4b	[George] Allen Sculp[sit] [5 Sadlers Wells]	Engraver/etcher (maps), Engraver/etcher (writing), Engraver/etcher (music)
1791	DJ 4f	F. Bartolozzi Sculp[sit] [Warwick St, Golden Sq. Broad St, Carnaby Mkt. Bentinck St, Berwick St. North End, Fulham]	Engraver/etcher, Draughtsman
1790	DJ 2b	G. B. Cipriani Eng[raved]; F. Bartolozzi Sculp[sit].	Engraver/etcher
1792	GG 1	Wilson sculpt[sit]	Engraver/etcher
1797	CD 3	T. King Sculp[sit] 47 Titchfield Street	Engraver
1799	LC 1	Bowman Sc[ulpsit].	Engraver/etcher
1800	GG 5b	Lowry Sculp[sit]	Engraver/etcher
1800	GG 5d	T. King, Sculp[si] ^t , Strand	
1800	LC 2	Bowman Sc[ulpsit].	Engraver/etcher
1800	LC 3	Bowman Sc[ulpsit].	Engraver/etcher
1802	CM 1	[R.] Williamson Sc[ulpsit] [8 Tavistock Row]	
1803	BrW 2	T. King Sculp[sit]	
1803	BrW 2	Rymer & Son Sculp[si] ^t . (another source music)	
1805	LL 2	J. Allen Sc[ulpsit].	Engraver/etcher (maps)
1806	BrW 4c	Rymer & Son Sculp[si] ^t .	
1807	PB 4	V. Woodthorpe S ^c [ulpsit]. 29 Fetter Lane	Engraver/etcher
1807	BR 14	Gertin scrip ^t	
1809	DJ 17d	R. & E. Williamson Sculp[si] ^t	
1810	PoJ 1	R. & E. Williamson Sculp[si] ^t	
1813	CS 1	R. & E. Williamson Sculp[si] ^t	

¹⁵ BBTI (The British Book Trade Index), University of Birmingham. [Accessed 23 January 2008]

1814	CS 3	R. & E. Williamson Sculp[si] ^t	
1815	BR 16a	R. & E. Williamson Sculp[si] ^t	
1820	BR 16b	R. & E. Williamson Sculp[si] ^t	
1815	GrG 2	R. & E. Williamson, Sc[ulpsit] 8 Brook St. West Sqe.	
1815	HS 1	W. Smart Warren Str ^t . Fitzroy Sq.	Engraver/etcher
1818	FiC 1	Barrett [Sculpsit]	Engraver/etcher
1820	PM 1	Barrett [Sculpsit]	Engraver/etcher
1821	GG 13a	J. Marshall sc[ulpsit]. 31, King Street, Soho	
1825	GG 13f	Barrett Sc[culpsit]	Engraver/etcher
1826	GG 13g	Barrett Engraver	Engraver/etcher
1827	GG 13n	Barrett Engraver	Engraver/etcher
1822	RM 1	Balmer [Barrett?] Sc[ulpsit].	Engraver/etcher
1824	CM 12	[Nathaniel Rogers] Hewitt, Sc[ulpsit] [Buckingham Pl, Fitzroy Sq]	Engraver/etcher
1825	DeJ 1	J. Corksson Sc[ulpsit].	
1827	LF 2b	Barett Sc[ulpsit].	Engraver/etcher
1827	BoT 4	Barrett Sc[ulpsit].	Engraver/etcher
1827	CS 2f	Barrett Sc[ulpsit].	Engraver/etcher
1827	CS 2g	Barrett Sc[ulpsit].	Engraver/etcher
1827	CR 4	Hutchinson Sc[ulpsit].	Engraver/etcher
1827	CR 4	Barrett Sc[ulpsit].	
1829	CAB 4a	Barrett & Bowcher	Printer, Printer (music)
1829	PA 2	Barrett & Bowcher	Printer, Printer (music)
1830	GG 26	J. Beale Sc[ulpsit]	
1830	GrW 1	Hutchinson [Sculpsit]	Engraver/etcher
1832	CAB 5a	Coulls, Sculp[si] ^t .	
1832	CAB 5a	R. & E. Williamson	Engraver/etcher (music), Engraver/etcher, Printer

contained within the music item. The engraver of the title page of one source item for each of the catalogues listed in Table 3 can be identified. It may be proposed that the catalogue itself was prepared by this same engraver and at the same time. Unfortunately, such a scenario is rather difficult to substantiate. Catalogues are remarkably devoid of evidence that would link their preparation with a particular engraver or firm.

Nonetheless, Table 3 also indicates that certain engravers were favoured and that ongoing associations between a particular engraver and a publisher seem to have been established. T. King, Boyce, Bowman, R (& E.) Williamson, and Barrett seem to have been particularly popular. Between 1785 and 1803 King engraved title pages for Longman & Broderip, Corri, Goulding and Broderip & Wilkinson. Williamson dominates the earliest decade of the nineteenth century being associated with Clementi, Dale, Birchall, Power, Chappell and Goulding between 1801 and 1820. From 1818 Barrett engraved title pages for Fitzpatrick & Coles, Phillips, Mayhew & Co.,

Goulding, Boosey, Chappell, Latour, Cramer, Addison & Beale, A. Pettet, H. J. Banister. This favouring of some engravers is likely to suggest a publisher's satisfaction with the efficiency and quality of their work, and we have no reason to suppose that they were not also entrusted with the preparation of catalogues.

Of the 56 source items in Table 3, 35 include either the only or the first states of the associated catalogues. It may be correct to suggest that in these instances title page and catalogue were done by the same engraver. To extend this connection to subsequent states would be rash. Against this it must be recognised that a catalogue plate can be located in several source items for which the engraver of the title page is unknown. The possibility that the anonymous title page engraver produced the catalogue plate cannot be discounted. Obviously, if the subsequent states of a catalogue were re-engraved, it would be possible for the engraver of the title page of a source item also to be responsible for the new plates. However, this can be validated only when all the source music items for a particular state of a catalogue have their title page engravers identified.

The difficulty of reaching any firm conclusion is readily illustrated. The title pages of two of the seven source items containing the only state of Broderip & Wilkinson's catalogue BrW 2 came from different engravers (Thomas King, two title pages, and Rymer & Son); the engraver of the catalogue is not named. A possible title page/catalogue pairing may be put forward if a precise chronology of the publication of all seven items can be established.¹⁶ More cautionary is Goulding's catalogue GG 6. Barnes engraved the catalogue; Rymer & Son the title page of a source item. No source item with a title page engraved by Barnes has been located.

Table 3-a. Cases where engravers of the title pages of source music items and of catalogues are identical.

Date	Catalogue	Title page engraver/Printers	Catalogue Engraver
1805	CM 2	R. Williamson Sculp[si] ^t	R. Williamson Sculp[si] ^t
1807	BR 10b	R. & E. Williamson Sculp[si] ^t	R. Williamson Sculp[si] ^t . [Tavistock Row]
1808	BR 10c	R. & E. Williamson Sculp[si] ^t	R. Williamson Sculp[si] ^t .
1810	BR 10d	R. & E. Williamson Sculp[si] ^t	R. Williamson Sculp[si] ^t .
1833	HW 4	Johnston Sc[ulpsit].	Johnston Sc[ulpsit].

Only on very rare occasions, can the engravers of the title page and of the catalogue be shown to be one and the same (see Table 3-a). In the case of Birchall's catalogue BR 10, Williamson was

¹⁶ However, this chronology may prove a source item with a title page lacking an engraver's name to have been the earliest publication.

the engraver of the catalogue and probably made the alterations to the subsequent states. Unfortunately, no engraver's name appears on title pages to the music items containing the earliest state of the catalogue;¹⁷ however, one source item for each of the following state has 'R. Williamson Sculp't' on its title page. In this instance it may be safe to name Williamson also as the engraver of the first title page. More convincing is William Hawes fourth catalogue (HW 4). Both catalogue and the title page of a source music item were engraved by Johnston¹⁸ (see Illustration 5 and Catalogue Plate 2-13). Clementi's catalogue CM 2 likewise combines a title page and catalogue plate engraved by Williamson. The catalogue plate is particularly remarkable production. Not only is it most artistically laid-out and has had considerable care lavished on its creation, but it also involves two components. With the attribution to Williamson appended to both the pictorial element and the catalogue proper, there is no doubt that the plate was the work of one engraver. The printing of the plate, together with the music item, was carried out by Clementi.

It may well be that a music publisher entrusted title page and catalogue to the same out-of-house engraver who can be identified; the re-use of the catalogue plate in other music items makes such a connection difficult to trace, let alone confirm. There is little doubt that a publisher did employ the same engraver for title page and catalogue plates, but they may have been separate commissions and their combination in a music item quite fortuitous. It will take some time and considerable research to determine the extent of out-of-house and in-house engraving of catalogues. So many probabilities - some of which have been raised here - must be explored to shed light on this important aspect of a music publisher's operation in regard to the production of catalogues.

¹⁷ Music at BL Hirsch IV. 1111. (2.); BL h. 1480. a. (4.). Catalogue dated c. 1806.

¹⁸ Unfortunately "Johnston" cannot be further identified.

Illustration 5. Title-page of source music item for HW 4, engraved by Johnston

IS LOVE A THING OF JOY? AH NO!

BALLAD,

Sung by

MR. WATLET,

IN

Mr. Serles Drama, called

The Peoman's Daughter,

Composed

BY

W. HAWES.

— k —

Ent. Sta. Hall.

Johnston Sc.


Price 2

LONDON,

Published by W. HAWES, 355, Strand.

W. Hawes

W. HAWES' EDITIONS			Standard Vocal Music		Johnston Sc.	
MADRIGALS.			GLEES BY SPOTTWORTH.		SACRED MUSIC.	
On publishing, in Numbers a Series of Madrigals, selected from the Works of the most esteemed Authors, as performed at the Madrigal Society, edited by W. Hawes, Musical Director to the above Society.			S.D.		S.D.	
6. All creatures now are merry.	Benet	5. 1698. 2.0	Arise, my fair one.	2.	A Collection of Chants, Sanctus, and Responses to the Commandments, as used at St. Paul's Cathedral, Westminster Abbey, and his Majesty's Chapels Royal, selected from Ancient and Modern Composers, edited by W. Hawes. N ^o . 1 to 12, each	2.6
8. As a rosy wreath.	Evans	5.	But where she speaks.	2.	(To be continued.)	
0. Come Shepherd swains.	Wilbye	3. 1608. 1.0	Brave! Piraymo.	2.	A Collection of Anthems and other Sacred Music, as used at his Majesty's Chapels Royal, and various Cathedrals throughout the Kingdom, selected from Ancient and Modern Composers; edited by W. Hawes.	6.0
8. Cynthia thy song and chanting voice.	5. 1560. 3.		Come! love.	2.6	Rejoice in the Lord.	D ^o Hares. N ^o . 1. 2.6
4. Dainty fane sweet Nymph.	Morley	5. 1597. 2.	Come! Anacron.	2.6	Blest is he that considereth the poor.	D ^o
5. Dainty white pearl.	Bicci	6. 1590. 2.0	Cease your music.	2.	Lord for thy tender mercies sake.	R. Farrant. 2.2.6
9. Die not fond man.	Ward	6. 1608. 2.6	Caught by my Delia.	1.6	O Lord God of Hosts.	D ^o Greene. 5.2.6
7. Fire, Fire.	Morley	5. 1597. 2.	Come! Clara.	2.	My God, my God! look upon me.	J. Reynolds. 3.3.6
10. Flora gave me fairest flowers.	Wilbye	5. 1609. 2.	Come! bounteous May.	2.6	Fry me, O God.	D ^o Nares. 4.2.6
1. Like two proud armies.	Weelkes	6. 1596. 2.6	Daughter of Jove.	2.	Let God arise.	Hargreaves. 4.2.6
6. Lady your words do spite me.	Wilbye	5. 1609. 2.	Fly, Night! away.	2.6	Out of the deep.	T. Welsh. 5.2.6
9. Now is my Coloris fresh as May.	Weelkes	5. 1596. 2.	Fairest Daughter of.	2.6	Blessed be thou, O Lord.	J. Dowland. 6.2.6
1. Now O new Treas must part.	Dowland	4. 1590. 1.6	Fair daffodils.	2.6	Help me Lord.	D ^o
2. O'er desert plains.	Waelrant	4. 1590. 1.0	Fair is my Love.	3.	Lord of all power and might.	Mason.
7. O that the learned poets.	Gibbons	5. 1612. 2.	Fill with wine.	2.6	(To be continued.)	
3. Phyllis.	Beale	4. 2.	Fill high the grapes.	2.6		
2. Sweet honey sucking bees.	Wilbye	5. 1609. 5.	Go! you may call it madness.	2.		
4. The Silver Swan.	Gibbons	5. 1612. 1.6	Good night! good rest.	2.6		
2. The Nightingale.	Orlando di Lasso	5. 2.	Go, then! fond heart.	2.		
10. We Shepherds sing.	T. Weelkes	5. 1600. 2.	Ha! Queen of Night.	2.		
3. When all alone.	Converso	5. 1580. 1.6	Ha! smiling morn.	2.		
			Health to my dear.	2.		
			In this recess.	2.6		
			It is night.	2.		
			If those who live.	3.		
			Kingdom, daffodils and rose.	2.6		
			Leave wanton bee.	2.6		
			L'ape e la serpe.	2.		
			Memory, thou fond deceiver.	1.6		
			My dear mistress.	2.		
			Marked you her eye.	2.6		
			Non caro l'offeso.	2.		
			Off in the troubled ocean's face.	2.6		
			Pre's the Grape.	2.6		
			Say, ye satyrs.	2.6		
			Shepherd seek not.	2.6		
			Sweet is the woodbine's.	1.6		
			See, you gay goldfinch.	2.		
			Shall I wasting in despair.	2.		
			Sweet Peace.	1.6		
			Say by what signs.	2.		
			See, smiling from the rosy east.	2.6		
			The Garland's fade.	2.		
			The Spring.	2.6		
			Whilst I gaze.	2.		
			When sprightly youths.	2.		
			With roses and with myrtles.	2.6		
			Winter is past.	2.6		
			While the madly raging.	2.6		
			What though her cheeks.	1.6		
			When you tell me.	2.		
			Why flows the muses.	2.		





R. Williamson Sculp^t


Index

shewing the subject of each
DUET, TRIO, QUARTETT & QUINTETT.






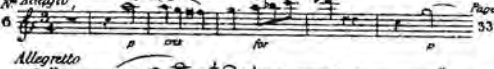




Duets

<p><i>Allegro</i> 1  Page 2</p>	<p><i>Adagio</i> 2  Page 8</p>
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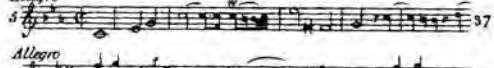

TRIO

Allegro
 Page 1
Solo voce


Quartetts

<p><i>Allegro Vivace assai</i> 1  Page 2 <i>for</i></p> <p><i>Allegro Moderato</i> 2  Page 10 <i>Solo voce</i></p> <p><i>Allegro Vivace assai</i> 3  Page 16</p> <p><i>Allegro ma non Troppo</i> 4  Page 24</p> <p><i>Allegro</i> 5  Page 30 <i>for</i></p>	<p><i>Adagio</i> 6  Page 33 <i>p</i> <i>cres</i> <i>for</i> <i>p</i></p> <p><i>Allegretto</i> 7  Page 40 <i>Solo voce</i></p> <p><i>Allegro</i> 8  Page 51</p> <p><i>Allegro</i> 9  Page 56</p> <p><i>Allegretto</i> 10  Page 63 <i>p</i></p>
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QUINTETTS

<p><i>Allegro</i> 1  Page 1 <i>cres</i></p> <p><i>Allegro</i> 2  Page 11 <i>for</i></p> <p><i>Allegro molto</i> 3  Page 20 <i>p</i></p>	<p><i>Larghetto</i> 4  Page 27 <i>p</i> <i>cres</i></p> <p><i>Allegro</i> 5  Page 37</p> <p><i>Allegro</i> 6  Page 43</p>
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London. Printed by Clementi, Banger, Hyde, Collard & Davis, 26, Cheapside.


R. Williamson Sculp^t

II. LETTERPRESS

Factors which determine the expenses of printing are origination cost, in other words the cost of preparing the printing surface, the size of the print-run, and the cost of paper. As a rule, letterpress is an economical process only when a large number of copies can be printed in one print-run. Setting up the type is a labour-intensive job probably making it more costly than engraving in the origination stage. However, the paper used in letterpress printing could be thinner and thus cheaper than that required for damp printing from engraved plates. The downside to engraving was the cost of the additional copper or pewter plates required whenever a new catalogue was produced;¹⁹ letterpress type could be used again and again, though doubtless purchases of new type would be made from time to time to increase the variety of fonts.

II. LETTERPRESS – I) STAND-ALONE CATALOGUES

Throughout the period of this study, letter-press was favoured for stand-alone title catalogues, particularly for those catalogues with a substantial number of items. The “text” nature content was, of course, well suited to this process. The skills of an engraver were not required and jobbing printers could be entrusted with the entire task from typesetting to printing. Labour was cheaper and more abundant than for engraving. No plates were needed, and the type used would be the printer's rather than the music publisher's property. The “non-growing” nature of stand-alone catalogues meant that the dismantling of the letterpress forme and redistribution of type after printing was not a problem. The subsequent inclusion of additional titles - and thus the matter of permanency – was not an issue. Stand-alone catalogues obviously were not tied to the issuing of a particular music item and their production and issue could proceed independently.

The distribution of stand-alone catalogues is rather uncertain. We may assume the single leaf or folded sheet variety was available gratis from the publisher or his agent whether in London or the provinces.²⁰ The larger stand-alone catalogues (exceeding 50 or 100 pages) seem more likely to have been browse-in-the-shop affairs, or mailed to agencies in provincial towns in England, or to music dealers on the Continent. These catalogues almost certainly were distributed widely to

¹⁹ Against that it must be remembered that the series of states that could be produced by updating a single plate represented a considerable saving in costs.

²⁰ Such distribution seems very likely for the octavo-sized, single-leaf /pamphlet letterpress catalogues issued by Preston and Clementi.

facilitate ordering by out-of-town customers. The print-run of such catalogues may not have been large, but here economies of scale were over-ridden by other considerations. Letterpress would have been quicker than engraving for such catalogues, the visual uniformity of page after page of type was an added bonus, and above all these catalogues were reference tools destined for long service.

II. LETTER PRESS – II) THE DOMINANCE OF LETTER-PRESS: CATALOGUES WITHIN A MUSIC ITEM

Until the first half of the 1820s, the majority of music publishers favoured engraving over letterpress when catalogues were printed within music publications. With the use of letter-punches, engraved catalogues could resemble texts printed from letterpress, while allowing flexibility in organization, layout and updating of items. The conversion to letterpress for the production for a majority of catalogues printed within music publications began in the late 1820s, coinciding with the expansion (in terms of number of titles included) of publishers' catalogues. Catalogues were out-growing what was practical for free-hand engraving or punched work. By the 1830s the change was complete. Table 4 (in comparison with Table 1) and Table 6 show the majority of catalogues within music were now printed from type, although the music itself was still printed from engraved plates but with an ever-increasing quantity of lithographic work.

This change marks turning point in the factor that determined the process for catalogue production. We have argued that format determined the use of engraved plates up to the 1820s; catalogues within music publications were prepared by the same printing process as the music. From the late 1820s format counted for less than expansion of publishers' outputs. Burgeoning repertoires required a process that would display them comprehensively, clearly and to the best possible visual effect. Technical improvements and expansions in type fonts enabled letterpress to accomplish this more effectively than engraving. More and more printing houses could do this work quickly and economically. A widening letterpress repertoire was advertised in "specimen" catalogues issued by type-founders (see Illustration 6). The range of small fonts which would not compromise clarity in densely-packed pages, confirmed the ascendancy of type production (see Catalogue Plate 2-15).

Table 4 also indicates that the use of letterpress for catalogues printed within music items seriously affected the number of stand-alone catalogues produced from about 1825. The stand-alone catalogue did not disappear but its role as the primary vehicle for letterpress work was over. Only a few such catalogues were brought out between 1825 and 1840. Boosey's switch from

stand-alone format for his first three catalogues (1818 - 1824) to the within-music format for his remaining five catalogues (1827 - 1838) is symptomatic.²¹

However, that change was neither universal nor simultaneous. A small number of catalogues were printed from engraved plates as late as the 1830s. Thematic catalogues issued by London music publishers were invariably engraved. All examples of thematic catalogues were of the “ongoing” or “growing” type and contained prepared staves for further works to be entered. Not only in this respect were such catalogues better served by engraving than letterpress but their fundamental feature of the incipit in music notation firmly kept them in the engravers’ domain and probably in the hands of music engravers.

Table 4. Catalogues printed by Letterpress

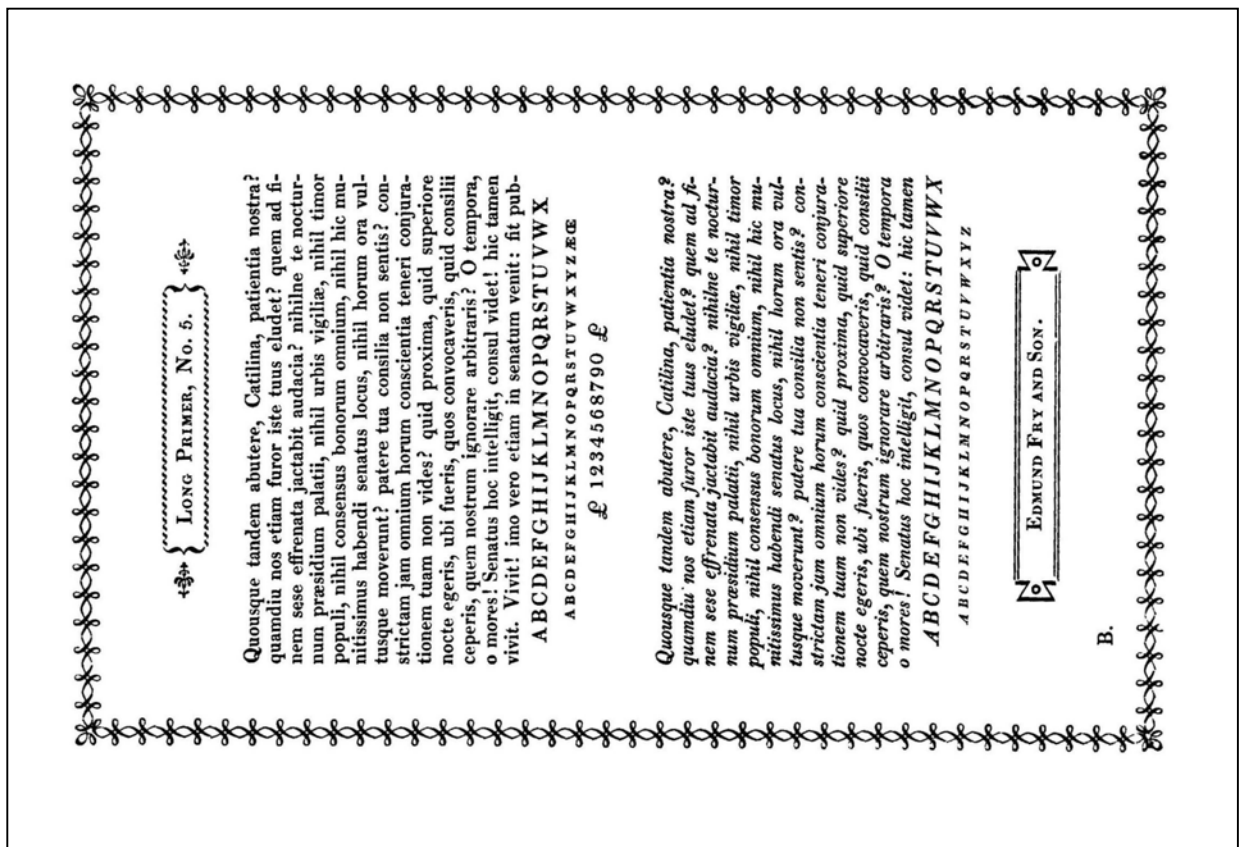
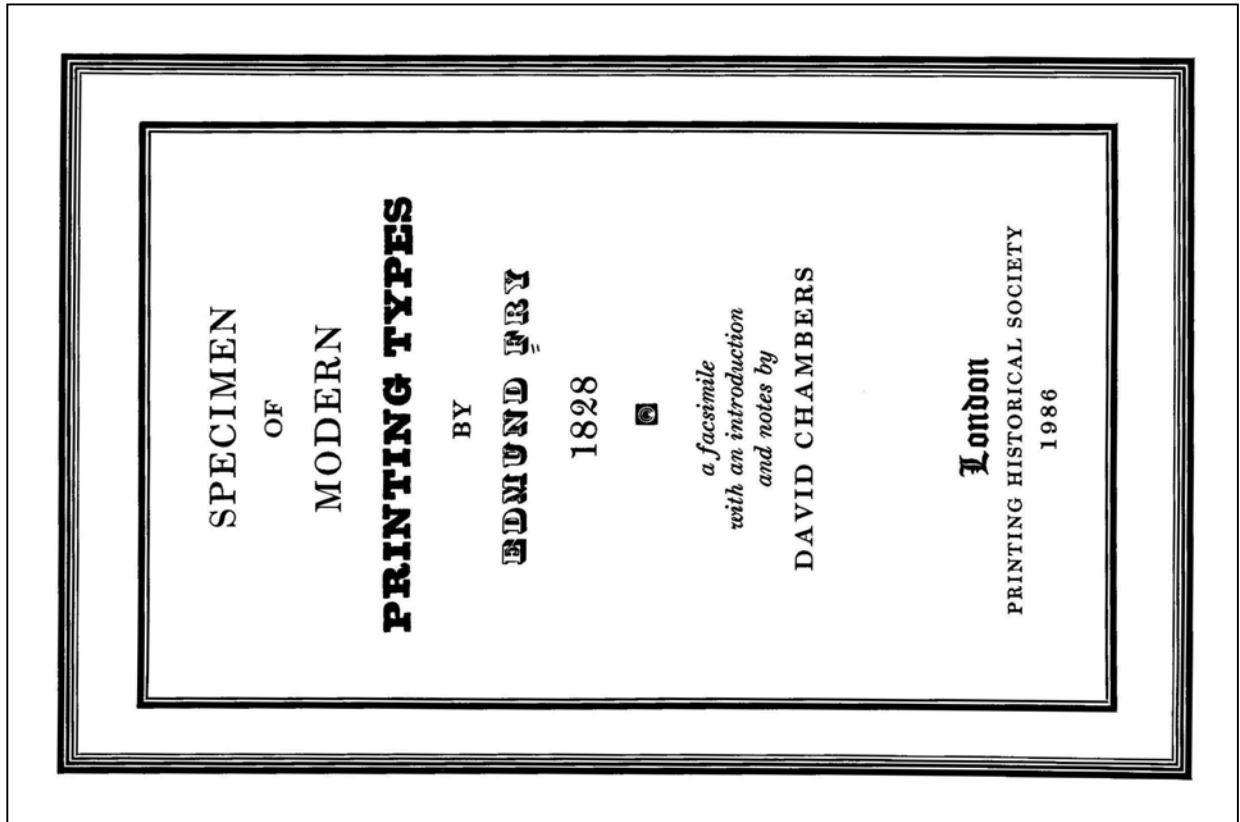
 = Stand-alone catalogues

Date	Single Sheet Catalogues (SSL)		Multi-sheet Catalogues (MSL)	
1780		0	BrR 1, LB 1, LB 4, LB 5	4
1781		0	BluJ 1, LB 6, LB 7, TS 1a, 1b	5
1782		0	BrR 3, RE 1	2
1786		0	BIJ 4, LB 13, LB 14, TS 2	4
1789		0	BIJ 5, LB 15, TS 3	3
1790	FJ 2	1	BIJ 8, PrJ 3, PrJ 4, TS 5, TS 6	5
1791		0	BIJ 12	1
1792		0	LB 16	1
1799		0	AS 1	1
1802		0	BW 6	1
1803		0	PrJ 7	1
1804	CJ 1	1	PrJ 8	1
1805		0	PrJ 10, PrJ 11, PB 2	3
1806		0	HA 2, LL 4	2
1807		0	BR 13a, CD 4	2
1808		0	GG 7	1
1809		0	BR 13b, PrJ 12	2
1810		0	LB 19	1
1811		0	PrJ 13	1
1813	PJ 1	1		0
1814	WG 5	1		0
1815		0	PoJ 2d	1
1816	SK 5	1	PoJ 2e, PrJ 15	2
1817	CS 5	1	BR 13c, PrJ 16	2
1818	CS 6, CS 7	2	BoT 1, PrJ 18	2
1819		0	PrJ 19	1
1820	PoJ 2h, 2i, PoJ 3, PoJ 4a, WG 7a, 7b	6	BoT 2, CM 5, GG 11, PrJ 20	4
1821	PoJ 2j, PoJ 4b, PoJ 6, PoJ 7a	4	PoJ 5	1

²¹ Only BoT 4 (1p fol.) was printed from a punched and engraved plate.

1822	PoJ 2k, 2l, PoJ 7b, 7c, 7d, 7e, RH 5	7		0
1823	PoJ 7f, 7g, 7h, RH 6a	4	CM 6, CM 7, CM 8, CM 9, CM 10, PoJ 10	6
1824	CAB 1, LF 1, PoJ 7i, 7j, 7k, PoJ 8, PoJ 9a, 9b, RH 6b	9	BoT 3, CM 11, PoJ 11a	3
1825	CM 14, CM 16, LT 1, WI 4a, WI 5a	5	PoJ 11b, PrJ 22, WG 8	3
1826	RH 9a, RH 11, WI 3a, 3b, 3c, 3d, WI 5b	7	RH 10, RH 12, WI 7	3
1827	BoT 5, CM 18a, FJ 6, LF 4a, LT 2, ML 1, ML 2, WC 6, WI 3e, 3f, 3g, 3h, 3i, WI 4b, 4c, 4d, WI 8	17	GJ 2	1
1828	BJ 3, CM 18b, CM 19, CM 20, CR 7a, GM 1, LF 4b, PrJ 23, RH 9b, WI 4e, 4f, WI 6a, 6b, 6c	14	GG 24	1
1829	BoT 6, CR 7b, CR 10a, GG 25, LF 4c, 4d, RH 9c, WR 2, WI 4g, 4h, 4i, 4j, 4k, 4l, WI 6d, 6e, 6f, WI 9a, 9b, 9c	20	PoJ 11c, WI 10	2
1830	BaJ 1, FH 12a, 12b, 12c, FH 14, FH 15, FH 16a, GG 13p, GG 27, GG 28, GG 29, HW 1a, RH 13, SG 1, WI 9d, WC 7, WW 1	17		0
1831	CS 9a, 9b, 9c, 9d, CS 10a, 10b, CS 11a, CS 13, CR 17, FH 16b, JW 1, PZ 1a, 1b, WI 9e, 9f	15	RH 14, WI 11	2
1832	CS 10c, CS 15a, 15b, DE 1, GG 32a, 32b, GG 33a, 33b, HW 1b, HW 3	10		0
1833	CS 16, CS 17a, 17b, CR 20, CR 21a, EW 1, GG 32c, GG 34a, ML 6, WR 3, WR 4a, 4b, WI 12b	13		0
1834	CS 10d, 10e, CS 11b, CS 12a, 12b, 12c, CS 15c, CS 17c, CS 18a, 18b, CR 21b, 21c, CR 22, CR 28, DuJ 1, GG 18a, GG 34b, GG 35a, GG 36a, LG 1, WR 5a, WW 3a, 3b	23		0
1835	AW 1, BeA 1a, 1b, BoT 7, CR 21d, CR 23a, CR 24a, CR 25a, CR 26, CR 27a, 27b, 27c, DeaJ 1a, 1b, FH 16c, FH 18a, FH 20, GG 18b, GG 35b, 35c, GG 36b, GG 37, GG 39, GG 40, GG 41, GG 42, HG 1, KP 1, KP 2a, 2b, MR 1, PH 1, PJ 2, PZ 2, PZ 3, PZ 4, PZ 5, RH 15, WR 5	39		0
1836	GG 36c, GG 43, GG 44a, 44b, 44c, GG 45, WI 13a, 13b, WI 14b, 14c, WI 15, WI 16, WI 17a	13		0
1837	BoT 8a, CS 19, CR 10b, 10c, 10d, CR 23b, CR 24b, CR 25b, CR 29a, 29b, CR 30, CR 31, CR 32, CR 33, GG 46a, 46b, GG 47, PZ 6, WI 14d, WI 17b, WW 4	21	CR 34	1
1838	BoT 8b, CR 10e, WR 6	3	CoH 1	1
1839	WI 12c	1		0
1840	FH 18b, GG 36d, 36e, GM 2, GM 3, GM 4, PZ 7a, 7b, PZ 8, WR 7, WR 8, WR 9, WR 10, WR 11, WI 12d, 12e, 12f, WW 5, WW 6a, 6b, 6c, 6d, 6e, 6f, 6g, 6h, WW 7	27		0

Illustration 6. Specimen of printing types by Edmund Fry, 1828



Rules,

TWELVE INCHES LONG, ON HARD METAL,
AND

Dressed with the greatest Accuracy.



- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15
- 16
- 17
- 18
- 19
- 20

EDMUND FRY & SON.

Two-Line Letters.



BOURGEOIS.

MONTGOMERYSHIRE

BREVIEW.

IMPERFECTIONS
EXPEDITED.

MINION.

COELESTIAL SIGNS
ASTRONOMICALS.

NONPAREIL.

EXTRAORDINARY
DRAGON'S TAIL.

PEARL.

POLYGLOT LETTER FOUNDRY,
TYPE STREET.

Catalogue Plate 2-15. CS 18b (June 1834)
Chappell's 'New English Songs, Duets, & c.'

NEW ENGLISH SONGS, DUETS, &c.

SONGS, &c. IN HEROLD'S OPERA,
THE CHALLENGER, OR LE PEE AUX CLERGES,
AS PERFORMED AT THE THEATRE ROYAL COVENT GARDEN.
ADAPTED TO THE ENGLISH STAGE BY T. COOKE.

Lovely Lady mine	Song, Sung by Mr. Wilson	2 0
Sooner that time can never	Bravura	2 6
The Home of my Childhood	Air	2 0
Hope's a Dream of Pleasure	Song	2 0
Let Fools their fate deserving	Song	2 0
Time is flying	Air	2 6
Thou art mine	Trio, Miss Shirreff, Miss Inverarity, & Mr. Wilson	2 6

SONGS, &c. IN AUBER'S BALLET OPERA
THE MAID OF CASHMERE, OR THE BAYADERE,
AS PERFORMED AT THE THEATRE ROYAL DRURY LANE.
ADAPTED TO THE ENGLISH STAGE BY HENRY R. BISHOP.

1. Why discontent? All happy be!	Air, Sung by Mr. Seguin	2 0
2. Charming Bayadere	Air	2 0
3. Ah! ne'er for me	Air	2 0
4. Oh! this Heart palpitating	Trio, Miss Betts, Messrs. Wood & Seguin	2 0
5. Beats there a Heart	Ballad	2 0
6. Ne'er is the Cottager's Door	Song	2 0
7. Ah! why too lovely Bayaderes	Duet	2 0
8. O happy Banks of Ganges	Duet	2 6

SONGS, &c. IN MEYERBEER'S OPERA
ROBERT LE DIABLE,
AS PERFORMED AT THE THEATRES ROYAL DRURY LANE AND COVENT GARDEN.
ADAPTED FOR THE THEATRE ROYAL COVENT GARDEN, BY M. R. LACY,
AND FOR DRURY LANE, BY H. R. BISHOP.

1. Fill high the generous Measure. Introductory Chorus, 4 Voices	4	0	
2. Oh! long ago in Normandy	Ballad	2	0
3. "Gu!" she sighed	Romance	2	6
4. Fortune! Queen of Joys o'erflowing	The Sicilienne & Gaining Song Robert	2	0
5. Still through the Hour	Air	2	0
6. Ah! O bravest ever dearest	Cavatina	2	0
7. Ah! kindly all my Woes regarding, & }	Duet	2	0
8. My heart now joyously bounding	Robert and Isabelle	2	0
9. Sound Clangers, sound Tournament Quartet, by 4 Heralds	1	6	
10. Hark! the Trumpet	Air	2	0
11. When I bade Normandy adieu	Air	2	0
12. Our Hero Knights who live in Story	Duet	2	0
13. Ah! lovely Isabel	Air	2	0
14. Ah! lovely Isabel	Air	2	0
15. Ah! lovely Isabel	Air	2	0
16. Ah! lovely Isabel	Air	2	0

SONGS, &c. IN AUBER'S OPERA
FRA DIAVOLO,
AS PERFORMED AT THE THEATRE ROYAL COVENT GARDEN,
ADAPTED TO THE ENGLISH STAGE BY M. ROPINO LACY.

Vainly, alas! about-as worth	Ballad	2 0
I don't object	Metronomical Duet	2 0
On yonder rock, or Diavolo, Diavolo!	Barcarolle	2 0
The Gondolier	Barcarolle	2 0
Oh! Hour of Joy	Song	2 0
Oh! Dittie a note lower (in F)	Song	2 0
Young Agnes, or Lore's Call	Serenade	2 0
But one day more!	Looking-glass song and Prayer Miss Roper	2 0
Proudly and wide my standard flies	Marchal Air	2 0
I'm thin, she oft would say	Song	2 0
Vain are words	Duet	2 0

SONGS IN THE DEULAH SPA.
By the margin of fair Zurich's Waters Sung by Madame Vestris | 2 0 || I'll make him speak out | Ditto | 2 0 |

SONGS IN THE WELSH GIRL.
Consisting entirely of Welsh Melodies.

SONGS, &c. BY HENRY R. BISHOP.		
Roundelay of the Spanish Mountaineers. Duet sung by Mrs. Bishop & Miss Mason		2 0
From thy Shores, my loved Scotland	Song	2 0
Peaceful night	Air	2 0
Ditto, in Score (Flute, Clarinet, Horn, and Piano-Forte)	Mr. Parry, Junr	2 0
Friendship	Air	2 0
I will think of Thee (dedicated to Meyerbeer)	Air	2 0
The Eyes of my Love are as blue	Mrs. H. R. Bishop	2 0
	Mr. Templeton	2 0

JOHN BARNETT.

Place the lamp in your easement to-night	The words by T. Haynes Bayly	2 0
Oh! for my native northern land	Song	2 0
Adieu	Canzonet	2 0
The Exile's Adieu to his country	Ditto	2 0
I've been a Wand'rer on the Sea	Ballad sung by Mr. Parry, Junr	2 0
Ask not why the pallid Lily	Canzonet	2 0

G. A. HODSON.

Hark! I hear the Harem Bells	Ballad	2 0
My pretty Gazelle	Air	2 0
I've left them all for thee	Ballad	2 0
Feast of Love and Roses	Song	2 0
He reached the Valley	Sung by Mr. Templeton	2 0
List to my Mandoline	Ballad	2 0
My Mountain Home	Song	2 0
He never said he loved	Ballad (2d edition)	2 0
Annot Lyle	Ballad	2 0

ALEXANDER LEE.

Wilt thou be the Bride of a brave Boatswain	Words by T. Haynes Bayly	2 0
Far from the Home of my Childhood	Trolicious	2 0
Hark! 'tis the Waterfall	Sung by Mrs. Waylett. Words by T. Haynes Bayly	2 0

GEORGE LINLEY, ESQ.

Moonlight is sleeping o'er Tree and Tower	Sung by Mr. Wilson	2 0
Farewell, my Lute	Ballad	2 0
Lord Albert to the Tournay's gone	Romance	2 0
The Chieftain's Daughter	Duet	2 0
Dance with me	Song	2 0

JOHN LODGE, ESQ.

Oh! do not say Farewell	Ballad	2 0
They name thee before me	Canzonet, Poetry by Lord Byron	2 0
Adieu my native shore	Ditto	2 0
'Tis sweet to hear at Midnight	Ditto	2 0

J. AUGUSTINE WADE, ESQ.

Hope and Memory	Ballad	2 0
At the pale Flower	Cavatina	2 0
The Bridal Oath	Romance	2 0
Then banish now the sorrow	Ballad sung by Mr. Wilson	2 0
Song of the May Rose (from The Songs of the Flowers)		2 0
Give me not Music in the glare of the day	Song	2 0
Rose Leaves on a River	Ballad	2 0
The Greenland Girl	Duet	2 0
The Rose of Peace	Ballad	1 6

THE CHEVALIER BLOISMOND NEUMANN.

Speed, ye softly heaving billows	Air	2 0
The Flower of Lindenthal	Ballad	2 0
The Lark and the Nightingale	Song	2 0

STOCKHAUSEN'S LAST SWISS SONGS.

O happy are the Swiss man's Hours	Der glückliche Schweizer No. 7.	2 0
The Emmenthaler Shepherd	Was kann schöner seyn?	6 0
Pure as a Flower in Summer Twilight closing Schlafsauses Kind	5.	2 0
In the Merry Morn	Das Heimlich	4. 2 0

SONGS BY VARIOUS AUTHORS.

facilitate the gradual extension of the Voice	5	0
The Welsh Melody sung by Miss Kelly in her Dramatic Recollections, written in Welsh and English by John Parry	1	6
All in the Sun so green, sung by Mrs. Honey in Lurline	Loedel	2 0
Beautiful Star	Ballad	2 0
Better Land, (The) written by Mrs. Hemans, Song	P. Keapton	2 0
Bird at Sea	Song	2 0
Chain (The)	Song	2 0
Dark-eyed one	Ballad Sung by Made. Malibran C. F. Horn	2 0
Lady mine	Ballad	2 0
Lay of the Sailor's Bride, "Go! be still in battle first" Song	John Thomson	2 0
Lovely Girl, introduced by Mr. Wilson in Cinderella	Donizetti	2 0
Memoirs of the past (The)	ditto	2 0
Monk's Cave	Song	2 0
My Children's home	Song	2 0
My Harp of happier days	Ballad	2 0
O Music! who magic thy Melody brings	Sung	2 0
Oh! she is like the snow-capped Ballad	Mrs. Millard	2 0
Old English Lady	Sung by Madame Vestris	2 0
Reflected on the Lake (Lilies on Hope, by Bishop Heber)	Beethoven	2 0
Rise from thy slumbers, my Lady fair	Serenade	2 0
Sleep on! my Love	Ballad, sung by Mad. Stockhausen C. Eulenstein	2 0
Song of other Days (The)	Ballad	2 0
They say that Hope is happiness Canzonet	Lord Byron	2 0
This Lock of thy raven hair	Ballad	2 0
When youth, Adèle, was ours	Song	2 0

COMIC SONGS.

Songs of Fashionable Life, the Poetry by Thomas Haynes Bayly, Esq. and the Music by George Luty, Esq. in Six Numbers, illustrated by Vignettes.			
No. 1. The Family Menagerie, or "Not go to Town this Spring, Papa!"		2 0	
2. The Archery Meeting is fixed for the third		2 0	
3. I'm just eighteen, and quite a man		2 0	
4. For fifteen Springs I have been out, and I am thirty-three		2 0	
5. What is London's last new Lion?		2 0	
6. The last Man (<i>of the Season</i>)		2 0	
Number six, or "It is very hard, and so it is, to live in such a Row," the Poetry by Thomas Hood, Esq. the Music by C. M. Sala, with a second Adaptation by J. Blewitt		2 0	
I'm not a Single Man, or "Well, I confess, I did not guess a simple Marriage Vow," The Words by Hood	J. Blewitt	2 0	
The Exclusives, or "Good Society"	the Author of Mr. and Mrs. Smith	1 6	
I don't object	Matrimonial Duet, from <i>Fra Diavolo</i>	Auber	2 0
Pray Papa, stay a little longer, (New Edit.) from Col. West's Collection		1 6	

DUETS, TRIOS, &c. BY VARIOUS AUTHORS.

Ah! kindly all my woes regarding, &	Duet in Robert le Diable	Meyerbeer	3 6
My heart now joyously bounding	Duet in the Maid of Cashmere, Auber	3 0	
Oh! why too lovely Bayaderes	Pastoral Duet	Auber	2 6
Come dearest, come	Air of Weber's last Waltz	Holzner	2 6
Come to me, my love	Duet	G. Linley, Esq.	2 0
Chieftain's Daughter (The)	Duet	G. Linley, Esq.	2 0
Fairy Elves their watch are keeping	Duet sung by Mr. Parry & Miss Crauer	1 6	
Fill high the generous measure, Opening Chorus to Robert le Diable (4 voices)	4 0		
Greenland Girl and the Stranger	Duet	J. A. Wade, Esq.	2 0
Harem Bells (The)	Trio, 3 equal voices	Hodson	2 0
List to the Covent Bells	Duet	Blackley	2 0
Lutnow's Wild Hunt	Quartet	C. M. Von Weber	1 6
Let! More is breaking	Opening Round in the Brigand (for 3 voices)	2 0	
Oh! This Heart palpitating, Trio in the Maid of Cashmere	Auber	2 0	
Oh! happy Banks of Ganges	Duet in ditto	Ditto	2 0
Oh! Time is like a River	Duet	P. H. Bernard, Esq.	2 0
Our Hero Knights	Duet in Robert le Diable	Meyerbeer	2 0
Our native Homes in Distance die	Trio	S. Nelson	2 0
Roundelay of the Spanish Mountaineers	Duet, sung by Mrs. Bishop and Miss Mason	H. R. Bishop	2 0
Mission	Hunting Glee, 3 Voices	J. A. Wade, Esq.	2 0
'Tis sweet at morn	4 Voices	John Lodge, Esq.	2 0
'Tis sweet to hear at midnight	Quartet	C. M. Von Weber	1 6
The Prayer before Battle	Trio, sung by Miss Shirreff, Miss Inverarity, and Mr. Wilson, in the Challenge	2 6	

LONDON: PUBLISHED BY S. CHAPPELL, MUSIC SELLER TO THEIR MAJESTIES, No. 50, NEW BOND STREET.

II. LETTERPRESS – III) PERMANENCY OF LETTERPRESS CATALOGUES – STEREOTYPING

It has been already mentioned that the chief advantage of printing catalogues from engraved plates was the permanency afforded by the process. Once engraved, the plates were stored for later use, and could be reprinted with or without changes being made to the plates. Catalogues printed from letterpress lacked such permanency. Most jobbing letter-press printers were not likely to have kept type standing for a possible future reprinting of a catalogue. Once the print-run was complete, the forme was dismantled and the type redistributed to other jobs.

However, the introduction of stereotyping offered permanency to catalogues printed from type from the early decades of the nineteenth century. Stereotyping, the use of plaster to create a mould of a block of letterpress from which a relief printing plate could be made, had been used as early as the late seventeenth century for the production of Bible,²² and in Britain it became widely known in the first decade of the nineteenth century.²³ Plates created by stereotyping could be stored and printed from on demand (see Illustration 7).²⁴ Although once made, they could not be altered, yet through this process letterpress assumed one of the prime features which for so long had given considerable advantage to the engraved plate.

That said, stereotype plates may have allowed for a limited flexibility. It seems possible that the plate could have been incised away to allow a new portion of type to be fitted or incised into a series of component parts which could then be reassembled in a forme together with a portion of new type. In either case, the portion of new type may also have been in stereo plate format rather than font. Some such process seems to lie behind the successive states of Chappell's catalogue CS 9. Areas in CS 9b are visually identical with CS 9c, yet in the latter state sections of the catalogue page are entirely new. This implies a reuse of the original stereotype plate but modified to accommodate new portions of type.²⁵ (see Catalogue Plates 2-16, 2-17, 2-18 and 2-19).

²² David McKitterick, *Print, Manuscript and the Search for Order 1450-1830* (Cambridge: Cambridge University Press, 2003), p. 212.

²³ Colin Clair, *A History of Printing in Britain* (London: Cassell, 1965), 218-220. The British Book Trade Index lists 60 printers who produced and printed from stereotype plates from 1780 to 1840.

²⁴ Once made by a stereotype founder, the stereotype would be sent to the music-publisher. Possibly no print-run was ever made from the originating letterpress form. Music-publishers operating letterpress presses could print off copies when and as required.

²⁵ The alternative explanations would require the letterpress form first set up in 1828 for CR 10a to have been retained until 1837

Illustration 7. Stereotype Plate from the Birkbeck Collection
(National Library of Scotland)²⁶



²⁶ Birk. T. 1. (3-5), T 12. The name of stereotype founder/printer is not identified.

A CATALOGUE OF NEW VOCAL MUSIC

PUBLISHED BY

S. CHAPPELL,

MUSIC SELLER TO HIS MAJESTY,

No. 135, NEW BOND STREET.

SONG IN T. COOKE'S MUSICAL DRAMA OF

THE BRIGAND.

*Love's Ritorrella Song by Mr. Wallack 2 0

SONGS, &c. IN ROSSINI'S OPERA OF THE

MAID OF JUDAH.

The celebrated Drinking Chorus Song by Mr. Phillips, &c. 2 6
 When the Trump of Fame Song Mr. Wood 2 0
 All by the shady greenwood tree Song Mr. Wood 2 6
 Fortune's Frowns Cavatina Miss Paton 2 6
 When my soul oppressed Song Mr. Phillips 2 6
 Yes, he's free Duet Miss Paton & Mr. Phillips 3 6
 Fatal and dark despair Quartet Miss Paton, Miss Wood, Stansbury, & Phillips 2 0

SONGS, &c. IN J. A. WADE'S OPERA OF THE

TWO HOUSES OF GRENADA.

*Love was once a little boy Song Miss Graddon 2 0
 Oh! young Maiden hearts beware Song Miss Graddon 2 0
 Oh! do you remember Song Mr. Braham 2 0
 Up, comrades, up Song Mr. Braham 2 0
 Should hope's dream be o'er Song Mr. Braham 2 0
 Oh! list to my story Troubadour Song Mr. Braham 2 0
 For love and beauty's sake Song Mr. Braham 2 0
 Away, light vows Song Mr. Horn 2 0
 Where is the spring time of youth? Song Mrs. Gecsin 2 6
 Ask not my love Bravura Mrs. Gecsin 2 6
 I've wandered in dreams Duet Mr. Braham and Mrs. Gecsin 2 6
 Serenades are pleasant things Duet Mr. Harley and Miss Cabitt 2 6
 Fair Moon o'er tow'r and tree Duet Mr. Braham and Mrs. Gecsin 2 6
 With love and thee Duet Mr. Braham and Mrs. Gecsin 2 0
 Love has its own sweet pleasure Duet Miss Graddon and Mrs. Gecsin 2 0
 In what new home Echo Duet Mr. Horn and Miss Graddon 2 0
 The shades from the mountains Opening Chorus 3 0
 Welcome to thy native home Finale to 1st Act 2 6

SONGS, &c. IN AUER'S OPERA OF THE

MASANIELLO.

Sweetly while our bark is steering Barcarole Song by Mr. Braham 2 0
 Behold the morn Ditto Mr. Braham 1 6
 The merry guitar Fandango Miss Foote 2 0

SONGS, &c. IN MOZART'S OPERA OF

THE SERAGLIO.

Where the Emerald dissolves into water Guitar Song Song by Mad. Vestris 2 0
 Love, lift thy torch Song Mr. Sapio 2 0
 Oh, mark you vineyards Song Miss H. Canse 2 0
 Away, neighbours Tambourine Song Miss H. Canse 4 0
 Once sincerely Song Miss Hughes 2 0
 Come, girls with smiling faces Song Mad. Vestris 1 6
 Constanza, once more to behold thee Song Mr. Sapio 2 0
 Health to Bacchus Trio Mr. Penzon, &c. 2 6

SONGS, &c. BY J. A. WADE, Esq.

The Songs of The Flowers, with Illustrations by Corbould, in two books each 10 6
 *A Hermit once lived in a valley Ballad 2 0
 A wild mountain air Ballad 2 0
 By swift Aron's enchanted stream Ballad 2 0
 I have fruit, I have flowers Cavatina Song by Miss Love 2 0
 *Mary of the willow glea Ballad 2 0
 Meet me by moonlight Ballad Mad. Vestris 2 0
 My lute it has but one sweet song Ballad Miss Love 2 0
 Oh! bid me not cease to remember Canonet Mr. Wood 2 0
 Sing not my song yet Ballad Mr. Wood 2 0
 Spirits we of fairy land Canon Mrs. Canse 2 0
 The Confession Ballad Mad. Vestris 2 0
 The Glen of All Ballad Mr. Wood 2 0
 There is a light about those eyes Ballad 2 0
 The Island Maid to her Lover Ballad 2 0
 The Little Maid and her Bird Duet 2 0
 The Minstrel's Farewell Ballad Miss Paton 2 0
 The Vesper Bell Ballad 2 0
 Wander! wander with me, dearest! Opening Chorus 2 0
 When other eyes Ballad 2 0
 With you or without you Ballad Mad. Vestris 2 0

SONGS BY BARNETT.

Believe them not Ballad 2 0
 Come, touch the harp Ballad 2 0
 He waits for me Canonet 2 0
 My vows of love Rondo 2 0
 Shakespeare's birth-day Song 2 6
 Sweet spring Ballad 2 0

SONGS BY HODSON.

Oh! give me but my Arab steed, sung by Mr. Braham, Miss Foote & Miss Ashe 2 0
 Hark! 'tis the signal of meeting Mr. Braham and Mr. Begrez 2 0
 O'er the mountain (with the ornaments introduced by Miss Paton) 2 0
 Buy my roses Song in "The Quartette" by Mrs. Keeley and Mrs. Waylett 2 0
 I will follow thee (Answer to Follow follow over mountain) Madame Vestris 2 0
 Sing on thou warbling bird Introduced into "The Cabinet" by Mad. Feron 2 6
 The soldier's home Introduced into "The Cabinet" by Mad. Feron 2 0
 Hurrah! for the Emerald Isle Song by Mr. Melrose 2 0
 My bonny highland lassie Mr. Braham 2 0
 The maid of Llanuwellyn Mr. Sinclair 1 6
 *The orphan's prayer (one or two voices) 1 6
 I saw thee weep (words by Lord Byron) 1 6

SONGS BY LANZA.

Weber's Farewell (set to Weber's last Waltz) Song by Miss Stephens 2 0
 Dreams of Love (introduced into "The Marriage of Figaro") 2 0
 *I that I were a flower (introduced into ditto) 2 0
 *I'm a gay and gentle sprite 2 0

SONGS BY PARRY.

The laurel crown Song Song by Mr. Braham 2 0
 To the conflict's heat I'll go Song Mr. Braham 2 0
 Love is a good little boy Ballad Miss Love 2 0
 O tell me no more of thy sighs Rondo Mr. Sinclair 2 0
 Relieve the poor orphan Ballad Master Barker 1 6
 Songs and duets in the face of "A Trip to Wales" each 1 6

SONGS BY CROUCH.

Your heart and lute (2d edition) 2 0
 With thee I'll quit the festive scene Song by Mr. Sapio 2 0
 The rose which I gathered Miss Stephens 2 0
 She sang, but afraid of her own sweet voice 2 0
 And must I bid a long farewell 1 6
 Muses! honour her 2 0

SONGS BY BALL.

*The Song of Chatlar to Mary Queen of Scots 2 0
 The light Quadrille Dancing Song Song by Miss Foote 1 6
 Dear native home Song Mr. Durst 1 6
 Oh! Song's delightful hours Song Miss Foote 2 0
 The cadet's farewell Song Mr. Durst 2 0
 The maiden's commission Ballad Miss Foote 2 0
 The minstrel's return Song 2 0
 The sentinel French Air Mr. Braham 2 0
 Sweet shepherd maid Ballad 2 0
 The ranger's bride Song 2 0
 There sat upon the Linden Tree Song 2 0

STOCKHAUSEN'S CELEBRATED SWISS SONGS.

*Twere vain to tell thee all I feel *Der Abschied* 2 0
 When the day with rosy light *Der Mäurer Alpen Hirt* 2 0
 Once my song in my own native dwelling *Das Mädchen auf der Wiese* 2 0
 In the merry morn *Das Heimlich* 2 0

MADAME MALIBRAN'S POPULAR TYROLIENNES.

With a wild mountain strain (one or two voices) *L'Indifférence* 1 6
 Heart wounding cares *Le Retour de la Tyrolienne* 2 0
 One word from thee! (one or two voices) *Je suis heureux* 2 0
 How sweet to meet again *Le Bonheur de se revoir* 2 0

SONGS BY VARIOUS AUTHORS.

A moment with thee, love Song by Composed by 2 0
 Ah welcome lovely Spring, (adapted to an air by Mozart) H. Smart 2 0
 Awake! sweet love Madame Canadoni Meves 2 0
 Far, far, o'er hill and dell, (from the Spanish Melodies) Sola 1 6
 Gaze! gaze! (from the opera of La Fiancée) Auber 2 0
 Give thee good-morrow, say hee Ed. Taylor 2 0
 I see them on their winding way Mr. Sinclair B. Hime 2 0
 I've gazed on many a lovely rose P. H. Bernard, Esq. 2 0
 I gaze upon the moon's bright beam W. Turnbull 2 0
 Rock of Haddock Miss Paton Miss Paton 1 6
 Love's advance, sung in "the School for Gallantry" Miss Love, T. Cooke 2 0
 Love's grammar, in ditto Miss Love T. Cooke 2 0
 Love is like the fairy dream Miss Paton Kirby 2 0
 *Love is still a little boy Miss Love Jolly 2 0
 Love and young Romance Mrs. Fitzwilliam Blawitt 2 0
 Maidens, try and keep your hearts Miss H. Canse Nelson 2 0
 Now at moonlight's fairy hour Miss Wilkinson J. Lodge, Esq. 2 0
 O sing Zealand Mr. Sapio Kirby 1 6
 O cease to persuade me Miss Hyfield La Junne 3 0
 Stealing o'er the shades of night J. Lodge, Esq. 2 0
 Sweetly blooms the rose, love Mr. Sapio Kirby 2 0
 Sleep on, dearest Ellen P. H. Bernard, Esq. 2 0
 *Sly Cupid Miss Love Labour 2 0
 The ensuek's adieu Mr. Sapio Bennett 2 0
 *The crusader Miss Paton Meves 2 0
 *The bridal ghost (from La Fiancée) Auber 2 0
 *The miller's song, (from ditto) Ditto 2 0
 The Minstrel maid, (Spanish Air) Webb 2 0
 The Mountain Nymph Miss Dussack 1 6
 The remembrance Turnbull 1 6
 The thornless rose Mad. Vestris Kirby 2 0
 *The wandering boy Miss Paton Kirby 2 0
 The woodbine Auber 1 6
 There is a thought Miss Farrar Beethoven 2 0
 They're a' a teasing me Miss Stephens Kirby 2 0
 The winds are high on Helle's wave (words by Lord Byron) Nelson 2 0
 There is not a breath A. D. Roche 2 0
 Vain are Music's soothing sounds Mrs. Fitzwilliam Blawitt 2 0
 *Wilt thou meet me there love? Mr. Sinclair B. Hime 2 6
 The warrior's triumph Mr. Braham & Mr. Sapio Bennett 2 0
 Ye cliffs, ye lonely shores Nelson 1 6

COMIC SONGS.

*Mary's ghost, or The body snatchers words by Hood Blawitt 2 0
 *Gally Brown, or Young Jim he wala nice young man ditto ditto 2 0
 *John Trot ditto ditto 2 0
 *Nelly Gray, or Ben Battle was a Soldier bold ditto ditto 2 0
 My wife, or The tight lacer ditto W. Ball 2 0
 Something Song by Mr. W. H. Williams ditto 2 0

DUETS, TRIOS, &c.

O listen, lovers, Duets, sung by Mons. and Made. Jenny Colon Lafout 2 0
 The little maid and the bird Duet J. A. Wade 2 0
 Our native homes in distance die Trio Nelson 1 6
 See yonder rose Duet Crouch 1 6
 Oh! dearest maid Duet Meves 2 0
 Oh! time is like a river Duet P. H. Bernard, Esq. 2 6
 The butterfly and rose Duet Kirby 2 0
 Hebrew morn'g hymn, in the Oratorio of Joseph Mehal 2 6
 O thou thy father's consolation, from ditto Duet Mehal 2 6
 O warbling birds, (from Preciosa) Duet Weber 1 6
 The Pilgrim's Prayer Duet Nelson 1 6

The Publications thus marked * have Vignette Title Pages.

A CATALOGUE OF NEW VOCAL MUSIC

PUBLISHED BY

S. CHAPPELL,

MUSIC SELLER TO HIS MAJESTY, No. 50, NEW BOND STREET, LONDON.

SONGS, &c. IN AUBREY'S OPERA OF

THE NATIONAL GUARD, OR BRIDE AND NO BRIDE,
FOUNDED ON LA TIANCE, ADAPTED BY T. COOKE.

Lightly my heart now more is bounding	Ballad sung by Mad. Vestris	2 0
The song of the milliner	Mad. Vestris	2 0
Long long ago, 'twas always so	Romance	2 0
Surprise a song	Sung by Mr. Sinclair	2 0
Brave mountaineer	Tyrolienne	2 0
Happy golden light again	Mad. Vestris	2 0
The Roman	Mad. Vestris	1 0
Love, the proudest quelling	Song	2 0
Come, soldier, come	Mad. Vestris & Mr. Sinclair	3 0
Where is joy to be found?	Canon	3 0

SUNG IN T. COOKE'S MUSICAL DRAMA OF

THE BRIGAND.

THE BRIGAND.			
*Love's Ritoricella	Ballad	Sung by Mr. Wallack	2 0
Lo! Morn is breaking	The opening Round (for 3 Voices)		2 0

SONGS, &c. IN BOSSINI'S OPERA OF THE

MAID OF JUDAH.

The celebrated Bacchanalian Glee, "Fill the Cup" Sung by Mr. Phillips, &c.	2	6
When the Trump of Fame Song Mr. Wood	2	0
All by the shady greenwood tree Song Mr. Wood	2	6
Fortune's Frowns Cavatina Miss Paton	2	0
When my soul is oppressed Song Mr. Phillips	2	6
Yes, he's here Duet Miss Paton & Mr. Phillips	3	0
Fatal and dark despair. Quartet. Miss Paton, Messrs. Wood, Stanbury, & Phillips	2	0

SONGS, &c. IN J. A. WADE'S OPERA OF THE
TWO HOUSES OF GRENADA.

THE HOUSE OF THE DEAD.				
*Love was once a little boy	Song	Sung by Miss Graddon	2 0	
Oh! young Maiden hearts beware	Song	Miss Graddon	2 0	
Oh! do you remember	Song	Mr. Ibrahim	2 0	
Up, comrades, up	Song	Mr. Ibrahim	2 0	
Should I hope's dream be over	Song	Mr. Ibrahim	2 0	
Oh! I lost to my story	Truandour Song	Mr. Ibrahim	2 0	
For love and beauty's sake	Song	Mr. Ibrahim	2 0	
Away, light now	Song	Mr. Ibrahim	2 0	
Where is the springtime of youth?	Song	Mrs. Green	2 0	
Ah! unt my love	Reveries	Mrs. Green	2 0	
I've wandered in dreams	Duet	Mr. Ibrahim and Mrs. Green	2 0	
Serenades are pleasant things	Duet	Mr. Ibrahim and Mrs. Green	2 0	
Fair Moon o'er bow'r and tree	Duet	Mr. Ibrahim and Mrs. Green	2 0	
With love and thee	Duet	Mr. Ibrahim and Mrs. Green	2 0	
Love has its own sweet pleasure	Duet	Miss Graddon and Mrs. Green	2 0	
In what new home	Folio Duet	Miss Graddon and Mrs. Green	2 0	
The shades from the mountains	Opening Chorus		3 0	
Welcome to thy native home	Finale to 1st Act		2 0	

SONGS, &c. IN AUBREY'S OPERA OF

MASANIELLO.

Sweetly while our bark is steering	Barcarole	Sung by Mr. Ibrahim	2 0
Behold the morn	Trillo	Mr. Ibrahim	2 0
The merry gait	Pastorale	Miss Fote	2 0

SONGS, &c. BY J. A. WADE, Esq.

The Songs of The Flowers, with Illustrations by Corbould, in two books	each	10	6	
*A Hermit sung lived in a valley	Ballad	2	0	
A wild mountain air	Ballad	2	0	
By swift Amora's enchanted stream	Ballad	2	0	
Come to the silence	Ballad	2	0	
I have faith, I have flowers	Cavatina	Sung by Miss Love	2	0
*Mary of the willow glen	Ballad	Mad. Vestris	2	0
Meet me by moonlight	Canon	2	0	
I will not meet thee by the moon (Answer to Meet me by moonlight)	2	0		
My fate it has not one sweet song	Ballad	Miss Love	2	0
Oh! bid me not come to remember	Canon	2	0	
Sing not my song yet	Ballad	Mr. Wood	2	0
Spirits of fairy land	Canon	2	0	
Secret, to thy slumbers, away	Ballad	2	0	
The Confession	Ballad	Mad. Vestris	2	0
The Glen of All	Ballad	Mr. Wood	2	0
There is a light about those eyes	Ballad	2	0	
The Island Maid to her lover	Ballad	2	0	
The Little Maid and her Bird	Duet	2	0	
The Minstrel's Farewell	Ballad	2	0	
The Vesper Bell	Ballad	Miss Paton	2	0
Wander! wander with me, dearest!	Ballad	2	0	
When other eyes	Ballad	Mad. Vestris	2	0
With you or without you	Ballad	2	0	

SONGS BY BARNETT.

Believe them not	Ballad	2 0
Come, hush the harp	Canon	2 0
He waits for me	Canon	2 0
My own of love	Canon	2 0
Shakespeare's birthday	Song	2 0
Sweet spring	Ballad	2 0

SONGS BY LANZA.

SONGS BY BARZA.		
Wells's Farewell (set to Wells's last Waltz).....	Sung by Miss Stephens	2 0
Dreams of Love (introduced into "The Marriage of Figaro").....		2 0
Oh! that I were a flower (introduced into ditto).....		2 0
*Fin a gay and gentle apple.....		2 0

SONGS BY PARRY.

The Angel crown.....	Song	Sung by Mr. Ibrahim	2 0
To the soldier's heart I'll go.....	Song	Mr. Ibrahim	2 0
Love is a good little boy.....	Ballad	Miss Love	2 0
O tell me no more of thy sight.....	Romance	Mr. Sinclair	2 0
Believe the poor orphan.....	Ballad	Master Barker	1 0
Songs and duets in the form of "A Trip to Wales".....		each	1 6

SONGS BY HODSON.

SONGS BY ROSSINI.			
Oh! give me but my Arab steed, sung by Mr. Ibrahim, Miss Fote & Miss Abo	1	0	
Hark! 'tis the signal of meeting	Mr. Ibrahim and Mr. Degre	2	0
O'er the mountains (with the ornaments introduced by Miss Paton)		2	0
Buy my roses	Sung in "The Quatreto" by Mrs. Kelsey and Mrs. Waylett	2	0
I will follow thee (Answer to Follow follow over mountains)	Madame Vestris	2	0
Sing on those warbling birds	Introduced into "The Calmet" by Mad. Vestris	2	0
The soldier's home	Sung by Mr. Melrose	2	0
Hurrah! for the Emerald Isle		2	0
My lonely highland home	Mr. Ibrahim	2	0
*The orphan's prayer (one or two voices)	Mr. Sinclair	1	0
I saw thee weep (words by Lord Byron)		2	0

SONGS BY CROUCH.

SONGS BY CROSSBOW.	
Your heart and love (2d edition)	2 0
With thee I'll quit the festive scene	Sung by Mr. Sapio..... 2 0
The rose which I gathered	Miss Stephens..... 2 0
She sang, but afraid of her own sweet voice	2 0
And must I bid a long farewell	1 0
Muses! honour her	2 0

SONGS BY BALL.

*The Song of Chastel in Mary Queen of Scots	2	0		
The light Quadrille	Dancing Song	Sung by Miss Fote	1	0
Dear native home	Song	Mr. Durand	1	0
Oh! youth's delightful hours	Song	Miss Fote	2	0
The maiden's farewell	Song	Mr. Durand	2	0
The maiden's commission	Ballad	Miss Fote	2	0
The minstrel's return	Song	Miss Fote	2	0
The soldier's home	French Air	Mr. Ibrahim	2	0
Sweet shepherd's maid	Ballad		2	0
The ranger's lull	Song		2	0
There sat upon the Linden Tree	Song		2	0

*There sits to tell thee all I feel	Der Abchied	2 0
When the day with ray light	Der Mitternachts Hirt	2 0
Once my song in my own native dwelling	Das Mitternachts der Hirt	2 0
In the merry moon	Das Heindrich	2 0

MADAME MALIBRAN'S POPULAR TYROLIENNES

With a wild mountain strain (one or two voices)	L'Indifference	1 0
Heart sounding ears	Le Retour de la Tyrolienne	2 0
One word from thee! (one or two voices)	Je suis heureux	2 0
How sweet to meet again	Le Retour de la Tyrolienne	2 0

SONGS BY VARIOUS AUTHORS.

SONGS BY		Song by		Composed by	
A moment with thee, love	Song	Mr. Phillips	Nelson	2	0
Ah welcome lovely Spring, (adapted to an air by Mozart)				1	0
Canst thou bid me forget	Ballad	Mr. Gile	Smith	2	0
Far, far after hill and dell	Ballad from the Spanish Melodies	Sola		1	0
Forget me not (Mozart)	Song	Bennett		2	0
Give thee good morning, busy bee	Canon	Ed. Taylor		2	0
Green hills of Tyrol	Tyrolienne from "William Tell"	Benini		2	0
I see them on their winding way	Ballad	Mr. Sinclair	B. Hime	2	0
I've gazed on many a lovely rose	Cavatina	Bernard, Esq.		2	0
Look o' Hazelcan	Ballad	Miss Paton		2	0
Love's solace, sung in "The School for Gallantry"	Miss Love	T. Cooke		2	0
Love's grammar, in ditty	Song	Miss Love	T. Cooke	2	0
Love is like the fairy dream	Polacca	Miss Paton	Kirby	2	0
*Love is still a little boy	Ballad	Miss Love	Jolly	2	0
Maidens, try and keep your hearts	Cavatina	Miss H. Cane	Nelson	2	0
Now at moonlight's fairy hour	Canon	Miss Wilkinson	J. Lodge, Esq.	2	0
O cease to persuade me	Song	Miss Byfield	Le Jeune	2	0
Oh! for that manly soul of old	Ballad	Graham		1	0
Sly, high-dilled Erin	Ballad	Mr. Phillips	Mr. Phillips	2	0
Song of the Swiss Exile	Ballad	Miss Love	Bernard, Esq.	2	0
Stealing o'er the shades of night	Song		J. Lodge, Esq.	2	0
Sweetly blows the rose, love	Ballad	Mr. Sapie	Kirby	2	0
Sly Cupid	Ballad	Miss Love	Laird	2	0
The carrier pigeon	Ballad	Mr. Williamson	Moran	1	0
The comical's allies	Song	Mr. Sapie	Bennett	2	0
*The crusader	Ballad	Miss Paton	Moran	2	0
The minstrel's maid	Spanish Ballad		Webbe	2	0
The Moorish maid	Ballad, from the Musical Souvenir, C. E. Horn			2	0
The thousand rose	Ballad	Mad. Vestris	Kirby	2	0
The wandering lug	Ballad	Miss Paton	Kirby	2	0
There is a thought	Song	Miss Farrar	Heethoven	2	0
They're all a teasing me	Scottish Ballad	Miss Stephens	Kirby	2	0
The winds are high on Flet's wave	Bass Song	Mr. Phillips	Nelson	2	0
There is not a breath	Song		A. D. Roche	2	0
*With thou meet me there here!	Ballad	Mr. Sinclair	B. Hime	2	0
The warrior's triumph	Song	Mr. Ibrahim & Mr. Sapie	Bennett	2	0
When the weary sun declineth	Ballad, from the Spanish Melodies	Sola		2	0

COMIC SONGS.

COMIC SONGS.			
*Mary's ghost, or The body snatchers	words by Hood	Thewitt	2 0
*Nally Brown, or Young Ben he was a nice young man	adits	ditto	2 0
*John Toot	adits	ditto	2 0
*Nelly Gray, or Tine Battle was a Soldier bold	adits	ditto	2 0
My wife, or The tight lace	by the author of "Mr. and Mrs. Smith"		2 0
Something	Sung by Mr. W. H. Williams	adits	2 0
The Exclusive	by a Young Lady in very good Society		1 0

DUETS, TRIOS, &c.

O listen, lovers, Duet, sung by Miss and Mad. Jenny Colon Lafont	Duet	Mr. A. Wade	2 0
The little maid and the bird	Duet	Nelson	2 0
Our native homes in distance lie	Trio	Crouch	2 0
See yonder rose	Duet	Merna	2 0
Oh! dearest maid	Duet	Bernard, Esq.	2 0
Oh! time is like a river	Duet	Kirby	2 0
The lonely and rose	Duet	Nichol	2 0
O thou thy father's consolation, from the Oratorio of Joseph	Duet	Weber	2 0
O warbling birds, (from Preciosa)	Duet	Nelson	1 0

The Publications thus marked * have Vignette Title Pages.

C. Richards, Printer, 120, St. Mark's Lane, Charing-cross.

Catalogue Plate 2-18. CS 9b Section

SONGS, &c. IN J. A. WADE'S OPERA OF THE TWO HOUSES OF GRENADA.		
*Love was once a little boy.	Song.. Sung by Miss Graddon	2 0
Oh ! young Maiden hearts beware Song	Miss Graddon	2 0
Oh ! do you remember	Song Mr. Braham	2 0
Up, comrades, up	Song Mr. Braham	2 0
Should hope's dream be o'er	Song Mr. Braham	2 0
Oh ! list to my story	Troubadour Song Mr. Braham	2 0
For love and beauty's sake	Song Mr. Braham	2 0
Away, light vows	Song Mr. Horn	2 0
Where is the spring time of youth? Song	Mrs. Geesin	2 6
Ask not my love	Bravura Mrs. Geesin	2 6
I've wandered in dreams	Duet Mr. Braham and Mrs. Geesin	2 6
Serenades are pleasant things	Duet Mr. Harley and Miss Cubitt	2 0
Fair Moon o'er tow'r and tree	Duet Mr. Braham and Mrs. Geesin	2 6
With love and thee	Duet Mr. Braham and Mrs. Geesin	2 0
Love has its own sweet pleasure	Duet Miss Graddon and Mrs. Geesin	2 0
In what new home	Echo Duet Mr. Horn and Miss Graddon	2 0
The shades from the mountains	Opening Chorus	3 0
Welcome to thy native home	Finale to 1st Act	2 6

Catalogue Plate 2-19. CS 9c Section

SONGS, &c. IN J. A. WADE'S OPERA OF THE TWO HOUSES OF GRENADA.		
*Love was once a little boy.	Song.. Sung by Miss Graddon	2 0
Oh ! young Maiden hearts beware Song	Miss Graddon	2 0
Oh ! do you remember	Song Mr. Braham	2 0
Up, comrades, up	Song Mr. Braham	2 0
Should hope's dream be o'er	Song Mr. Braham	2 0
Oh ! list to my story	Troubadour Song Mr. Braham	2 0
For love and beauty's sake	Song Mr. Braham	2 0
Away, light vows	Song Mr. Horn	2 0
Where is the spring time of youth? Song	Mrs. Geesin	2 6
Ask not my love	Bravura Mrs. Geesin	2 6
I've wandered in dreams	Duet Mr. Braham and Mrs. Geesin	2 6
Serenades are pleasant things	Duet Mr. Harley and Miss Cubitt	2 0
Fair Moon o'er tow'r and tree	Duet Mr. Braham and Mrs. Geesin	2 6
With love and thee	Duet Mr. Braham and Mrs. Geesin	2 0
Love has its own sweet pleasure	Duet Miss Graddon and Mrs. Geesin	2 0
In what new home	Echo Duet Mr. Horn and Miss Graddon	2 0
The shades from the mountains	Opening Chorus	3 0
Welcome to thy native home	Finale to 1st Act	2 6

Identical irregularities in both sections are marked in red.

It may well be that stereotyping was the technical factor allowing the rapid increase in letterpress catalogues in the 1830s. The cost of typesetting may not have been lessened but better returns through enhanced permanency now made it a more viable option. Unfortunately, we cannot determine how many of the catalogues actually were printed from stereotype plates, but it seems likely that once established the process was more and more widely used in catalogue production.

II. LETTERPRESS – IV) IDENTIFICATION OF LETTERPRESS PRINTERS

The identities of the letterpress printers are a little better known than those of the engravers of catalogues (see Table 5-a). Twenty-two printers responsible for 58 catalogues can be identified;²⁷ all identifications are for catalogues printed in the nineteenth century.

Various relationships between printer and music publisher may be observed (see Tables 5b to 5d). Some publishers used numerous printers. Preston, the most extreme example, had catalogues produced by six printers. Goulding and Willis each had catalogues produced by four printers. Other publishers seemed to show loyalty to one of two firms. All of Chappell's catalogues for which a printer can be identified (CS 9, 10, 11, 12, 13 and 15) were produced by C. Richards of St. Martin's Lane, Charing Cross; Falkner worked with J. Wilson, George Court, Piccadilly, for three catalogues; and Power with Conway and Rayer (two catalogues) and Clowes (one catalogue). Available data for Boosey, Walker and Latour is inconclusive. Of Willis's four printers, two (Richards and Clowes of Stamford Street) prepared seven of the nine identifiable catalogue issues.

From Table 5-b it is noticeable that some printers were particularly favoured, possibly reflecting the skill of their work or their employment of up-to-date and high quality equipment. Two printers stand out. Richards was employed by four music publishers (Preston, Goulding, Willis and Chappell) producing twelve catalogues in all; Joseph Mallet of Wardour Street, Soho, worked for six publishers, producing seven catalogues; Clowes produced six catalogues for three firms, and J. Wilson three catalogues for one publisher. Current data indicates that other firms (Hay and Turner, Gardiner, Bullock, Cox, Whiting, Nicholls, W. Wilson, and Stago and Macdonal) were used quite casually.

²⁷ The names of the printers usually appeared at the foot of a single sheet catalogue and at the foot of the last page of a multi-sheet catalogue. See Chapter 4, Catalogue Plate 4-10.

It is worth noting that Richards, Mallett, Clowes, and Wilson rose to prominence from 1825. They can all be associated with the increasing dominance of letterpress catalogues printed within music items rather than with stand-alone productions and with catalogues that appeared within music items over a considerable period of time.²⁸ This is suggestive of these firms' flexibility and quick turn-round in production and their ability to produce stereotype plates.

Music publishers using a variety of printers tended to keep with one printer for a particular catalogue. Again, the minimal data precludes us from drawing firm and widespread conclusions but it is worth observing that Willis retained Richards for two states of WI 4; and Clowes for two states of WI 12; and Power used Conway & Rayer for the first two letterpress states of PoJ 2. Whether it is safe to conclude that Richards also was responsible for the earliest states of WI 4 and Clowes for WI 12 is problematic. Such a reservation may also be held in regard to Mallett's printing of two states of LF 4. Mallett's printing of the first state of CR 10 in 1829 and also the fifth state in 1838 may be stronger evidence for assuming his involvement in the intervening states.²⁹ In addition, the uniformity of font employed throughout all states of CR 10 suggests Mallet was responsible all five states of the catalogue.

The majority of printers were London-based (see Tables 5b and 5c). However, some use was made of those further afield. Not surprisingly, printers in Edinburgh, the second largest centre of printing in England at this period, were engaged by some London music publishers. Preston had three catalogues (all stand alone) printed by John Moir in 1809, 1818 and 1819. Clementi used the firm of R. Menzies in 1820. Both Preston and Clementi also used East Anglian printers in the 1820s: S. Piper of Ipswich by Preston; Burks and Kinnebrook of Norwich and Sloman of Yarmouth by Clementi. Sloman was the printer of the 189 page stand-alone catalogue (CM 9) of 1823 - one of the largest examples of this type of catalogue.

²⁸ Chappell's catalogue CS 10a printed by Richards appeared in three music items published in 1830; CS 9c appeared in 20 music items published between 1830 and 1832; CS 11a appeared in four music items published between 1830 and 1832.; CS 13 appeared in two music items published in 1830 and 1831.

²⁹ Further support for a publisher continuing with the same printer throughout the span of a catalogue may lie in Birchall's retention of McMillan for all three states of BR 13 (1807, 1809 and 1817). But this situation is somewhat different as the catalogue is contained within a treatise for which McMillan had the full responsibility of printing.

Table 5-a. Letterpress Jobbing Printers identified in Catalogues

W= Within

S = Stand-alone

*The chronological order is designed to show continuity of catalogue states and the associated engraver, wherever data exists.

Date	Cat.		Jobbing Printers	Trade Description ³⁰
1804	PrJ 8	S	Thomas Collins, Harvey's Buildings, Strand	Printer; Printer's broker; 'Seller of type and presses'
1805	PrJ 11	W	Thomas Collins, Printer, Harvey's Buildings, Strand	Printer; Printer's broker; 'Seller of type and presses'
1807	BR 13a	W	B. McMillan, Bow Street, Covent-Garden	Printer
1809	BR 13b	W	B. McMillan, Bow Street, Covent-Garden	Printer
1817	BR 13c	W	B. McMillan, Bow Street, Covent-Garden	Printer
1808	GG 7	S	S. Gosnell, Printer, Little Queen Street	Printer
1809	PrJ 12	S	John Moir Printer, Royal Bank Close, Edinburgh	Printer
1811	PrJ 13	S	Hay and Turner, Newcastle Street, Strand	Printer, Publisher
1815	PoJ 2d	S	Conway and Rayer, Harvey's Buildings, Strand	Printer
1816	PoJ 2e	S	Conway and Rayer, Harvey's Buildings, Strand	Printer
1817	PrJ 16	S	C. Richards, Printer, 18, Warwick-street, Golden-square, London	Engraver/etcher, Printer, Printer (lithographic), Stationer
1818	BoT 1	S	W. Wilson, Greville Street, Hatton-Garden, London	Printer
1818	PrJ 18	S	J. Moir, Edinburgh	Printer
1819	PrJ 19	S	J. Moir, Edinburgh	Printer
1820	CM 5	S	R. Menzies, Printer, Edinburgh	Printer
1820	GG 11	S	S. Gosnell, Little Queen Street	Printer
1821	PoJ 5	W	W. Clowes, Northumberland Court	Printer, Stationer, Printer (steam), Printer (stereotype), Stereotyper/ stereotype founder
1823	CM 7	S	Burks and Kinnebrook, Printers, Norwich	Printer, Printer (music)
1823	CM 8	S	Sloman, Printer, Yarmouth	Bookseller, Printer, Engraver / etcher
1823	CM 9	S	Burks and Kinnebrook, Printers, Norwich	Printer, Printer (music)
1823	PoJ 10	S	Rayer, Harvey's Buildings, Strand, London	Printer
1824	CM 11	S	Sloman, Printer, Yarmouth	Bookseller, Printer, Engraver / etcher
1825	CM 13	S	Sloman, Engraver and Printer, Yarmouth	Bookseller, Printer, Engraver / etcher
1828	PrJ 22	S	S. Piper, Printer, Ipswich	Printer, Bookseller, Stationer, Bookbinder, Publisher, Publisher (newspaper)
1825	WG 8	S	B. W. and S. Gardiner, Princes Street, Cavendish Square	Printer, Bookseller, Stationer
1825	WI 5a	W	W. Clowes, Stamford-street	See above

³⁰ BBTI (The British Book Trade Index), University of Birmingham. [Accessed 23 January 2008] <http://www.bbti.bham.ac.uk>

1825	CM 14	W	W. Clowes, Stamford-street	See above
1828	PrJ 23	W	Joseph Mallet, Printer, Wardour Street, Soho	Printer
1828	BJ 3	W	L W. Harrison, 5, Prince's Street, Soho	Printer
1828	LF 4b	W	J. Mallett, Wardour Street, Soho	Printer
1829	LF 4d	W	J. Mallett, Wardour Street, Soho	Printer
1829	CR 10a	W	J. Mallett, Wardour Street, Soho	Printer
1829	WI 9a	W	Richards, 100, St. Martin's Lane	Printer
1829	WI 4i	W	Richards, Printer, 100, St. Martin's Lane	Printer
1829	WI 4l	W	Richards, Printer, 100, St. Martin's Lane	Printer
1829	WI 10	W	James Bullock, Lombard Street, Whitefriars, London	Printer
1830	BaJ 1	W	Stago & Macdonal, 33, Stanhope Street, Clare Market	Letter-press and copper-plate printers
1830	FH 12a	W	J. Wilson, 6, George-court, Piccadilly	Printer
1830	FH 14	W	J. Wilson, Printer, George Court, Piccadilly	Printer
1830	GG 13p	W	J. McGowan, 16, Great Windmill Street, Haymarket	Printer, Stereotyper / stereotype founder
1830	GG 27	W	C. Richards, 100, St. Martin's Lane, Charing Cross	Printer
1831	CS 9b	W	C. Richards, St. Martin's Lane, Charing Cross	Printer
1831	CS 9c	W	C. Richards, St. Martin's Lane, Charing Cross	Printer
1831	CS 10a	W	C. Richard, St. Martin's Lane, Charing Cross	Printer
1831	CS 11a	W	C. Richards, St. Martin's Lane, Charing Cross	Printer
1831	CS 13	W	C. Richards, St. Martin's Lane, Charing Cross	Printer
1831	WI 11	W	W. Cox, 55 Great Queen Street, Lincoln's Inn Fields	Publisher
1832	CS 15a	W	C. Richards, St. Martin's Lane, Charing Cross	Printer
1834	CS 12b	W	C. Richards, Printer, 100, St. Martin's Lane	Printer
1835	CR 28	W	Whiting, Beaufort House, Strand	Printer, Publisher (newspaper)
1835	FH 16c	W	J. Wilson, Printer, George Court, Piccadilly	Printer
1835	RH 15	W	Joseph Mallett, Wardour Street, Soho, London	Printer
1836	WI 14c	W	W. Clowes and Sons, Stamford Street	Printer
1836	GG 43	W	Geo. Nichols, Printer, Earl's Court, Granbourn Street, Soho	Pinter, Printer (copper plate)
1837	GG 46b	W	J. Mallett, 59, Wardour Street, Soho	Printer
1838	WW 6	W	Geo. Nichols, Earl's Court, Granbourn Street, Soho	Printer
1838	CR 10e	W	J. Mallett, 59, Wardour Street, Soho	Printer
1840	WI 12e	W	W. Clowes and Sons, Stamford Street	Printer
1840	WI 12f	W	W. Clowes and Sons, Stamford Street	Printer

Table 5-b. London Printers: Number of Catalogues / Publishers / Era

cat = catalogue issues

pub = publishers

Printers	Catalogues	No. cat	No. pub	Era
Thomas Collins	PrJ 8, PrJ 11	2	1	1804-05
B. McMillan	BR 13a, 13b, 13c	3	1	1807-1817
S. Gosnell	GG 7, GG 11	2	1	1808-1820
Hay and Turner	PrJ 13	1	1	1811
Conway and Rayer	PoJ 2d, 2e	2	1	1815-1816
Rayer	PoJ 10	1	1	1823
C. Richards	PrJ 16, WI 9a, WI 4i, 4l, GG 27, CS 10a, CS 9b, 9c, CS 11a, CS 13, CS 15a, CS 12b	12	4	1817, 1829-1834
W. Wilson	BoT 1	1	1	1818
J. Wilson	FH 12a, FH 14, FH 16c	3	1	1830-1835
W. Clowes	PoJ 5, WI 5a, CM 14	3	3	1821-1825
W. Clowes & Sons	WI 14c, WI 12e, 12f	3	1	1836-1840
B. W. and S. Gardiner	WG 8	1	1	1825
J. Mallet	PrJ 23, LF 4b, 4d, CR 10a, RH 15, GG 46b, CR 10e	7	6	1828-1838
L.W. Harrison	BJ 3	1	1	1828
James Bullock	WI 10	1	1	1829
W. Cox	WI 11	1	1	1831
Whiting	CR 28	1	1	1835
Geo. Nichols	GG 43, WW 6	2	2	1836-1838

Table 5-c. Printers beyond London: Number of Catalogues / Publishers / Era

Printers		No. of cat	No. pub.	Era
John Moir (Edinburgh)	PrJ 12, PrJ 18, PrJ 19	3	1	1809-1819
R. Menzies (Edinburgh)	CM 5	1	1	1820
Burks and Kinnerbrook (Norwich)	CM 7, CM 9	2	1	1823
Sloman (Yarmouth)	CM 8, CM 11, CM 13	3	1	1823-1825
S. Piper (Ipswich)	PrJ 22	1	1	1828
Stago & Macdonal (Suffolk)	BaJ 1	1	1	1830

Table 5-d. Associations between Publishers and Letterpress printers

Music Publishers	Printers
Balls	L. W. Harrison
Barnett	Stago & Macdonal
Birchall	B. McMillan
Boosey	W. Wilson
Chappell	C. Richards
Clementi	W. Clowes; R. Menzies; Burks and Kinnerbrook; Sloman
Cocks	J. Mallet; Whiting
Falkner	J. Wilson; Whiting
Goulding / D'Almaine & Co.	S. Gosnell; C. Richards; Geo. Nichols; J. Mallett
Latour	J. Mallet
Power	Conway and Rayer; Rayer; W. Clowes
Preston	Thomas Collins; Hay and Turner; C. Richards; J. Mallet; John Moir; S. Piper
Willis & Co.	C. Richards; W. Clowes; W. Clowes & Sons; James Bullock; W. Cox
Walker	B. W. and S. Gardiner

Table 6. Catalogue production by process; totals by decade

SSE = Single-sheet catalogues printed from engraved plates

MSE= Multi-sheet catalogues printed from engraved plate

SSL = Single-sheet catalogues printed from letterpress

MSL= Multi-sheet catalogues printed from letterpress

Dates	SSE	SSE (%)	MSE	MSE (%)	SSL	SSL (%)	MSL	MSL (%)	Total
1778-1789	78	72.9	11	10.3	0	0	18	16.8	107
1790-1799	106	82.2	15	11.6	0	0	8	6.2	129
1800-1809	146	80.7	21	11.6	1	0.6	13	7.2	181
1810-1819	127	83.0	10	6.5	6	3.9	10	6.5	153
1820-1829	163	55.8	11	3.8	94	32.2	24	8.2	292
1830-1839	42	21.1	0	0	154	77.4	3	1.5	199

Figure 1-a. Catalogue Production Trends – Catalogues printed from engraved plates

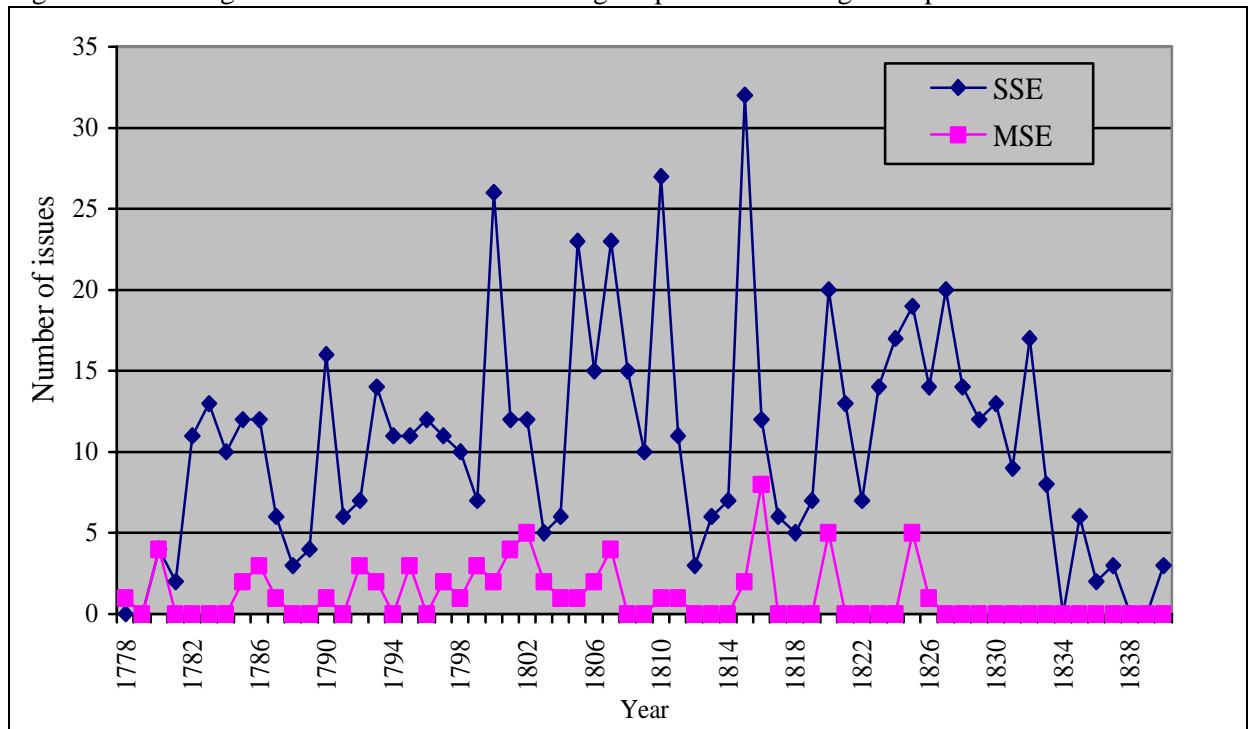
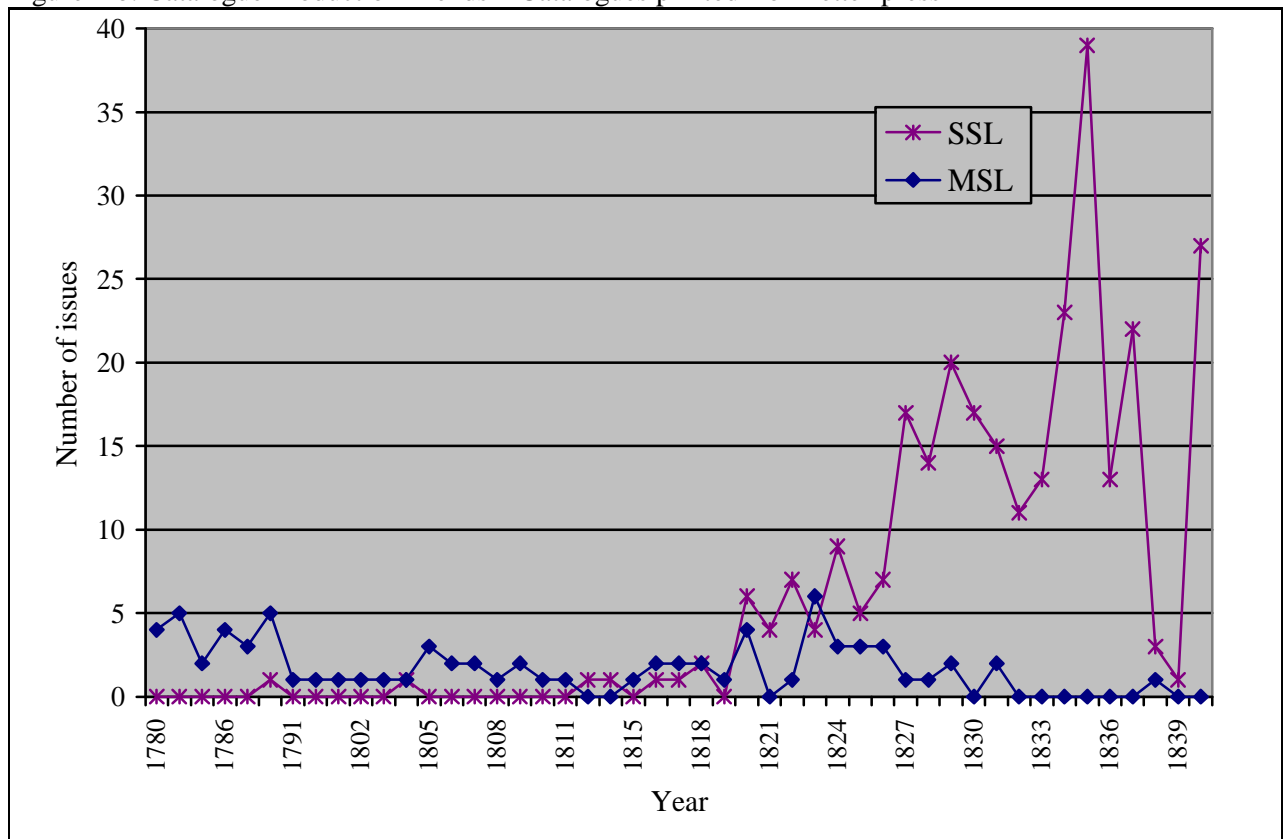


Figure 1-b. Catalogue Production Trends – Catalogues printed from letter-press



IV. CASE STUDIES

Having set out in general terms the technical processes involved in the production of music catalogues, we may now turn to a consideration of the production of several publishers in a series of case studies. These come from throughout the period covered in this dissertation. The catalogues represent both the engraving and letter-press processes; they demonstrate publishers' awareness of the link between process and format and appearance. Above all, the case studies demonstrate the chronology of the change from the overall dominance of the engraving process to that of letterpress.

IV. CASE STUDY – I) 18TH-CENTURY PUBLISHERS: ROBERT BREMNER, JOHN BLAND

Robert Bremner is one of the earliest publishers concerned in this study. He established himself as a musical instrument maker, music printer and publisher in 1754.³¹ Only three of his catalogues fall within the time frame of this study yet they clearly show recognition of the role of appearance and format in determining the printing process. Bremner's single leaf catalogue titled, 'Additional Catalogue' (BrR 1, 2pp fol., late 1779 or early 1780) is a stand-alone example printed from type. The second catalogue, 'A Catalogue of Vocal and Instrumental Music' (BrR 2, 1p fol.) is an engraved example, and found within music publications. The title, the publisher's imprint and the headings of each section (genres or categories) is letter-punch work; the individual items have been engraved free-hand. The third and the most extensive of the three, 'A Catalogue of Vocal and Instrumental Music, in Alphabetical Order,' is another stand-alone catalogue (4pp fol.) printed from type.

The publishing firm of John Bland of 45 Holborn dates back to 1776. Bland issued 17 catalogues within 20 years, making him one of the most prolific producers of the late eighteenth century.

Table 7. John Bland

Catalogues	Date	Process	Type	Coll ⁿ .	Comments
BIJ 1a	1780	Engraved	Title	1p fol.	Within
BIJ 1b, 1c, 1d, 1e, 1f	1782	Engraved	Title	1p fol.	Within
BIJ 1g, 1h, 1i, 1j	1783	Engraved	Title	1p fol.	Within
BIJ 2a	1783	Engraved	Title	1p fol.	Within
BIJ 2b, 2c	1784	Engraved	Title	1p fol.	Within
BIJ 2d, 2e, 2f, 2g	1785	Engraved	Title	1p fol.	Within

³¹ Humphries and Smith, *Music Publishing in the British Isles*, p. 84.

BIJ 3a, 3b	1785	Engraved	Title	1p fol.	Within
BIJ 2h, 2i	1786	Engraved	Title	1p fol.	Within
BIJ 4	1786	Letterpress	Title	4pp fol.	Stand-alone
BIJ 2j, 2k	1787	Engraved	Title	1p fol.	Within
BIJ 2l, 2m	1788	Engraved	Title	1p fol.	Within
BIJ 2n	1789	Engraved	Title	1p fol.	Within
BIJ 5	January 1789	Letterpress	Title	4pp fol.	Stand-alone
BIJ 6	1789	Letterpress	Title	2pp fol.	Stand-alone
BIJ 7	June 1789	Letterpress	Title	2pp fol.	Stand-alone
BIJ 3c	1789	Engraved	Title	1p fol.	Within
BIJ 3d	1789	Letterpress	Title	2pp fol.	Stand-alone
BIJ 8	25 June 1790	Letterpress	Title	2pp fol.	Stand-alone
BIJ 9a, 9b	1790	Engraved	Title	1p fol.	Within
BIJ 9c	1790	Engraved	Title	3pp fol.	Within
BIJ 10a	1790	Engraved	Thematic	1p fol.	Within
BIJ 11a, 11b	1790	Engraved	Title	1p fol.	Within
BIJ 10b	1791	Engraved	Thematic	1p fol.	Within
BIJ 12	1 May 1791	Letterpress	Title	2pp fol.	Stand-alone
BIJ 9d, 9e, 9f	1792	Engraved	Title	3pp fol.	Within
BIJ 13a, 13b	1792	Engraved	Thematic	1p fol.	Within
BIJ 9g	1793	Engraved	Title	3pp fol.	Within
BIJ 13c, 13d	1793	Engraved	Thematic	1p fol.	Within
BIJ 14a, 14b	1793	Engraved	Title	1p fol.	Within
BIJ 15	1793	Engraved	Thematic	1p fol.	Within
BIJ 16a, 16b	1793	Engraved	Thematic	1p fol.	Within
BIJ 16c	1794	Engraved	Thematic	1p fol.	Within
BIJ 9h	1794	Engraved	Title	1p fol.	Within
BIJ 3d	1795	Engraved	Title	1p fol.	Within
BIJ 17	1795	Engraved	Thematic	1p fol.	Within

Throughout, the relation of catalogue type and the printing process employed is clear-cut and we can observe it maintained over a longer period of time and through more examples than is possible with Bremner. All six of Bland's stand-alone catalogues (BIJ 4, BIJ 5, BIJ 6, BIJ 7, BIJ 3d, BIJ 8 and BIJ 12) were letterpress affairs, all were of two to four pages (BIJ 4 was the largest of all stand-alone catalogues issued by this publisher) and none was intended as "growing". Significantly, all his other catalogues were engraved, appeared with music publications, and were of the "growing" variety. All exist in multiple states. BIJ 1 and BIJ 2 alone totalled 24 states within nine years.³² Bland also provides us with the earliest examples of the "growing" thematic catalogues. BIJ15, 'Theme Catalogue of French Songs' is seen in single state, containing 26 items, but has 34 blank staves for the further additions, a sure sign that the catalogue was intended for expansion.

³² Both catalogues were re-engraved once; BIJ 1a and 1b were printed from the same plate; from BIJ 1c to 1j were printed from a new plate. BIJ 2a to 2j were printed from the same plate and BIJ 2k to 2n from a newly-engraved plate.

IV. CASE STUDY – II) ACROSS-THE-CENTURY PUBLISHERS, JOSEPH DALE, JOHN PRESTON, ROBERT BIRCHALL

Table 8. Joseph Dale / Joseph Dale & Son

Catalogues	Date	Process	Type	Collation	Comments
DJ 1a, 1b	1785	Engraved	Title	1p fol.	Within
DJ 2a	1786	Engraved	Title	1p fol.	Within
DJ 3a	1786	Engraved	Title	1p fol.	Within
DJ 3b	1787	Engraved	Title	1p fol.	Within
DJ 4a, 4b	1788	Engraved	Title	1p fol.	Within
DJ 4c	1789	Engraved	Title	1p fol.	Within
DJ 2b	1790	Engraved	Title	1p fol.	Within
DJ 3c, 3d	1790	Engraved	Title	1p fol.	Within
DJ 4d, 4e	1790	Engraved	Title	1p fol.	Within
DJ 4f, 4g, 4h, 4i, 4j	1791	Engraved	Title	1p fol.	Within
DJ 4k, 4l	1792	Engraved	Title	1p fol.	Within
DJ 5a	1792	Engraved	Title	1p fol.	Within
DJ 5b, 5c, 5d, 5e, 5f, 5g	1793	Engraved	Title	1p fol.	Within
DJ 5h	1794	Engraved	Title	1p fol.	Within
DJ 6a	1794	Engraved	Title	1p fol.	Within
DJ 7a, 7b, 7c, 7d	1794	Engraved	Title	1p fol.	Within
DJ 6b	1795	Engraved	Title	1p fol.	Within
DJ 8a, 8b	1796	Engraved	Title	1p fol.	Within
DJ 8c, 8d	1798	Engraved	Title	1p fol.	Within
DJ 9a	1799	Engraved	Title	1p fol.	Within
DJ 10a	1799	Engraved	Title	1p fol.	Within
DJ 10b	1800	Engraved	Title	1p fol.	Within
DJ 11a, 11b	1800	Engraved	Title	1p fol.	Within
DJ 12a	1800	Engraved	Title	1p fol.	Within
DJ 13a	1800	Engraved	Title	1p fol.	Within
DJ 11c	1801	Engraved	Title	1p fol.	Within
DJ 13b, 13c, 13d	1801	Engraved	Title	1p fol.	Within
DJ 13e	1802	Engraved	Title	1p fol.	Within
DJ 14	1802	Engraved	Title	1p fol.	Within
DJ 15	1803	Engraved	Title	1p fol.	Within
DJ 8e	1805	Engraved	Title	1p fol.	Within
DJ 9b	1805	Engraved	Title	1p fol.	Within
DJ 12b	1805	Engraved	Title	1p fol.	Within
DJ 16	1805	Engraved	Title	1p fol.	Within
DJ 17a	1805	Engraved	Title	1p fol.	Within
DJ 17b	1806	Engraved	Title	1p fol.	Within
DJ 17c	1807	Engraved	Title	1p fol.	Within
DJ 9c, 9d	1809	Engraved	Title	1p fol.	Within
DJ 17d	1809	Engraved	Title	1p fol.	Within

Joseph Dale, who began publishing music in 1783, presents us with a text-book example of the format/process relationship in catalogue production. His unwavering use of the engraving process reflects his seemingly unchanging concept of a music catalogue as a “growing” within-a-

publication affair. With three exceptions (DJ 14, 15 and 16), all of his catalogues are of the “growing” variety, and appeared in multiple states. For whatever reason – and no doubt it was commercial - Dale was not tempted by the letter-press process or the stand-alone catalogue format. His prolific output might have benefited from a cumulative catalogue but he was content to push the boundaries of the capability of the engraved plate.

Dale’s smaller catalogues contain fewer than 100 entries. His larger catalogues contain around 300 entries on the same-sized plate area and reach the borders of what an engraved plate might contain without compromising legibility (See Catalogue Plate 2-20). His techniques for accommodating an ever-growing number of entries on an already crowded plate have been mentioned earlier in this chapter.

Dale’s preference for catalogues printed within music items is matched by his preference for plates prepared by punch work which in turn may indicate in-house production. While legible, little attention seems to have been paid to visual appeal. At best, these catalogues might be described as utilitarian. Very different are the three catalogues produced entirely by free-hand engraving – ‘A Catalogue of Favorite Operas, with the Overtures & Songs, & c. Extracted; as Composed & Selected by Stephen Storace’ (DJ 8a to 8e), ‘Dale’s Collection of Duets for two Performers on One Piano Forte, by the most Celebrated Composers’ (DJ 9a and 9d); and ‘(16) Music Published by Dale’ (DJ 13a to 13e). Almost certainly these are all out-of-house productions, although this can be confirmed only for DJ 8. This catalogue is also the only one to be enlivened with a decorative element – a leafy garland surrounding the title (see Catalogue Plate 2-21). The name of the engraver, ‘Barnes’, is within the decoration.³³ The ornate lettering of title and the remarkably consistent cursive script of the individual entries make this catalogue rather attractive and suggests Barnes to have been an engraver of considerable skill.³⁴

³³ Barnes’ name is absent in the later states of this catalogue, and the border shows signs of re-working. These states may have been handed to another engraver to modify. DJ 8e is a re-engraved plate but the garland border still surrounds the title.

³⁴ Barnes was also responsible for Goulding’s catalogue GG 6 of 1802. See Catalogue Plate 2-17.

Printed by J. DALE N ^o 19 Cornhill and N ^o 132 Oxford Street.			
OPERA'S &c.			
The Cherokee	10.6	Songs Continued s.d	Catches & Glees s.d
Lodoiska by Storace	8.0	Petrarch's Sonnets, Hook	Warrens 32 Collection
Glorious 1 st of June D ^o	8.0	The two Milkwhite Doves	Harrison & Knyvetts
My Grandmother D ^o	7.0	The Peasant by Moulds	Fair Phillis I saw
The Prize D ^o	4.0	Little Joe D ^o	How merrily we live
The Pirates D ^o	12.0	Poor Mary D ^o	Flora gave me
The Siege of Belgrade D ^o	10.6	The Caledonian Maid	Fair sweet cruel
Rosina by Shield	8.0	La Virginella	When all alone
Flitch of Bacon D ^o	10.6	O talk not to me	On softest Beds
Artaxerxes D ^o Arne	10.6	Broken Bridge	When gay Bacchus
When William at Eve	0.6	The Prudence with Var.	You ask me dear Jack
The Maid of the Mill	0.6	Haste a rosy wreath	The jolly Vicar & Let
The Bud of the rose	1.0	See beneath	the bells now ring
When bidden to the	1.0	Song & Duett in the Critic	Che dolce Liquore
Sweet transports	1.0	One kind kiss	Come Shepherds
When the rosy morn	1.0	Melissa	Hail lovely Shade
Whilst with village	1.0	In airy dreams	Fear no danger & From the
Light as thistle down	0.6	Hark the hollow woods	fair Lavinian (Pedlar)
Henry cull'd	1.0	When we're married	Which is the properest
Within this breast	1.0	How imperfect	Swell the Song & Lovely
No't was neither Shape	1.0	Somebody	as the rising morn
The heart the gallant	1.0	Never till now	Smiths are good fellows
Blithe as the hours	1.0	The Tobacco Box	Of all the brave Birds, Come
All will hail	1.0	The negro Boy	all noble & M ^l Speaker
No more I'll heave	1.0	The Pensive Rose	The Amorous Parley
Sometime ago	1.0	Tippoo's Defeat	Adieu to the Village
How few know how	1.0	Softly rise ye Southern	Perche veggio, Su cantiamo
The rose and the lilly	1.0	Hope told a flatt'ring	Quelle piume bianchi
The sapling Oak	1.0	Henry's Cottage Maid	O come again my Love
Happy warbler (Harrison)	1.0	Babbling Echo	Fear no more the heat
Donald Harmonized D ^o	1.0	Jacksons Op. 4 & 9 each	Where art thou wanton
My Lodging D ^o	1.0	Twas when the Seas by D ^o	Within an harbour
The Maid of Selma	0.6	Go gentle gales D ^o	To soften care & Happy the
Auld Robin Gray	0.6	O say thou dear D ^o	Gather your rose Buds
Rosline Castle	0.6	Songs in the spoil'd child	Ancient Phillis & Sir
The Scotch Shepherd	1.0	How stands the glass	you're a comical fellow
There's nae luck	0.6	Tho' late I was a Cobler	Damon & Clora, How
Banks of the Dee	0.6	Sally in our Alley	great is the pleasure &
The Soldier tird	0.6	Man of Kent & Moderation	Winde gentle ever
Water Parted	0.6	God save the King	8 Glees by W. B. Earle
Sweet Passion of love	0.6	Rule Britannia	Ye spotted snakes D ^o
Yet awhile sweet sleep	0.6	Britons strike home	Viva tutti
When daisies pied and	0.6	Come cheer up my lads	O dear what can the
Where the Bee sucks	0.6	Maternal Tenderness	matter be 5 Voices
The Hermit (Giordani)	2.6	Captivity	Lads & Lasses Afterdinner
Continuation to D ^o	2.6	Undaunted Britons	Will you go to the Fair
Colin and Lucy	2.6	Say why a blush	Come mount your heels
Sestina's Rondo	1.0	Mark the sweet rose	Happy we who thro' D ^o
Cherokee Indian	3.0	Gaffer Gray	Smiling health (Glee) D ^o
Dear Image & the	0.6	Old care begone	My Jug in one hand
Gypsy Song	0.6	O dear what can the matt	
O' say Bonny Lass	1.0	Mfnuet & Air in Belgrade	
Woe betide by Dale	0.6	Lamentation (Queen of France)	
Volunteers song & March	0.6	There, the Silver d waters	
Why droops my Nan D ^o	0.6	You Gentle of England	
Amanda by D ^o	0.6	Earl Howe's Victory	
The new blown rose D ^o	0.6	Lullaby in the Pirates	
Lovely Delia D ^o	0.6	Carefull the winding d ^o	
Flattering hope D ^o	0.6	No more his fears d ^o	
The Post Boy D ^o	0.6	Lovers who listen d ^o	
The Norfolk Shopkeeper	0.6	When 'tis night (1 st of June)	
Dear is my little	0.6	He lives but to conquer	
native Vale D ^o	0.6	and conquers to save d ^o	
The Prince unable	0.6	The line was form'd d ^o	
Ye Sacred Priests	0.6	Oh stay my love my Will d ^o	
Angels ever bright	0.6	O'er the vast surface d ^o	
Oh had I Jubals Lyre	0.6	Ye Streams) Lodoiska	
Let me wander	0.6		
Pious Orgies	0.6		
Sweet Bird	0.6		
Comfort ye my &c	1.0		
Ev'ry Valley	1.0		
I know that my Redeem	0.6		
He was despised	0.6		
He shall feed his flock	0.6		
What tho I Trace	0.6		
Pleasure my former ways	0.6		
Off on a plat & Total Eclipse	0.6		
From rosy bowers	0.6		
Mad Bess of Bedlam	0.6		
Full fathom five & Come	0.6		
unto these yellow sands	0.6		
Deaf Lovers Shield	1.6		
Dale's Collections of Sixty	7.6		
Scots Songs in each	7.6		
Duetts 2 Voices			
Sweet is the Breath	6.0		
Begone dull care	1.0		
The jealous Don	1.0		
Of plighted faith	1.6		
Thou you think	1.0		
Could a Man be secure	0.6		
Fair Aurora	0.6		
How sweet in the wood	0.6		
Together let us range	1.0		
When Phoebus & As I saw	0.6		
Time has not thind	1.0		
From night till morn	1.0		
Oh thou wert born	1.0		
DIVINE MUSIC			
Magdalen Hymns 11 Chords	2.6		
Easter Hymn Variations	0.6		
Happy Soul (the Petition)	0.6		
Hear my Prayer (Kent)	1.0		
ITALIAN			
Aprille's Duos two	5.0		
fetts each	5.0		
Rauzzini's 12 Op 5	10.6		
La Clemenza di Scipione	31.6		
Demofonte	10.6		
La Governante	10.6		
No te mer bell Idol	2.0		
La Virginella	1.0		
Sento che in Seno	2.0		
Un Amante	1.0		
Italian Continued			
Questo cor	1.0		
Ai dolce affetti miei	1.0		
Se un core	1.6		
Quegli occhietti	2.0		
Piangero la sorte mia	1.0		
Infelice sventurato	1.0		
Vento's Canzonets	0.6		
N ^o 1 Nice per cui	0.6		
N ^o 2 Sol per te goder	0.6		
N ^o 3 Tu che puoi bell Idol	0.6		
N ^o 4 Caro Bosco	0.6		
N ^o 5 Nice Iestrema Volta	0.6		
N ^o 6 Musa mia	0.6		
N ^o 7 Aure amiche	0.6		
N ^o 8 Ecco quel fiero	0.6		
N ^o 9 Ah rammenta	0.6		
N ^o 10 Pieni di nettore	0.6		
N ^o 11 Region chi pretende	0.6		
N ^o 12 Trova uo fol	0.6		
N ^o 13 Pastorella al colle	0.6		
N ^o 14 Dove ando	0.6		
N ^o 15 Mi soprende	0.6		
N ^o 16 Crudo amor	0.6		
N ^o 17 Si placar	0.6		
N ^o 18 Pietà ti chieggo	0.6		
Nel partir by Bach	2.6		
Agus's 6 Duets	5.0		
Gyrowetz Arietes Op. 5	7.6		
D ^o — Duets Op. 13	7.6		
Mellico's Songs	5.0		
Caro donno (Storace)	2.6		
Io non era D ^o	2.6		
Che vi par (Trio)	3.0		
Ah che nel petto	2.6		
Da questi Lineamenti	2.0		
Ahi lo Tropicade	2.0		
Ti riverisco	1.6		
Pandol fetto (Duet)	2.6		
Cara Borza (Trio)	3.6		
Irco dell' erebo (Duet)	1.0		
FRENCH			
Azor Azor	0.6		
Veillons mes fieurs	0.6		
Nous nous aimions	0.6		
Aimons comme	0.6		
Mon honneur dit	0.6		
Avec les Jeux	0.6		
Est il un fort	0.6		
Amants qui vous	0.6		
J'ai vu Lise	0.6		
C'est votre bonte	0.6		
Un jour Colin	0.6		
Barbare amour	0.6		
C'est pour toi	0.6		
Belle Rosine	0.6		
Quel Beau jour	0.6		
Oui noir	0.6		
Lamour et un enfant	0.6		
Souvent une erreur	0.6		
Heureuse Fleur	0.6		
Une Petit Filette	0.6		
Coeur Penitente	1.0		
Coeur sensible	0.6		
Il pleut bergere	0.6		
Quand le bien aime	0.6		
Ah vous dirai je	0.6		
Adieu Bergere	0.6		
L'autre jour la begere	0.6		
Ton Absence causoit	0.6		
Avotre belle	0.6		
Pauvre Jacques	0.6		
Ah ca ira	0.6		
Sitot que Lubin	0.6		
Marche de Marseillois	0.6		
Adieux de Louis XVI	0.6		
Hinner's Songs &c	2.6		
Zemira et Azor	2.0		
Hinner's Romance	0.6		

Barnes

Sculpsit

A CATALOGUE
of the
FAVORITE OPERAS.
with the OVERTURES & SONGS &c, Extracted, as
Composed & Selected
by
STEPHEN STORACE.
London, Printed for & sold by J. Dalt. Music Seller N^o 19 Cornhill, & the corner of Holles Street Oxford Street

THE CHEROKEE 5/6 <i>Overture to D^o</i> 1.6 <i>False Hope, dissolving</i> 1.1 <i>Soon as friendly Night</i> 1.1 <i>Sweet Sympathy</i> 1.1 <i>A Sister Lov'd a Lark</i> 1.1 <i>Dearest Youth</i> 1.1 <i>A Shepherd Once had lost his Love</i> 1.1 <i>Our Country is our Ship &c See</i> 1.1 <i>Ah what awails the busy Care</i> 1.1 <i>And does a fond Emotion</i> (Duet) 1.1 <i>Infanter Tunes the silent Bride D^o</i> 1.1 <i>The Cherokee & British Marches</i> 1.6	MY GRANDMOTHER 7.0 <i>Overture to D^o</i> 1.1 <i>Are ye fair as Opening Roses</i> 1.1 <i>Dicky Gossip</i> 1.1 <i>Will-a-Day Lark-a-Day</i> 1.1 <i>Cruel Fair</i> 1.1 <i>The Masquerade Song</i> 1.1 <i>Never think of Love</i> 1.1 <i>The Picture Song</i> 1.1	MAHMOUD & the IRON CHEST <i>Two Favorite Operas in One Book</i> 25.0 <i>Overture to Mahmoud</i> 2.1 <i>Where Jealous Rivalry Strove</i> 1.1 <i>The Pleasure swell the Social Cry</i> 1.1 <i>Sung by Brahman</i> 1.1 <i>Tell Tell the Knell</i> 1.1 <i>Oh hapless Youth</i> 1.1 <i>From Shades of Night</i> 1.1 <i>Safe in the Word</i> (Duet) 1.1 <i>The Carpet Weaver</i> 1.1
THE PRIZE OF 2.5.3.8. 4.0 <i>The Poor Black Boy</i> 1.1 <i>Ah tell me Softly</i> (Duet) 1.1 <i>From my hide & each Chin</i> (D ^o) 1.1 <i>O dear delightful skill</i> 1.1	THE SIEGE of BELGRADE 10/6 <i>Overture to D^o</i> 2.6 <i>The Favorite March from D^o</i> 1.6 <i>The Almost & for Sung by Storace</i> 1.1 <i>All will Hail the Jovian Day</i> 1.1 <i>Bliss as the Hours in May</i> 1.1 <i>No more I'll leave the tender Sigh</i> 1.1 <i>Some time ago I married a Wife</i> 1.1 <i>How few know how to value Life</i> 1.1 <i>The Rose & the Lily</i> 1.1 <i>The Sapling Oak</i> 1.1 <i>Of Plighted Faith</i> (Duet) 1.6 <i>Tho' you think by this to vex me (D^o)</i> 1.1 <i>To mighty Love</i> 1.6 <i>My plaint in no one else's voice</i> 1.1 <i>How the Devil I came to take you</i> 1.1	From the IRON CHEST <i>Overture to D^o</i> 1.6 <i>Five times by the Yaper</i> 1.6 <i>Sweet Little Barbara</i> (Duet) 1.1 <i>A Traveller slept at a Widow's Gate</i> 1.1 <i>Down by the River there</i> 1.1 <i>grows a green Willow</i> 1.1
THE GLORIOUS 1st of JUNE 8.0 <i>Overture to D^o</i> 1.1 <i>O stay my Love</i> 1.1 <i>He times but to conquer &</i> 1.1 <i>Conquers to Save</i> 1.1 <i>When in War on the Ocean</i> 1.1 <i>The Love was Formid</i> 1.1 <i>On the vast Surface of the Deep</i> 1.1 <i>When 'tis Night & the Mid watch</i> 1.6 <i>Adieu to the Village Delights</i> 1.1 <i>for 4 Times Adapted by Storace</i> 1.1	THE PIRATES 12.0 <i>Overture to D^o</i> 1.6 <i>The 4 Favorite Dances in D^o</i> 1.6 <i>Lullaby</i> 1.1 <i>No more his Fears alarming</i> 1.1 <i>Lovers who Listen</i> 1.1 <i>As wrapt in Sleep</i> 1.1 <i>In Childhood's careless happy Day</i> 1.1 <i>There the Silver Waters</i> 1.1 <i>The Jealous Don</i> (Duet) 1.1 <i>My rising Spirits</i> 1.1 <i>The Pretty Creature</i> 1.1 <i>Carefull the winding Path</i> 1.1 <i>The Magic Lantern</i> 1.1	MISCELLANEOUS ARTICLES BY STORACE <i>Captivity a favorite Song</i> 1.1 <i>Lamentation of the Queen of France D^o</i> 1.1 <i>Care Devise an Italian D^o</i> 2.6 <i>To non era D^o</i> 2.6 <i>Six Sonatas for the Piano Forte with Preludes for Beginners</i> 5.1
LODOISKA 8.0 <i>The Overture March & Symphonies to the 2^d & 3^d Acts Altogether</i> 1.6 <i>Ah Lodoiska</i> 1.1 <i>Ye Streams that round my Prison Flow</i> 1.1 <i>When the dark 'tis Midnight</i> 1.1 <i>Adieu my Floriski</i> 1.1 <i>Sweet Bird that cheer'd</i> 1.1 <i>Hark Hark the Music</i> 1.1 <i>Devoted none Warring Angel</i> 1.1 <i>Floriski to his Voice (Trio)</i> 1.6	THE THREE & the DEUCE 8.0 <i>Overture to D^o</i> 1.6 <i>Go not my Love</i> 1.1 <i>Little Tiptoe</i> 1.1 <i>For a simple Village Lark</i> 1.1 <i>I'll bid my trembling Heart</i> 1.1 <i>Wonders that grow in Kithung</i> 1.6 <i>Around the old Oak (Glee)</i> 1.6	OPERAS adapted for the FLUTE <i>The Cherokee</i> 3.1 <i>The Prize</i> 1.6 <i>The Glorious First of June</i> 2.1 <i>Lodoiska</i> 2.1 <i>My Grandmother</i> 2.1 <i>The Siege of Belgrade</i> 4.1 <i>The Pirates</i> 4.1 <i>The Three & the Deuce</i> 2.6 <i>Mahmoud</i> 3.1 <i>The Iron Chest</i> 2.0
		For the GUITAR <i>The Siege of Belgrade</i> 3.1 <i>The Pirates</i> 3.1 <i>The Prize</i> 1.6

NB The above Works are the sole Property of J. Dalt. & Entered at Stationers Hall. The Public are respectfully entreated to take Notice that to each Piece in future will be added this Catalogue, with his address as above, to prevent spurious Copies, as many of the Airs have been Imitated & with other words Sold as if Song in the above Operas.

Table 9. Robert Birchall

Catalogue	Date	Process	Type	Collation	Comments
BR 1a, 1b	1784	Engraved	Title	1p fol.	Within
BR 2a	1793	Engraved	Title	2pp fol.	Within
BR 2b, 2c, 2d	1795	Engraved	Title	2pp fol.	Within
BR 3a, 3b	1797	Engraved	Title	1p fol.	Within
BR 4a	1797	Engraved	Title	2pp fol.	Within
BR 4b	1798	Engraved	Title	2pp fol.	Within
BR 4c	1799	Engraved	Title	2pp fol.	Within
BR 4d, 4e	1800	Engraved	Title	2pp fol.	Within
BR 4f, 4g, 4h, 4i	1801	Engraved	Title	2pp fol.	Within
BR 5a, 5b	1801	Engraved	Title	1p fol.	Within
BR 7	1800	Engraved	Thematic	1p fol.	Within
BR 8	1800	Engraved	Title	1p fol.	Within
BR 6a, 6b	1801	Engraved	Title	1p fol.	Within
BR 4j, 4k	1802	Engraved	Title	2pp fol.	Within
BR 5c, 5d	1802	Engraved	Title	1p fol.	Within
BR 4l	1803	Engraved	Title	2pp fol.	Within
BR 5e, 5f	1804	Engraved	Title	1p fol.	Within
BR 5g	1805	Engraved	Title	1p fol.	Within
BR 5h	1806	Engraved	Title	1p fol.	Within
BR 5i	1807	Engraved	Title	1p fol.	Within
BR 9a	1807	Engraved	Title	1p fol.	Within
BR 10a, 10b	1807	Engraved	Title	1p fol.	Within
BR 11a	1807	Engraved	Title	1p fol.	Within
BR 12	1807	Engraved	Title	1p fol.	Within
BR 13a	1806	Letterpress	Title	4pp 12°	Within
BR 14	1807	Engraved	Title	1p fol.	Within
BR 10c	1808	Engraved	Title	1p fol.	Within
BR 13b	1809	Letterpress	Title	8pp 12°	Within
BR 9b	1810	Engraved	Title	1p fol.	Within
BR 10d	1810	Engraved	Title	1p fol.	Within
BR 11b	1810	Engraved	Title	1p fol.	Within
BR 5j	1811	Engraved	Title	1p fol.	Within
BR 5k	1815	Engraved	Title	1p fol.	Within
BR 15a	1815	Engraved	Title	1p fol.	Within
BR 16a	1815	Engraved	Thematic	1p fol.	Within
BR 15b	1817	Engraved	Title	1p fol.	Within
BR 13c	1817	Letterpress	Title	12pp 12°	Within
BR 16b	1819	Engraved	Thematic	1p fol.	Within

Robert Birchall commenced music publishing in 1783, and continued until his death in 1819. Birchall was almost as prolific as Dale in catalogue production,³⁵ issuing 16 catalogues in 52 states over the period of 37 years. These two publishers were the pillars of catalogue production at the turn of the century.

³⁵ Joseph Dale issued 17 catalogues in 60 states over 39 years.

Birchall was perhaps the most important publisher in the chain of successors of John Bland, taking over a number of his catalogues which become particularly prominent among Birchall's catalogues of the late 1790s.³⁶ His earliest catalogue to be seen by the author is the broad-ranging umbrella catalogue 'A Catalogue of Vocal and Instrumental Music' of c. 1784; his last is the specialised thematic catalogue 'Airs, with Variations, by Josef Gelinek [1758-1825],' (BR 16a) dated c. 1817 and reissued (16b) in his last year. In between came multi-medium and multi-genre examples, as well as the single-composer catalogue devoted to the music of Edward Briggs (BR 5) brought out between 1800 and 1815. In this respect Birchall's catalogues suggest a publisher continually aware of and incorporating the developments such as the growing number of types of catalogues taking place in the decades he remained in business

Like Dale, Birchall remained entrenched in the engraving process and the within-music placement of catalogues throughout his entire output. Fifteen of his sixteen catalogues were produced by free-hand engraving or by combination of free-hand and punched work.

The large total of 52 states in Birchall's output further highlights publishers' recognition of the benefits of the permanency and flexibility of the engraved plate. BR 4 running to twelve states between 1797 and 1803 closely parallels Dale's catalogue DJ 4 (twelve states between 1788 and 1792). However, Dale's catalogue was re-engraved three times, while all twelve states of Birchall's catalogue were printed from the same engraved plates (see Table 11). They also differ in the production method; Dale's catalogue plates were engraved using letter-punches, while Birchall's were free-hand throughout.³⁷

Table 10. DJ 4 vs. BR 4

Cat.	Date	Use of Plate (1p fol.)	Cat.	Date	Use of Plates (2pp fol.)
DJ 4a	1788	Plate (1)	BR 4a	1797	Same Plates
DJ 4b	1788	↓	BR 4b	1798	
DJ 4c	1789	↓	BR 4c	1799	
DJ 4d	1790	Re-engraved (2)	BR 4d	1800	
DJ 4e	1790	↓	BR 4e	1800	
DJ 4f	1791	↓	BR 4f	1801	
DJ 4g	1791	Re-engraved (3)	BR 4g	1801	
DJ 4h	1791	↓	BR 4h	1801	
DJ 4i	1791	↓	BR 4i	1801	
DJ 4j	1791	↓	BR 4j	1802	
DJ 4k	1792	Re-engraved (4)	BR 4k	1802	
DJ 4l	1792	↓	BR 4l	1803	↓

³⁶ See Chapter 4, section II. Acquisition – ii) Succession

³⁷ Sections of Birchall's catalogue BR 4 are reproduced as Catalogue Plate 2-6.

As we have seen, Birchall relied quite heavily on R. Williamson as an out-of-house engraver.³⁸ At least three catalogues were engraved by Williamson, (BR 5, 10, 11), as well as a considerable number of title pages of music items. On the basis of BR 5, it has been proposed that Birchall's punch-work catalogues may have been in-house productions; that those engraved free-hand were done out-of-house, mainly by Williamson, suggests Birchall's music engravers either lacked this skill or were constantly pre-occupied in preparing music plates for Birchall's considerable repertoire. In Birchall's single-composer catalogue devoted to the works of Edward Smith Biggs, 'A Catalogue of Music, Arranged, Harmonized, or Composed by Mr. Biggs' (BR 5a to 5k), the first four states were engraved by punch work and additions to the catalogue accommodated on the same plate. Thereafter, Biggs' continuing output necessitated a change in technique. The original plate was abandoned. Birchall engaged Williamson and the following seven states came from a free-hand engraved plate, its smaller-sized script allowed a still-growing number of items to appear on a single folio sheet. Continuity between the two plates came with the retention of the original three-column layout of the catalogue.

Birchall's only letter-press catalogue (BR 13) was also produced by an outside firm. Here, however, the choice of process was intimately connected with the nature of the source itself – John Wall Callcott's *Musical Grammar*. This treatise being more akin to a book than music, required a production that lay outside the firm's area of expertise as well as beyond its font array and printing press equipment. Birchall entrusted the entire production to the printer, B. McMillan of Bow-Street, Covent Garden. The treatise went through three editions, 1st (1806), 2nd (1809) and 3rd (1817); the catalogue accordingly exists in three states. The first state was printed on four pages 12•, in the second state, the catalogue expanded to eight pages, and in the last state to 12 pages. Each time the catalogue was entirely recomposed.

John Preston, who established the publishing firm of Preston in 1774, was in partnership with his son, Thomas from 1789 to 1798; from 1798, until c. 1834 the business was continued by Thomas Preston.³⁹ All catalogues issued by John Preston were engraved.

³⁸ See Table 2.

³⁹ Humphries and Smith, *Music Publishing in the British Isles*, 263-64.

Table 11. J. Preston / Preston & Son / [Thomas] Preston

Catalogue	Date	Process	Type	Collation	Comments
PrJ 1a, 1b, 1c, 1d	1782	Engraved	Title	1p fol.	Within
PrJ 1e, 1f, 1g	1783	Engraved	Title	1p fol.	Within
PrJ 1h, 1i	1784	Engraved	Title	1p fol.	Within
PrJ 2	1785	Engraved	Title	1p fol.	Within
PrJ 3	1790	Letterpress	Title	3pp fol.	Stand-alone
PrJ 4	1790	Letterpress	Title	7pp fol.	Stand-alone
PrJ 5	1793	Engraved	Title	1p fol.	Within
PrJ 6	1794	Engraved	Title	1p fol.	Within
PrJ 7	1803	Letterpress	Title	3pp fol.	Stand-alone
PrJ 8	1804	Letterpress	Title	8pp fol.	Stand-alone
PrJ 9	1805	Engraved	Thematic	1p fol.	Within
PrJ 10	1805	Letterpress	Title	4pp fol.	Stand-alone
PrJ 11	1805	Letterpress	Title	2pp 8vo.	Within
PrJ 12	1809	Letterpress	Title	2pp 8vo.	Stand-alone
PrJ 13	1810	Letterpress	Title	4pp fol.	Stand-alone
PrJ 14	1815	Engraved	Title	1p fol.	Within
PrJ 15	1816	Letterpress	Title	2pp 8vo.	Stand-alone
PrJ 16	1817	Letterpress	Title	4pp 8vo.	Stand-alone
PrJ 17	1817	Engraved	Title	1p fol.	Within
PrJ 18	1818	Letterpress	Title	4pp 8vo.	Stand-alone
PrJ 19	1819	Letterpress	Title	2pp 8vo	Stand-alone
PrJ 20	1820	Letterpress	Title	2pp 8vo	Stand-alone
PrJ 21	1823	Engraved	Thematic	1p fol.	Within
PrJ 22	1825	Letterpress	Title	8pp 12°	Within
PrJ 23	1828	Letterpress	Title	1p fol.	Within
PrJ 24	1828	Engraved	Title	1p fol.	Within
PrJ 25a	1828	Engraved	Title	1p fol.	Within
PrJ 25b	1830	Engraved	Title	1p fol.	Within

The catalogue output of the Preston firm offers more challenges than the uniform production of Joseph Dale. To be sure, up to the end of the eighteenth century, Preston's catalogue production follows contemporary practice. The engraving process is always employed for catalogues printed within music publications and these are of the "growing" variety; the two stand-alone catalogues (PrJ 3 and 4) are printed from letterpress and are more substantial and are single state.

Possibly due to Thomas Preston's growing influence in the business, the letter-press process becomes noticeably more prominent after 1800. Eleven of the 14 catalogues issued between 1800 and 1820 were from letterpress; ten of these were stand-alone. The one further letterpress catalogue, PrJ 11, may well have been the first produced by this process to have been printed within music items. The three engraved catalogues of these years appeared as usual within music items.

The eleventh letterpress catalogue, PrJ 11, brought out in 1805, poses some questions about other locations in which stand-alone catalogues might be found. The single known exemplar is included in the second printing of *A Collection of Songs, Moral, Sentimental, Instructive and Amusing. The Words selected and revised by the Reverend James Plumptre, the Music adapted and Composed by Charles Hague Mus. Doc.* and has been counted as a within-music catalogue. However, when the volume first appeared in 1803, printed in London, with the imprint “London: Sold by Preston, ... R. & C. Rivington, ... Hatchard, ... W. Clarke, ... Chapple, ... & Asperne, ... Also by J. Deighton, and J. Nicolson, booksellers, and W. Hague, at his music shop, Cambridge, & Knapton, York”, no catalogue was included. The imprint of the second printing (1805) changed to “Cambridge: Printed by Francis Hodson” and the volume now contained a substantial introductory ‘letter’ (52pp) from Plumptre as well as Preston’s catalogue. The catalogue, however, is printed on paper heavier than that used in the volume proper, and has its own pagination.⁴⁰ But most significantly, the last page of the catalogue has the imprint “Thomas Collins, Printer, Harvey's Buildings, Strand”. The implication is that Preston initially had this catalogue printed independently and then forwarded copies to Hodson for binding into the reprint of *A Collection of Songs*. This arrangement may have been part of the transaction of assigning the volume to Hodson although there is then the question as to whether the circulation of the volume would have been sufficient to outweigh Preston’s expenses of setting and printing the catalogue.⁴¹ On the basis of paper, pagination and imprint it is more tempting to suggest that PrJ 11 was intended as a stand-alone catalogue, a single leaf that possibly was handed out gratis at Preston’s premises.⁴² The fate of PrJ 11 cautions that some letterpress catalogues found within volumes may have also existed as stand-alone publications, and that stand-alone catalogues may appear in other situations.

It is also tempting to see PrJ 11 as the predecessor to the letter-press catalogues, PrJ 12, 15, 16, 18, 19 and 20⁴³ which form an unusual group of stand-alone catalogues. Like PrJ 11, their format differs noticeably. Printed on octavo-sized sheets they resemble flyers or pamphlets. However,

⁴⁰ I am indebted to Dr. Rupert Ridgewell, Curator, Music Division, British Library, for kindly supplying details of the imprints of the first and second printings and for the description of the paper types used in the second printing. The sources are BL E. 552. (Hague Collection) 1803, and E. 552. a. (1805).

⁴¹ It might be suggested that Hodson had this done at his own expense as part of the settlement, although in that case he surely have done the setting and printing.

⁴² It cannot have been printed earlier for inclusion in the first printing of *A Collection of Songs*, as it contains *Six Admired Scotch Airs, arranged as Rondos ...* by Haydn., entered at Stationers’ Hall by Preston on 16 May 1805. A delayed entry date of more than a year seems most unlikely.

⁴³ All found in the Johnson Collection of Ephemera at the Bodleian Library, Oxford

unlike PrJ 11, they list only a handful of music publications but for each there is either a detailed description or a review from a contemporary publication.⁴⁴ Such pamphlet-like publications usually promoted literature. Thomas Preston seems the first to have used the format for advertising music. He had few successors, but Clementi brought out at least seven similar promotional pamphlets overlapping Preston in 1820 and continuing to 1825 (see Catalogue Plate 1 -2)⁴⁵

Preston's last two letter-press title catalogues of 1825 and 1828, are again different. PrJ 22, was printed within John Danneley's *An Encyclopedia, or Dictionary of Music*, its 12° dimensions according with the book's format. Like Birchall's publication of Callcott's *Music Grammar*, which included his catalogue BR 13, this was a publication outside of Preston's usual sphere of activity. Here too, the entire production, including the catalogue, was entrusted to the printer, in this case, S. Piper of Ipswich. Unlike the situation pertaining to PrJ 11 the uniformity of this publication reduces the possibility that PrJ 22 had an earlier-stand alone existence although a pagination separate from the rest of the volume hints that the catalogue could stand by itself should extra copies have been printed off.⁴⁶

PrJ 23 is Preston's first and only example of a letter-press catalogue printed within music items and comes hard on the heels of Power's string of letter-press catalogues 1819 - 1824. But, curiously, having tried this increasingly popular process, Preston reverted to engraving for his last catalogues PrJ 24 and PrJ 25 both issued in 1828.

IV. CASE STUDY – III) NINETEENTH-CENTURY PUBLISHERS – GOULDING, POWER, CHAPPELL AND COCKS

Table 12. Goulding & Co.

Catalogue	Date	Process	Type	Collation	Commentary
GG 1	1792	Engraved	Title	1p fol.	Within
GG 2	1792	Engraved	Title	1p fol.	Within
GG 3a	1798	Engraved	Title	1p fol.	Within
GG 4	1798	Engraved	Thematic	1p fol.	Within
GG 5a, 5b, 5c, 5d, 5e	1800	Engraved	Title	1p fol.	Within
GG 5f	1802	Engraved	Title	1p fol.	Within
GG 6	1802	Engraved	Title	1p fol.	Within

⁴⁴ See also Chapter 1, pp. 19 and 20.

⁴⁵ See Chapter 1, p. 18.

⁴⁶ No such exemplars have been located.

GG 5g	1803	Engraved	Title	1p fol.	Within
GG 3b	1803	Engraved	Title	2pp fol.	Within
GG 7	1808	Letterpress	Title	79pp 8vo.	Stand-alone
GG 8	1808	Engraved	Title	1p fol.	Within
GG 9a	1815	Engraved	Thematic	1p fol.	Within
GG 10	1819	Engraved	Thematic	2pp fol.	Within
GG 11	1820	Letterpress	Title	50pp 8vo.	Stand-alone
GG 12a	1820	Engraved	Title	1p fol.	Within
GG 9b	1821	Engraved	Thematic	1p fol.	Within
GG 13a, 13b	1821	Engraved	Title	1p fol.	Within
GG 14a	1821	Engraved	Title	1p fol.	Within
GG 15	1822	Engraved	Title	1p fol.	Within
GG 13c, 13d, 13e	1823	Engraved	Title	1p fol.	Within
GG 14b	1823	Engraved	Title	1p fol.	Within
GG 12b	1824	Engraved	Title	1p fol.	Within
GG 14c	1824	Engraved	Title	1p fol.	Within
GG 13f	1825	Engraved	Title	1p fol.	Within
GG 16	1825	Engraved	Title	1p fol.	Within
GG 19	1825	Engraved	Title	1p fol.	Within
GG 20	1825	Engraved	Title	1p fol.	Within
GG 21a, 21b	1825	Engraved	Title	1p fol.	Within
GG 17	1826	Engraved	Title	1p fol.	Within
GG 13g, 13h, 13i, 13j, 13k	1826	Engraved	Title	1p fol.	Within
GG 21c	1826	Engraved	Title	1p fol.	Within
GG 13l, 13m, 13n	1827	Engraved	Title	1p fol.	Within
GG 22	1827	Engraved	Title	1p fol.	Within
GG 23a, 23b	1827	Engraved	Title	1p fol.	Within
GG 21d	1827	Engraved	Title	1p fol.	Within
GG 13o	1828	Engraved	Title	1p fol.	Within
GG 24	1828	Letterpress	Title	24pp 8vo.	Stand-alone
GG 25	1829	Letterpress	Title	1p fol.	Within
GG 13p	1830	Letterpress	Title	1p fol.	Within
GG 26	1830	Engraved	Thematic	1p fol.	Within
GG 27	1830	Letterpress	Title	1p fol.	Within
GG 28	1830	Letterpress	Title	1p fol.	Within
GG 29	1830	Letterpress	Title	1p fol.	Within
GG 30	1830	Engraved	Thematic	1p fol.	Within
GG 31	1831	Letterpress	Title	1p fol.	Within
GG 32a, 32b	1832	Letterpress	Title	1p fol.	Within
GG 33a	1832	Letterpress	Title	1p fol.	Within
GG 32c	1833	Letterpress	Title	1p fol.	Within
GG 33b	1832	Letterpress	Title	1p fol.	Within
GG 34a	1833	Letterpress	Title	1p fol.	Within
GG 18a	1834	Letterpress	Title	1p fol.	Within
GG 34b	1834	Letterpress	Title	1p fol.	Within
GG 35a	1834	Letterpress	Title	1p fol.	Within
GG 36a	1834	Letterpress	Title	1p fol.	Within
GG 18b	1835	Letterpress	Title	1p fol.	Within
GG 35b, 35c	1835	Letterpress	Title	1p fol.	Within
GG 36b	1835	Letterpress	Title	1p fol.	Within
GG 37	1835	Letterpress	Title	1p fol.	Within

GG 38	1835	Engraved	Title	1p fol.	Within
GG 39	1835	Letterpress	Title	1p fol.	Within
GG 40	1835	Letterpress	Title	1p fol.	Within
GG 41	1835	Letterpress	Title	1p fol.	Within
GG 42	1835	Letterpress	Title	1p fol.	Within
GG 43	1836	Letterpress	Title	1p fol.	Within
GG 44a, 44b, 44c	1836	Letterpress	Title	1p fol.	Within
GG 45	1836	Letterpress	Title	1p fol.	Within
GG 36c	1836	Letterpress	Title	1p fol.	Within
GG 46a, 46b	1837	Letterpress	Title	1p fol.	Within
GG 47	1837	Letterpress	Title	1p fol.	Within
GG 36d	1840	Letterpress	Title	1p fol.	Within

The firm of Goulding is one eminent music-publishing house active throughout almost the entire period of this study.⁴⁷ In that time, the firm issued a wide assortment of catalogues using all the principal technical processes available. There are engraved catalogues of the free-hand and punch-work varieties, and letterpress catalogues ranging from single-sheet within-music examples to some of the largest stand-alone type-set catalogues printed at that time.

Their production, however, is erratic. George Goulding entered the music trade in c. 1786, but seems to have issued his first catalogues only in c. 1792. The five catalogues issued sporadically between 1798 and 1803, in part accommodated his purchases of Bland's stock (GG 3 and 4); GG 3 is a reissue of Bland's plate (BIJ 11). Apart from the two issued in 1808 (GG 7 and 8), Goulding resumed issuing title catalogues only in 1820.⁴⁸ Thereafter his production gathered momentum reaching four new catalogues within a single year in 1825, five in 1830 and peaking with six in 1835.

This change in the tempo of production also coincided with a radical change in the technical process employed. 1828/29 seem the watershed years; the stream of engraved catalogues halts. GG 13 is re-issued from the existing plate in 1828 (GG13 o)⁴⁹; a single letter-press title catalogue printed within a music item (GG 25) appears in 1829. This latter is the turning point. Goulding abandons engraving for type, and issues 20 new letter-press title catalogues all within music items over the next ten years. Even in the busy 1820s, Goulding had issued only half that number of engraved title catalogues.

⁴⁷ From 1834 the firm continued as D'Almaine & Co.

⁴⁸ The reasons for Goulding's apparent neglect of the catalogue in these years are unknown.


⁴⁹ It resurfaces again in 1830 (GG 13p) as an aberration in the midst of three new letterpress catalogues.

Goulding had produced catalogues from letter-press as early as 1808, but in the typical book-like, octavo size, stand-alone format associated with this process (GG 7, 1808; GG 11, 1820 and GG 24, 1828). The first is a comprehensive cumulative catalogue, perhaps intended to remedy the paucity of single-sheet catalogues of the preceding five years; the second catalogue likewise may have compensated for the lack of single-sheet catalogues between 1808 and 1820.⁵⁰

The diversity of Goulding's catalogues allows us insight into the varying standards of workmanship of the time. Those engraved free-hand seem to represent the highest levels of engraving techniques. GG 6, 'A Catalogue of the Favorite Operas with the Overtures, Songs, & c. Single' engraved by Barnes about 1802 (see Catalogue Plate 2-22), confirms the quality of the work seen in his free-hand engraving for Dale (DJ 8, c. 1796-98; see Catalogue Plate 2-21). The technical skill of the Goulding's punch work catalogues varies considerably (see Catalogue Plates 2-23 and 2-24). The process itself is clumsier; individuality and flair gives way to a more nondescript though speedier production. Arguably the text is easier to read than cursive script, visual appeal loses out to pragmatic commercialism.

It is immediately apparent that the range of fonts, in size and design, available at least by the 1830s renders the letter-press catalogues visually superior to the letter-punch productions (see Catalogue Plate 2-25). The precision of the sharp type fonts replaces the blurred lettering of punch-work. Skilful handling of this resource together with accurate alignment and placements with the letter-press forms produced well-designed catalogue pages of enticing clarity. Whether the publisher had a say in the design of his catalogues is problematic.

⁵⁰ At 50pp GG11 "Catalogue of Instrumental Music" is substantial in its own right. However it is labelled "Part 1" and may in fact be a volume of a still larger catalogue. If a part II did exist it probably was devoted to vocal music. The smaller catalogue GG 24 is titled "Appendix to the General Catalogue". Such wording suggests the likelihood of another lost or yet to be located catalogue unless the references is to GG 11.



A Catalogue
of the Favorite Operas with the
OVERTURES. SONGS, & SINGLE

Barnes
Sculp

London. Printed by Goulding, Phipps & Co. at the Sign of the Three Crowns, in Pall Mall. Sold by all the Booksellers to their Royal Highnesses the Prince & Princess of Wales & Manufacturers of Military, Musical Instruments to Ball, Hall & Festive Sports.

RAMAH DROOGA. (MAZZINGHI & REEVE) Overture to D. 2.0 Off Wealth or Ambition. 1.0 In the Morning or 'Twas Late. 1.0 What do you think. (Duet) 1.0 With trembling Steps. 1.0 Margery Crankley. 1.0 Each Thumbing Nourishment. 1.0 Happy were the Days. 1.0 Why let the Sun of War. 1.0 Let the Song & the Dance. 1.0 Oh that the strains. 1.0 With Sorrow Infirmitating. 1.0 Grand Finale. 1.0 Indian March. 1.0 High on the Rock. (Duet) 1.0 Ransackmen. 1.0 Hark the final Voice. 1.0	THE BLIND GIRL. 10.0 (MALLINGHI & REEVE) Overture to D. 2.0 Gossamer Sing Sisters Bed. 1.0 Cease then growing. 1.0 Master's Sign. 1.0 March, Chorus & Indian March. 1.0 Sure the Rose is like a Sigh. 1.0 Steady, she goes. 1.0 Lin like an Old Lion. 1.0 Slow March. 1.0 The joyful Battle. 1.0 When a young Friend. 1.0 Finale. 1.0	THE MOUTH of the NILE. 6.0 (ATTWOOD) Overture to D. 2.0 Proclamation. 1.0 The Light little Island. 1.0 All think when Death's Bells. 1.0 When William was gone. (Duet) 1.0 The Tomb in the Ocean. 1.0 Tight Little Admiral. 1.0 EMBARKATION. 6.0 (REEVE) Nymphs, Village, Medley Chorus. 2.0 Chorus of Children. 1.0 Unmistakable. 1.0 Come now the Heroes. 1.0 As though some Marble. 1.0 Lead on the Winds. 1.0 Many times. (Duet) 1.0	ST DAVID'S DAY. 8.0 (ATTWOOD) Overture to D. 2.0 Poor Mary's Sigh. 1.0 If a Landman would know. 1.0 No why suppose. (Duet) 1.0 Tiffleur and her Dance. 1.0 A rock on the Road. 1.0 Strolling William Wynn's Delight. 1.0 Chorus. 1.0 Let Pools follow Phantoms. 1.0 Junc of Pontaville. 1.0 A Picture of London. 1.0 Finale. 1.0
TURNPIKE GATE. 8.0 (MALLINGHI & REEVE) Overture to D. 2.0 In quiet the thing. 1.0 Perilousness. 1.0 'Twas Starboard. 1.0 Poplar Grove. 1.0 Legally Married. 1.0 When off in suicide. (Duet) 1.0 Calm the Winds. 1.0 For Sorrow's Sake. 1.0 With a merry Tale. 1.0 Finale. 1.0	IL BONDUGANI. 8.0 (ATTWOOD & MOOREHEAD) Overture to D. 2.0 Stranger think we not too old. 1.0 That Solitude. 1.0 The Luck, Christmas & New. 1.0 Sweet Innocence. 1.0 When at School. 1.0 Thus when the Harmer. 1.0 Madcap's Play. 1.0 Each evening Day. 1.0 March in the Procession. 1.0	THE OLD CLOTHSMAN. 6.0 (ATTWOOD) When Sharp is the Frost. 1.0 Endless of Pains. 1.0 Since ere's About. 1.0 With Terrible Rapture. 1.0 When Love's Power. 1.0 With Heart & Hand. (Glee) 1.0 Thy Eyes & Tears. 1.0 Don't say they say. 1.0 The Wedding Day. 1.0 Can I expect the Day. (Duet) 1.0 When first I knew. (Duet) 1.0	THE MAGICIAN or CONJUROR (MAZZINGHI) 10.0 Overture to D. 1.0 When Placid Night. 1.0 Why does the Single. 1.0 These ruly Lays. 1.0 Deprived of thee. (Duet) 1.0 When the tail of Day. (Duet) 1.0 When I get to town in Spring. 1.0 O Time's a false Friend. 1.0 Meek mournful Nightingale. 1.0 'Tis courage Charming. 1.0 O what can match the Pleasure. 1.0
PAUL & VIRGINIA. 8.0 (MAZZINGHI & REEVE) Overture to D. 2.0 See from Ocean. (Duet) 1.0 Adieu O. 1.0 Yet vainly her Beauties. 1.0 That is the swelling Tide. 1.0 Our Country is our Ship. 1.0 Should you follow Young. 1.0 When Antonio came. (Duet) 1.0 Negro March & Dance. 1.0 The Wealth of the Cottage. 1.0 Finale. 1.0	JOANNA. 10.0 (RUSBY) Overture to D. 2.0 The Arms. 1.0 Suspense after the 1 st Act. 1.0 It's after the 2 nd Act. 1.0 In Spring's sweet Prime. 1.0 Suspense after the 3 rd Act. 1.0 To sigh when Sorrow. 1.0 March in the 1 st Act & 2 nd Act. 1.0 Come my Heart. 1.0 My Father is gone. 1.0	CASTLE of SORENTO. 8.0 (ATTWOOD) Overture to D. 2.0 Evening Shadows come appear. (Duet) 2.0 Pat Hallways. 1.0 Even Pique Power. 1.0 Together they live fondly. 1.0	RED CROSS KNIGHTS. 8.0 (ATTWOOD) The Festival in the Humble. 1.0 My Sorrow's Pity. (Duet) 1.0 The Red Cross Knight (Glee) 2.0 How we Fortitude. 1.0

Barnes' garland of leaves surrounding the title seems a stylistic trade-mark.

A CATALOGUE of NEW MUSIC.

Printed and Published by G. Goulding Haydn's Head N^o 6 James Street Covent Garden

Henry and Emma, or
the Nut Brown Maid, Com-
posed and Compiled by
M^r Moulds, with a beauti-
ful Engraving by Birrell,
from a Drawing by Mortimer,
and a Title Page by Bartolozzi,
to which is prefixed an Over-
ture by M^r Carter. - - - 10-6

Three Grand Lessons by
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Violoncello; dedicated to
Miss Anderson of Cambridge. 7-6

Six Easy Quartetts for
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ively arranged for the Harp-
sichord Adapted and Composed by
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Adapted for the Harpsichord, Organ,
or Piano Forte, Op. 283 Each. - 7-6

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Pleyel, Haydn, Giordani, Schobert,
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Sailor. - - - 1-0

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Crazy Kate. - - - 1-0

Edwins Ghost. - - - 1-0

My little blithe Spar-
row, sung by Miss Mahon at
Ranelagh, by Pleyel. - - 0-6

Mary of the Tyne - - 0-6

With trembling Lips, Sung
by Miss Romanzini in the Sul-
tan. by M^rs Reeve. - - 0-6

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Sung by Madam Florenza at
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a favorite Rondo, Sung by
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at Bath and Wells. - - 0-6

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M^r Dibdin. - - - 0-6

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by Miss I. T. More. - - 0-6

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by M^r Chapman. - - - 1-0

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Sung at the meetings in
Cumberland, by Haydn. - 0-6

Overture to Hero and
Leander. - - - 1-0

Hark the Trumpet sounds
afar, a favorite Song, Sung
by M^r Banister in D^o. - - 0-6

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Moulds. - - - 0-6

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Perriwigs by D^o. - - - 0-6

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of Peace. - - - 0-6

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rows of the Heart by
M^r Moulds - - - 0-6

A favorite Rondo by Abel - 0-6

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sung by M^r Arrowsmith
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SELECT VOCAL CATALOGUE.

Published by Goulding and D'Almeida No 20 Soho Square.

Those marked (*) are Arranged by the most Celebrated Composers with Vari or as Rondo's &c. for the Piano Forte.

SONGS.

Adieu to the Cottage	PARRY	1	6
Ah, bright is the blush (Arabian Ballad)	DO	1	6
Ah, wherefore Weep, "Piquez moi pleurez"	DO	1	6
A Britons Birth-right, Liberty!	BISHOP	2	
A Hundred the noblest wait on her Throne.	DO	1	6
A Lover's Eyes can gaze an Eagle Blind	PARRY	2	
A Minstrel once, as Legends say	BARNETT	1	6
Banks of Annandale	RODWELL	2	
Be true to thee	BARNETT	1	6
Blame me not	PARRY	1	6
Blessed Knot	DO	2	
B-r-g-e-r-e-t-t-a, beware	KIRBY	2	
Browl where lofty thought reposes	BISHOP	2	
*Buy-a Broom	BISHOP	2	
Can we banish the past	Arr'd by DO	2	
*Captain Bell (Parody on "Isabel")	LADY CLARKE	1	6
Captive (The)	PARRY	1	6
Come, let's seek the fairest Bowers	Arr'd by BARNETT	1	6
*Come love to me	BISHOP	2	
Come away to my arms			
Come away to the glen	BISHOP	2	
Command me not to leave thee	PARRY	1	6
Could I from that lip of roses	TURNBULL	1	6
Cupid and Hymen	DO	1	6
*Dear Augustine	KIALMARK	2	
Dear is the Blush	BARNETT	1	6
Draw the Sword Scotland	DE CLARKE	2	
Echo sounds away	RODWELL	1	6
Elated as if on a Throne	PARRY	2	
*Emerald Isle (The) Song and Chorus	BISHOP	2	
England's the Home of the Orphan	BLEWETT	2	
Fair soft Ideas	BARNETT	1	6
Fair Rosalind	ARNK	2	
Farwell the last fond hope that chings	BISHOP	1	6
Flk forward my Boat.	Adapted by B. LIVIUS.	1	6
Gaily Moscow's Bells.	Sir J. STEVENSON.	1	6
Genius of Flame	BARNETT	2	
Go my own Darling, Boy	BISHOP	2	
Good Bye! (sung by M. Vestris)	Arr'd by Sir J. STEVENSON	2	
Green leaves are dying	BLEWETT	2	
Hail source of Joy	EMDIN	1	6
*Home! sweet Home	Arr'd by Sir J. STEVENSON	2	
*How vain is every trial	BISHOP	1	6
I ask thee but to think of me	MANNERS	2	
It is Night beneath the Sea	GARNETT	1	6
I'll watch for thee, from my lonely Bow'r	BISHOP	2	
I Love me a Lullie but am	Sir J. STEVENSON.	2	
*In my Bower a Lady weeps	Adapted by PARRY	1	6
*In happier Hours	BISHOP	1	6
*Isabel "Wake, dearest, wake."	Arranged by DO	2	
Isabel to her Lover	DO	2	
I ask'd of my Hiep	DO	2	
'Tis the Lady of Kilmest Town.	RODWELL	2	
J-e-m-e-s quod "Englishmen in India"	Adapted by B. LIVIUS.	1	6
Jane the Mountain's Pride	BISHOP	1	6
Lady list thee to my story	BARNETT	1	6
Like the Lark	MC MILES.	1	6
Lilla's a Lady	BISHOP	2	
Little Robin Sing	RAWLINGS	2	
Love cul't a Rose	PARRY	2	
Love cul't a Rose	GUYLOT	2	
London City fare thee well (Comic)	BISHOP	1	6
Lady dear! Lady dear! wake to the Spring	HORN	1	6
My ain Little Wife	J. GARNET.	1	6
*My Heart now hails me "Abon Hassan"	WHEER	1	6
*My Araby my Noble Steed	BISHOP	2	
Memory	DO	2	
My heart with grief	DO	2	
Monon is on the Lake	WINTER	1	6
Missionary Hymn "From Greenlands Ky"	PARRY	1	6
Mr & Mrs John Prevost (Comed)	BISHOP	1	6
Near the pride of Kildare	SOLA	2	
Not a drum was heard	PARRY	1	6
Not more sweet the water gushing	J. GARNET	2	
Now the gentle dew	BISHOP	2	
No longer the Song	BARNETT	1	6
*O bow me to my Sorrow	DO	1	6
*O bring me to my Sorrow	Sir J. STEVENSON	2	
*O bring me to my Sorrow	Adapted by PARRY	1	6
O do not give way to the shadows of care, Arr'd by BISHOP		2	
O Cupid's Bow's not to blame	Arr'd by STEVENSON	2	
O give me Maie	GARNET	1	6
O listen gentle Knight	BARNETT	1	6
*O merry was the Bonnie Bark.	BISHOP	1	6
O that those moments	PARRY	1	6
O that those moments	BARNETT	1	6

O hush while my darling	BARNETT	1	6
Oh! firm as Oak & free from Care	BISHOP	2	
*Oh no! we never mention her	DO	2	
Painted Butterfly I know thee	TURNBULL	2	
Poor little flutterers	BARNETT	1	6
Poor little Maid	RODWELL	2	
Return O my Love 2d Edition	DO	1	6
Roses when they bloom the fairest	DO	1	6
*Smile again my Bonnie Lassie	WEBER	1	6
Sparkling Bowl (The)	PARRY	1	6
Sister I have had thee well	DO	1	6
Sweet Home	BISHOP	1	6
Summers Evenings lightning	PARRY	1	6
The days of the Valley are o'er	LACY	2	
The Ring, the little Golden Ring	BISHOP	1	6
Thou art gone!	DO	2	
The hour is Come	DO	1	6
*Tremble ye Gentl	DO	2	
The King! God bless him	DO	2	6
The Bonnie Lassie	BRAMHAM	2	
The dark Eye	Mrs MILES	2	
The joys of the Chase	TURNBULL	2	
The Sailor's Orphan	BARNETT	1	6
The Dancer is Deserted	DO	1	6
They may talk of Scenes &c	Arr'd by STEVENSON	2	
The Navy & the Army! The Army & the Navy	DO	2	
*T. the Once happy home	PARRY	1	6
The pride of Creation! The Girl of my Heart!	BISHOP	1	6
They left him alone to his glory	DO	1	6
Thou art lovely in every place (Rondo)	KMDIN	1	6
*Thou now we part	RODWELL	1	6
Toujours le mame was engraid on the T-ken	BISHOP	2	
The Rose shall cease to blow	STEVENSON	2	
Tho' Roses wither	GUYLOT	1	6
The Thistle of Scotland	RODWELL	2	
Will rove at break of Day	PARRY	2	
When day was scarcely Dawning	DO	2	
When fresh from dear Hebe	Adapted by BISHOP	2	
When the Skils are furth	ARNK	1	6
When should Lovers breathe their vows?	RODWELL	1	6
When fresh from England's shore	C.H. PERKDAY	1	6
When the Glen	BISHOP	1	6
With my Village Fair	GUYLOT	1	6
Yes, I'll go to the Fair heights	DO	2	
Young Love was once	Mrs MILES	2	
	GUYLOT	1	6

DUETS.

A. B. C.	PARRY	2	
*Ah, when those Eyes are glancing	WINTER	2	6
Alone! my jolly felle (Comic)	BISHOP	2	
Ah, weep not, Lady	BISHOP	2	
*As it fell upon a day	DO	2	
Away when we flee, Love	DO	2	
Bards have Sung	VERTUE	2	
Busy, Curious, thirsty Fly	KMDIN	2	
Come fill up the bowl	DO	2	
*Come hither, thou little-foot page	BISHOP	2	6
Content	VERTUE	2	
How blest the Friendship	DO	2	
*Home! sweet Home!	BISHOP	2	6
If thou canst live on humble Fare	VERTUE	2	
I took you dear Tommy. (Comic)	Arr'd by PARRY	2	6
Lo! when shadows descending	Arr'd by BISHOP	2	
Love one Day	DO	2	
Love wakes & Weeps	PARRY	2	
Love like a Shadow flies	DO	2	
Mary, awake!	VERTUE	2	
Matrimony (Comic)	BISHOP	2	
My Life! my only Treasure	BISHOP	1	6
*My Pretty Page	DO	2	6
Must there for ever in Life's Chalice be	DO	2	
O why is Love's celestial dream	VERTUE	2	
Oh say what is Love	BISHOP	2	
On a Day	BISHOP	2	
Orpheus	DO	2	6
Oh! by that blue eyes brightness	DO	2	
Say have you lov'd	DO	2	
Sir, Stranger turn	DO	2	
Stay, Amozith stay	DO	2	
Summer sun spread her choicest flowers	VERTUE	2	
'Tis now the hour when Spirits	RODWELL	2	6
When the Rosens leaves the sigh	BRAMHAM	2	6
Yet I think	BISHOP	2	

Circle Songs & Collections. in. Shure by the late M.P. Ed. & Recht in One Vol. 9s. 18/.

Quality of punch-work of this catalogue is more refined than in Catalogue Plate 2-18.

VOCAL AND INSTRUMENTAL ARRANGEMENTS OF POPULAR OPERAS, PUBLISHED BY D'ALMAINE AND CO. 20, SOHO SQUARE.

THE BRONZE HORSE.

COMPOSED BY AUBER.

Performed at the Theatre Royal Drury Lane and Covent Garden.

VOCAL.

Oh, lady, since my words are weak
As you through life's journey wander
Beauty is the charm
Gentle Pigeon, pray beware
Whom one is thus
Dost in my child
The spring time of the year
In youth's endearing age
'Tis a pleasant carnation
Tis by his looks (Trio)
Mother, I am out in home
Mother, I will never deceive thee
Dance in you give
I've given to beauty's brow

PIANO-FORTE.

The Overture, with no (ad lib.) accompaniment for the Viola.
Ditto, arranged for two performers, with (ad lib.) accompaniment for the Viola.
The celebrated Overture, arranged by Henri Herz.
Select Airs, in three books, arranged by S. T. Rosenborg.
Pau Chinois, arranged by Musard. Six Airs, arranged by Adam.
Favourite Airs, for two performers, by Rimbaud.
A Favourite Air, arranged as a Duo.
Two sets of Quadrilles, with Flute accompaniment, (ad lib.) arranged by
Ditto, for two performers, by H. Lenoir. A set of Quadrilles, arranged by
Wolpert.

The favourite March, arranged by H. C. Boehm.

Fantasia, on Miss Shirreff and Miss Carter's Songs, by T. Laker.

HARP AND PIANO-FORTE.

The Overture, and select Airs, arranged by H. C. Boehm.

ORCHESTRA AND MILITARY BAND.

The Overture, for a full Orchestra. Ditto for a Military Band.
The Airs, for a Military Band, in two books.

LESTOCQ.

COMPOSED BY AUBER.

Performed at the T. R. Covent Garden.

VOCAL.

Merry Dance and Moonlight Song
The smile of my love
Ditto, arranged for the Guitar
How sweet to pass life's gayest hour (Duet), Miss Shirreff & Mr. H. Phillips.
Young fragrant rose, (Airs)
Oh gentle love! (Airs)
Ditto, arranged for the Guitar
Drink in the breeze (Duet)
Betray me not
The native melody
The lightest step (Trio)
Here will play the leading part
Ditto, arranged for the Guitar
Pretty little Muscovite, (Quartet)
Young sorrow both pressed (Duet), Miss Shirreff, Messrs. Phillips & Wilson.
The truth at once declared (Duet), Miss H. Carter and Mr. G. Glidwell.
My loved and native home
Ditto, arranged for the Guitar
Oh! lascivious night! (Trio)
Oh! never breathe now we are parted (Duet), Miss Carter and Mr. Wilson

PIANO-FORTE.

The Overture. Du, arranged for two performers, by Rimbaud.
Pretty little Muscovite, arranged for two performers, by G. Casary.
Select Airs, in three books—The favourite Waltz.
The Bonities of London, by S. F. Rimbaud.
Pau de Remo, Air de Ballet, arranged by S. T. Rosenborg.
The celebrated Overture, arranged by Henri Herz.
The Waltz, with variations, by G. Casary—Six Airs, by Adam.
The Overture, arranged as a new March, by S. Rosenborg.
The favourite Waltz, arranged by Rosenborg.
The Compliments, arranged as a new March, by G. Casary.
Malaga, containing the favourite Airs, by F. Kalkbrenner.
Love will play the leading part, with variations, by G. Casary.
Two sets of Quadrilles, by J. Wolpert.

HARP.

The Overture, arranged by H. C. Boehm.

March de Lestocq, containing the favourite subjects, by Do.

Hondo Malaga, introducing a Jullian, "Pretty little Muscovite," by Do.

"The smile of my love," and the Waltz, by Do.

Variations on the favourite Air, Rome, by Do.

HARP AND PIANO-FORTE.

WITH FLUTE AND VIOLONCELLO ACCOMPANIMENTS,

AD LIBITUM.

The Overture, arranged by H. C. Boehm.

Select Airs, in two books, by H. C. Boehm.

FLUTE.

The favourite Airs, arranged by C. E. Mueller, in two books.

The celebrated Overture, arranged for two Flutes.

ORCHESTRA AND MILITARY BAND.

The Overture, for an Orchestra. Ditto for a Military Band, by G. Godfrey.

The Airs for a Military Band, in two books, by Scott.

MARANELLO.

COMPOSED BY AUBER.

Performed at the Theatre Royal Drury Lane and Covent Garden.

VOCAL.

The more breaks
Oh, wherefore weep
Alas, guardian Salina, Hypan, for four voices.
Overture, arranged for the Piano-forte, by J. F. Burrows.
Ditto, for two performers, by J. F. Burrows.
Airs, arranged in four books, with Flute accompaniment, by J. F. Burrows.
Market Chorus, Barcarole, Chorus des Focchiers, by J. F. Burrows.
The March, arranged by Chausson.
Rondo on the Barcarole, arranged by Chausson.
A Divertissement, by Klismark.
Three Airs de Ballet, by Henri Herz—No. 1. La Garçonne—No. 2. La
Ballet—No. 3. La Terzaletta—No. 4. La Fiancée.
Rondo Capriccio, on the Barcarole, by Henri Herz.
A set of Quadrilles, arranged by T. Valentini.

HARP.

GUSTAVUS THE THIRD.

COMPOSED BY AUBER.

Performed at the Theatre Royal Drury Lane and Covent Garden.

VOCAL.

When time hath bereft thee
The Maquerelle Song
I love her, how I love her!
Answer, nighty Barcarole
Peace within the grave
Monarch of Hell
Love, I desire thee
To reach the stars pretending
The invitation to the ball
With a Lilliputian Portrait of Miss Shirreff, in the character of the Pag-
Oh, Gustava, noble master. (Duet), Messrs. Phillips and Templeton
Long life to the King. (Glee, for three voices.) The celebrated Flute to
the first act.

PIANO-FORTE.

The Overture.—Ditto, arranged for two performers.
A selection of the most favourite Airs, arranged with an accompaniment of
for the Flute, (ad lib.) by J. F. Burrows.
Three favourite Airs de Ballet—No. 1. L'Allegretto—No. 2. L'Allegretto.
No. 3. La Fata. Arranged by Henri Herz.
The celebrated Overture, arranged by Henri Herz.
The Maquerelle Song, arranged by Rosenborg.
Brilliant variations on a popular Chorus, by Francis Hillman.
The Overture, arranged as a Suite Music, by S. T. Rosenborg.
Malaga, on the most favourite Airs, by A. Adam.
The Overture, arranged by T. Valentini.
When time hath bereft thee, arranged as a Solo, by Rosenborg.
The Overture, arranged by J. F. Burrows.
The Maquerelle Song, arranged by T. A. Hastings.
Five sets of Quadrilles, performed by Wolpert's band.

HARP.

The Overture, arranged by H. C. Boehm.

HARP AND PIANO-FORTE.

The Overture, and select Airs, arranged by W. H. Stahl.

ORCHESTRA AND MILITARY BAND.

The Overture, for a small Band.

Ditto, three Airs de Ballet and Overture, for a Military Band.

GUILLAUME TELL.

COMPOSED BY ROSSINI.

Performed at the King's Theatre, Covent Garden, and Drury Lane.

VOCAL.

Fair as a bride (Chorus)
The stream is softly flowing (Quartet)
From the hills to the valley (Quartet and Chorus)
Beautiful War (Duet)
Call her my bride (Duet)
Where dost thou dwell (Duet)
Glorious to our father land (Chorus)
South of the tower (Solo)
Sweety on the wings (Trio)
When our Tyrol (Trio)
Over crag and stream (Chorus)
Past from the lake (Solo)
Eternal Alps (Solo)
The tramp of many feet advancing (Chorus)
Mr. Phillips and Mr. H. Phillips.
Hark thy vain complaining (Quartet)
Mr. Bedford, and Mr. H. Phillips.
At close of day (Duet)
Blink for Tyrol (Solo)
Hail to the House of Hapsburg (Solo)
Green hills of Tyrol (Solo)

PIANO-FORTE.

Overture, Ditto, arranged by J. F. Burrows.
Ditto, arranged for two performers, by J. F. Burrows.
Variations on the Grand opening Chorus, by Kalkb.
Air, Terzaletta, arranged by J. F. Burrows.
Tyrol, arranged by T. Valentini.
Variations on the Grand opening Chorus, by Kalkb.
Variations on the Grand opening Chorus, by Kalkb.
The Overture, arranged by J. F. Burrows.
Ditto, arranged as a new March, by Henri Herz.
Ditto, arranged as a new March, by Henri Herz.
Brilliant variations on the Tyrol, by Kalkb.
Ditto, arranged as a new March, by Henri Herz.
The Overture, arranged by J. F. Burrows.
Ditto, arranged as a new March, by Henri Herz.
Ditto, arranged as a new March, by Henri Herz.

HARP.

The Overture, arranged by H. C. Boehm.

March de Lestocq, containing the favourite subjects, by Do.

Hondo Malaga, introducing a Jullian, "Pretty little Muscovite," by Do.

"The smile of my love," and the Waltz, by Do.

Variations on the favourite Air, Rome, by Do.

HARP AND PIANO-FORTE.

WITH FLUTE AND VIOLONCELLO ACCOMPANIMENTS,

AD LIBITUM.

The Overture, arranged by H. C. Boehm.

Select Airs, in two books, by H. C. Boehm.

FLUTE.

The favourite Airs, arranged by C. E. Mueller, in two books.

The celebrated Overture, arranged for two Flutes.

ORCHESTRA AND MILITARY BAND.

The Overture, for an Orchestra. Ditto for a Military Band, by G. Godfrey.

The Airs for a Military Band, in two books, by Scott.

QUASIMODO;

OR, THE GIPSE GIRL OF NOTRE DAME.

Performed at the T. R. Covent Garden.

COMPOSED BY C. M. VON WEBER.

Arranged by G. H. Rodwell.

VOCAL.

Thro' valley and meadow
Forget thee, dearest, never
Thought for in rank above me
Night I dwell in golden palace
Calmly I in death shall slumber
The Trumpet calls
A round-a merry laughing round

PIANO-FORTE.

The Overture.—Select Airs, arranged by D. Braguer.

Favourite Airs for two performers, arranged by D. Braguer, in two books.

The Gipsy Dance and Waltz, arranged for two performers, by D. Braguer.

Chorus and Flute, arranged for two performers, by D. Braguer.

LE PHILTRE.

COMPOSED BY AUBER.

Performed at the T. R. Covent Garden, under the title of "The Love Potion."

VOCAL.

Horn on the banks
Country is charming
Does he deny me (Trio)
Faint the Quaker
Love shall never
I'm so lonely, your lovely (Duet)
Breeze and pillow
Liquid Divina
Well, 'tis true (Duet)
If by fortune
Come, gather round

PIANO-FORTE.

The Overture.

Rondo, brilliant, by Chausson.

Grand March, as a Duo, by Henri Herz.

Favourite Airs, arranged by Lattner, with (ad lib.) Flute accompaniment.

MILITARY BAND.

Select Airs, in Two Books.

THE LORD OF THE ISLES.

Performed at the T. R. Covent Garden.

COMPOSED BY G. H. RODWELL.

VOCAL.

My father's halls
Dost, warrior chief
The days of joy are gone
You deem me too stern
Raise the Cup
Ever thine (Duet)
Revenge
Merrily while the dour
The Flower of Eglar
The Bridal ring
The soldier who died for his king
Though roses wither
Forget not the soldier
God of Love (Solo)

PIANO-FORTE.

The Overture, arranged for the Piano-forte.

Ditto, arranged for two performers.

Two sets of Quadrilles, arranged by J. Wolpert.

The Airs, arranged by Rimbaud.

MILITARY BAND.

The Overture, arranged for a Military Band.

The Score Parts are given gratis with the Ballads of "The Flower of Eglar," "The Bridal Ring," and "The Soldier who died for his king," which, with the Overture, are slightly altered.

PAUL CLIFFORD.

Performed at the T. R. Covent Garden.

COMPOSED BY G. H. RODWELL AND BLEWITT.

VOCAL.

I saw him but once
Oh, for a cut by a silver lake
Phyllis, have you seen my love
These men are all deceivers
Mother, give your boy a kiss
Oh! promise me by those bright eyes (Duet)
Why thus wildly thrills my bosom
The road I tread
Full tell three when we meet again (Duet)

PIANO-FORTE.

The Overture.

A set of Quadrilles, arranged by Musard.

ARRANGED FOR THE PIANO-FORTE

(IN 12A Flute accompaniment ad lib.)

Monte's II Don Giovanni, 3 books, arranged by Burrows
Therese, 4 ditto
Semiramide, 3 ditto
Il Barbiere, 3 ditto
Ottello, 3 ditto
Zelmira, 3 ditto
Meyerbeer's II Crociato, 4 ditto
Soldier's La Dame Blanche, 3 ditto
Auber's Masaniello, 4 ditto
Bishop's Aladdin, 3 ditto
Rossini's La Cenerentola, 4 ditto
Winter's II Fanciullino, 4 ditto
Monte's II Seraglio, 3 ditto
Auber's Gustave the Third, 1 ditto
Rossini's Moïse et Aaron, 3 ditto
Rossini's Guillaume Tell, 4 ditto
Rossini's Asor et Semira, 3 ditto
Rossini's Aureliano in Palmira, 3 ditto
Rossini's II Turco in Italia, 3 ditto
Weber's Quasimodo, 3 ditto
Rossini's Barbera e Sordani, 3 ditto
Weber's Das Freischütz, 4 ditto
Meyer's Moses, 3 ditto

Table 13. James Power

Catalogues	Date	Process	Type	Collation	Comments
PoJ 1	1810	Letterpress	Title	1p fol.	Within
PoJ 2a, 2b, 2c	1815	Engraved	Title	1p fol.	Within
PoJ 2d	1815	Letterpress	Title	2pp fol.	Stand-alone
PoJ 2e	1816	Letterpress	Title	2pp fol.	Stand-alone
PoJ 2f	1816	Engraved	Title	1p fol.	Within
PoJ 2g	1817	Engraved	Title	1p fol.	Within
PoJ 3	1819	Letterpress	Title	1p fol.	Within
PoJ 2h, 2i	1820	Letterpress	Title	1p fol.	Within
PoJ 4a	1820	Letterpress	Title	1p fol.	Within
PoJ 2j	1821	Letterpress	Title	1p fol.	Within
PoJ 4b	1821	Letterpress	Title	1p fol.	Within
PoJ 5	1821	Letterpress	Title	5pp fol.	Within
PoJ 6	1821	Letterpress	Title	1p fol.	Within
PoJ 7a	1821	Letterpress	Title	1p fol.	Within
PoJ 2k, 2l	1822	Letterpress	Title	1p fol.	Within
PoJ 7b, 7c, 7d, 7e	1822	Letterpress	Title	1p fol.	Within
PoJ 7f, 7g, 7h	1823	Letterpress	Title	1p fol.	Within
PoJ 7i, 7j, 7k	1824	Letterpress	Title	1p fol.	Within
PoJ 8	1824	Letterpress	Title	1p fol.	Within
PoJ 9a	1824	Letterpress	Title	1p fol.	Within
PoJ 10	1823	Letterpress	Title	4pp fol.	Stand-alone
PoJ 9b	1824	Letterpress	Title	1p fol.	Within
PoJ 11a	1824	Letterpress	Title	8pp fol.	Stand-alone
PoJ 11b	1825	Letterpress	Title	8pp fol.	Stand-alone
PoJ 11c	1829	Letterpress	Title	11pp fol.	Within
PoJ 12a	1832	Engraved	Title	1p fol.	Within
PoJ 12b, 12c	1832	Letterpress	Title	1p fol.	Within
PoJ 12d	1836	Engraved	Title	1p fol.	Within

James Power is one of the first publishers to begin his catalogue production with the letter-press process. After the single example in 1810 he returns to the process in 1819 (PoJ 3) and employs it without a break for all nine catalogues issued over the next twelve years.⁵¹ In this respect his output, though smaller than that of Goulding, predates their change in the printing process. That most of Power's letter-press catalogues were printed within music items makes his output even more important historically from the technical point of view. Only for two catalogues did Power adopt the more traditional technical pairing of process and layout – the stand-alone letter-press catalogues (PoJ 10 and PoJ 11).

⁵¹ It is curious why this particular publisher relied on letterpress as early as 1810s, when other publishers still preferred engraving over letterpress when printing catalogues within music. Power had no association with book publishing and was unlikely to have had letterpress facilities. He may have had some close connection with a particular letter-press printer or his choice of the process may simply be attributed to personal preference or to a keen appreciation of the process of the future.

The intervening years between the letter-press catalogues PoJ 1 and 3 were devoted to seven states of his second catalogue ‘A Catalogue of Vocal Music, by Thomas Moore, Esq. and Sir John Stevenson, Mus. Doc.’ (PoJ 2). They all observe the traditional pairing of process and layout. The first three states were printed within music from engraved plates. The next two states were stand-alone catalogues and printed from letter-press. Two further states (PoJ 2f and 2g) were printed within music items from engraved plates. However, the final five states (PoJ 2h-2l, c. 1820-22) fell within Power’s letter-press/within-music combination. That this switch took place within the course of issuing the same catalogue (rather than the two processes running in parallel for different catalogues) clinches the overthrow of the eighteenth-century pairing in favour of the new pairing of process.

Production processes of PoJ 2:

- PoJ 2a, 2b (engraved plate 1, within)
- PoJ 2c (new, engraved plate 2, within)
- PoJ 2d (new, letter-press, stand-alone)
- PoJ 2e (new, letter-press, stand-alone)
- PoJ 2f (engraved plate 2, within)
- PoJ 2g (new, engraved plate 3, within)
- PoJ 2h (new, letter-press, within)
- PoJ 2i (new, letter-press, within)
- PoJ 2j (new, letter-press, within)
- PoJ 2k (new, letter-press, within)
- PoJ 2l (new, letter-press, within)

Table 14. Chappell & Co. / S. Chappell / Chappell

Catalogue	Date	Process	Type	Collation	Comments
CS 1	1813	Engraved	Title	1p fol.	Within
CS 2a, 2b, 2c	1814	Engraved	Title	1p fol.	Within
CS 3	1814	Engraved	Thematic	1p fol.	Within
CS 4	1817	Engraved	Title	1p fol.	Within
CS 5	1817	Letterpress	Title	1p fol.	Within
CS 6	1818	Letterpress	Title	1p fol.	Within
CS 7	1818	Letterpress	Title	1p fol.	Within
CS 8a	1820	Engraved	Title	1p fol.	Within
CS 8b	1821	Engraved	Title	1p fol.	Within
CS 2d, 2e	1826	Engraved	Title	1p fol.	Within
CS 2f, 2g	1827	Engraved	Title	1p fol.	Within
CS 2h	1828	Engraved	Title	1p fol.	Within
CS 9a, 9b, 9c, 9d	1831	Letterpress	Title	1p fol.	Within
CS 10a, 10b	1831	Letterpress	Title	1p fol.	Within
CS 11a	1831	Letterpress	Title	1p fol.	Within
CS 2i	1831	Engraved	Title	1p fol.	Within
CS 12a	1831	Letterpress	Title	1p fol.	Within

CS 13	1831	Letterpress	Title	1p fol.	Within
CS 10c	1832	Letterpress	Title	1p fol.	Within
CS 14	1833	Engraved	Thematic	1p fol.	Within
CS 15a, 15b	1832	Letterpress	Title	1p fol.	Within
CS 12b, 12c	1834	Letterpress	Title	1p fol.	Within
CS 16	1833	Letterpress	Title	1p fol.	Within
CS 2j, 2k	1833	Engraved	Title	1p fol.	Within
CS 15c	1833	Letterpress	Title	1p fol.	Within
CS 17a	1833	Letterpress	Title	1p fol.	Within
CS 10d, 10e	1834	Letterpress	Title	1p fol.	Within
CS 11b	1834	Letterpress	Title	1p fol.	Within
CS 17b	1834	Letterpress	Title	1p fol.	Within
CS 18a, 18b	1834	Letterpress	Title	1p fol.	Within
CS 19	1837	Letterpress	Title	1p fol.	Within

Chappell & Co. began publishing music in 1811; first as Chappell & Co. until 1826, then as S. Chappell until the death of the proprietor Samuel in 1834, and subsequently as Chappell's. Between 1811 to 1837 the firm issued 19 catalogues in 44 states.⁵² All 19 catalogues were printed within music publications, and despite the firm's extensive output, no large stand-alone catalogues have been located.

Like the output of their rivals, Goulding, Chappell's catalogues appeared erratically. There was a disjointed production between 1813 and 1821 and a concentrated burst of activity from 1831 to 1834. In between lay ten barren years. These two periods coincided with radical changes in the process used. Five of the catalogues of the earlier period were engraved, including, as might be expected, the thematic catalogue CS 3; they surround three catalogues produced by letter-press (CS 5, 6, and 7) between 1817 and 1818. All nine title catalogues of the 1830s (CS 9, 10, 11, 12, 15, 16, 17, 18 and 19) were type set; the two thematic catalogues (CS 14 and 16) retained the traditional engraving process as did Goulding's. The conversion of yet another major music publisher to letter-press is unequivocal. Whether it was forced by Goulding's slightly earlier switch is questionable – it may have been part and parcel of some modernisation of the publishing house in the late 1820s when Samuel Chappell assumed sole charge of the business. It is tempting to suggest there was in-house equipment but most of the letter-press catalogues came from C. Richards of St. Martin's Lane (see Table 5-a).

⁵² This figure includes CS 2 (11 states), an engraved catalogue devoted to the works of John Freckleton Burrowes; this was also printed within music published by Goulding, Latour, and Willis & Co. It would seem that Burrowes himself had the plates prepared. In most instances, such catalogues were printed with 'to be had of all music sellers' and did not carry the imprint of publishers of items in which the catalogues are to be found.

Table 15. R. Cocks & Co.

Catalogue	Date	Process	Type	Collation	Comments
CR 1a	1824	Engraved	Title	1p fol.	Within
CR 2	1824	Engraved	Title	1p fol.	Within
CR 3	1825	Engraved	Title	1p fol.	Within
CR 4	1827	Engraved	Title	1p fol.	Within
CR 5	1828	Engraved	Title	1p fol.	Within
CR 6	1828	Engraved	Title	1p fol.	Within
CR 7a	1828	Letterpress	Title	1p fol.	Within
CR 8	1828	Engraved	Title	1p fol.	Within
CR 9a	1828	Engraved	Title	1p fol.	Within
CR 10a	1828	Letterpress	Title	1p fol.	Within
CR 11a	1828	Engraved	Title	1p fol.	Within
CR 1b	1829	Engraved	Title	1p fol.	Within
CR 12	1829	Engraved	Title	1p fol.	Within
CR 13	1829	Engraved	Title	1p fol.	Within
CR 7b	1829	Letterpress	Title	1p fol.	Within
CR 9b	1830	Engraved	Title	1p fol.	Within
CR 14	1830	Engraved	Thematic	1p fol.	Within
CR 15	1830	Engraved	Title	1p fol.	Within
CR 11b	1831	Engraved	Title	1p fol.	Within
CR 16	1831	Engraved	Title	1p fol.	Within
CR 17	1831	Letterpress	Title	1p fol.	Within
CR 18	1832	Engraved	Title	1p fol.	Within
CR 19	1832	Engraved	Title	1p fol.	Within
CR 20	1833	Letterpress	Title	1p fol.	Within
CR 21a, 21b	1833	Letterpress	Title	1p fol.	Within
CR 21c	1834	Letterpress	Title	1p fol.	Within
CR 22	1834	Letterpress	Title	1p fol.	Within
CR 21d	1835	Letterpress	Title	1p fol.	Within
CR 23a	1835	Letterpress	Title	1p fol.	Within
CR 24a	1835	Letterpress	Title	1p fol.	Within
CR 25a	1835	Letterpress	Title	1p fol.	Within
CR 26	1835	Letterpress	Title	1p fol.	Within
CR 27a	1835	Letterpress	Title	1p fol.	Within
CR 28	1835	Letterpress	Title	1p fol.	Within
CR 23b	1837	Letterpress	Title	1p fol.	Within
CR 24b	1837	Letterpress	Title	1p fol.	Within
CR 10b, 10c, 10d	1837	Letterpress	Title	1p fol.	Within
CR 25b	1837	Letterpress	Title	1p fol.	Within
CR 27b, 27c	1837	Letterpress	Title	1p fol.	Within
CR 29a, 29b	1837	Letterpress	Title	1p fol.	Within
CR 30	1837	Letterpress	Title	1p fol.	Within
CR 31	1837	Letterpress	Title	1p fol.	Within
CR 32	1837	Letterpress	Title	1p fol.	Within
CR 33	1837	Letterpress	Title	1p obl. fol.	Within
CR 34	1837	Letterpress	Title	11pp fol.	Stand-alone
CR 10e	1838	Letterpress	Title	1p fol.	Within

The early catalogues of Robert Cocks who began publishing music in 1823, are technically conservative. The first 19 of Cocks' 34 catalogues were all within-music productions and with three exceptions were printed from punched plates. Possibly inspired by Power's run of letter-press catalogues or Goulding's letter-press ventures of 1826 (GG 18a) and 1829 (GG 35), Cocks first employed letter-press in 1828 (CR 7 and CR 10). One further letter-press catalogue (CR 17, 1831) was surrounded by more engraved productions. However, at the end of 1832, Cocks completely dropped the engraving process and without exception employed letter-press. Between 1833 and 1837 he brought out 15 new catalogues. This was a phenomenal increase in the rate of production – 1837 alone saw six new catalogues and further states of five existing catalogues.

Only one catalogue (CR 34) is of the stand-alone variety. At 11 pages it is a shadow of the massive productions for Clementi, Chappell and Goulding, and may indicate that the heyday of the cumulative book-like stand-alone catalogue had passed; the technical facility of catalogue production had become such that the "catch up" role of the stand-alone catalogue was no longer required.

Looking across this last group of publishers, it may seem as if Power's consistent use of letter-press process from 1819 inspired the subsequent thorough-going adoption of this process by Goulding, Chappell, and Cocks. However, as discussed earlier in this chapter, it is more likely that improvements to the quality of type, the ever-growing range of fonts, skill and speed of type-setting, and the new permanency offered by stereotyping were rather more powerful determinants. By the early 1830s, letterpress had almost entirely replaced engraving as the preferred method of catalogue production.

Table 16. Title/within-music Letterpress Catalogues: Summary Table for IV-C.

*The colour-code is designed to show each publisher's period of dominance in the production of letterpress catalogues.

Date	Power	Goulding	Chappell	Cocks
1810	PoJ 1			
1811				
1812				
1813				
1814				
1815				
1816				
1817			CS 5	

1818			CS 6, CS 7	
1819	PoJ 3			
1820	PoJ 2h, 2i, PoJ 4a			
1821	PoJ 2j, PoJ 4b, PoJ 5, PoJ 6, PoJ 7a			
1822	PoJ 2k, 2l, PoJ 7b, 7c, 7d, 7e			
1823	PoJ 7f, 7g, 7h			
1824	PoJ 7i, 7j, 7k, PoJ 8, PoJ 9a, 9b			
1825				
1826				
1827				
1828				CR 7a, CR 10a
1829		GG 25		CR 7b
1830	PoJ 11c	GG 27, GG 28, GG 29		
1831		GG 31	CS 9a, 9b, 9c, 9d, CS 10a, 10b, CS 11a, CS 12a, CS 13	CR 17
1832	PoJ 12b, 12c	GG 32a, 32b, GG 33a, 33b	CS 10c, CS 15a, 15b	
1833		GG 32c, GG 34a	CS 15c, CS 16, CS 17a	CR 20, CR 21a, 21b
1834		GG 18a, GG 34b, GG 35a, GG 36a	CS 10d, 10e, CS 11b, CS 12b, 12c, CS 17b, CS 18a, 18b	CR 21c, CR 22
1835		GG 18b, GG 35b, 35c, GG 36b, GG 37, GG 39, GG 40, GG 41, GG 42		CR 21d, CR 23a, CR 24a, CR 25a, CR 26, CR 27a, CR 28
1836	PoJ 12d	GG 43, GG 44a, 44b, 44c, GG 45, GG 36c		
1837		GG 46a, 46b, GG 47	CS 19	CR 23b, CR 24b, CR 10b, 10c, 10d, CR 25b, CR 27b, 27c, CR 29a, 29b, CR 30, CR 31, CR 32, CR 33
1838				CR 10

Table 16-a. Title/within-music Letterpress Catalogues – Period of Dominance

	1810	1811	1812	1813	1814	1815	1816	1817	1818	1819	1820	1821	1822	1823	1824	1825	1826	1827	1828	1829	1830	1831	1832	1833	1834	1835	1836	1837	1838
Chappell																													
Power																													
Cocks & Co.																													
Goulding																													

CHAPTER 3.

DATING CATALOGUES

Most music published in London during the eighteenth and early nineteenth centuries was rarely dated, and, not surprisingly, catalogues printed within music publications seldom bear a date. Broadly speaking, there are two ways of dating such catalogues. The first is to date the music item which contains the catalogue. In this way we can arrive at a reasonably close estimate of the actual date of issue of the catalogue. Second, we can date a catalogue from its contents, ascertaining the publication dates of the titles listed in the catalogue itself. Both approaches employ virtually the same techniques and bibliographical tools; seldom will either produce a precise result, but through their employment we can substantially reduce inaccuracy in dating.

This chapter explores various bibliographical tools employed in dating music publications and how these might be combined to achieve precise dating of catalogues. It also discusses their hierarchy in regard to accuracy and reliability in dating. By taking examples from among catalogues issued by various London music publishers, this chapter also illustrates how some evidence may mislead us. Dated catalogues are also considered in this discussion.

There are four internal pieces of evidence or clues to dating a music item, comprising the non-music details which appear on the music print containing the catalogue and on the catalogue itself. These are the watermark date, the publisher's plate number, the publisher's imprint, and clues provided by the entries in the catalogue. This last includes the number of entries and references to editions of a work, or the issue number of periodical (serial) publications listed in the catalogues. Although all this internal evidence cannot provide conclusive dates for catalogues, it has proved particularly useful in assigning a chronology for catalogues in multiple states. It is also worth noting that watermark dates

and publishers' plate numbers as dating tools are not equally useful throughout the period of this study. To a certain extent, the decline of one as a means of dating music is overlapped by the increasing usefulness of the other. While the use of watermark dates in paper manufactured after 1820 gradually decreased, thus diminishing their usefulness for dating purposes, more and more music publishers began to adopt plate numbers.

"External evidence" refers to all other facts, data and verifications that influence our decisions in assigning dates, but which stand beyond the music print or catalogue. Among these, the most important are entries in the Stationers' Hall registers, publication announcements, and reviews in contemporary newspapers and journals. We may also be able to take the date of the first performance of a musical item into consideration as publication would normally appear quite soon after the first performance. This is especially true for excerpts from popular entertainments and operas and their various instrumental arrangements. For particular works of certain composers, other resources such as the business records of publishing houses (inventory ledgers) as well as letters between publishers or between publisher and composer may also be crucial to dating.¹ Although these have been considered in the dating of some catalogues in the Bibliography, they are not discussed in this chapter, as here the main aim is to introduce the four pieces of internal evidence and the three items of external evidence seen as most essential in dating.

I. INTERNAL EVIDENCE

I. INTERNAL EVIDENCE – I) WATERMARK DATES

The general practice concerning watermark usage in England differed considerably from that of the continent. The watermark date requirement was introduced into English paper manufacture in 1794 as a means of regulating taxation. By including the year of manufacture on paper, paper mill owners could claim a refund on export duty.² The regulation was abrogated in 1811, but the inclusion of a watermark date (year) in paper continued into the late 1820s. We can find music published in London, printed on paper with watermark dates as late as 1828 or 1829. Jan La Rue in his study of British music papers drew a parallel between French and English paper manufacturers, and hinted that while dated watermarks in French papers are not be trusted as a reliable dating tool, the opposite is true for English papers.³ Nonetheless, studies of watermark dates have shown that the time lag

¹ Letters from Haydn to Forster, and a contract between Haydn and the publisher are held at the British Library, MS Egerton 2380; A surviving contract between Haydn and the publisher Frederick Augustus Hyde in London, dated August 1796, turned up at Sotheby's auction on 8 February 1976.

² Jan La Rue, "British Music Paper 1770-1820: Some Distinctive Characteristics," *The Monthly Musical Record* 87 (Sept.-Oct 1957): 177.

³ La Rue, "British Music Paper 1770-1820," 177-78.

between paper manufacture and use could be up to five years.⁴ Table 1 substantiates that the time lag between the watermark dates on catalogue source music items and their entry date at Stationers' Hall was at most four years. In most cases, paper was used within a couple of years from the date of manufacture. Whatever the drawbacks, a watermark date at least gives us the earliest possible year of printing of a music item and any catalogue included with it. In the absence of other evidence, this is often taken as the publication date. It is an understandable move but in the majority of instances this conclusion is unlikely to be accurate for music item and catalogue alike.

Table 1. Time lag in the use of paper – Watermark date vs. Entry date at Stationer's Hall
S.H. = entry date at Stationers' Hall

Cat.	Source Music Item	Wm date	S. H.
BR 4	Kozeluch, Op. 49	1798	27 Feb 1802
BR 5c	The Morning Call of the Swiss Pastors, Harmonized and Arranged as a Glee, by Biggs	1801	19 June 1802
BR 9a	Grand Duett, for the Harp and Piano Forte, by Fiorillo, Op. 37	1804	18 June 1807
BR 11a	Three Duetts, for two Performers on the Piano Forte, the Subjects from Storace's Popular Airs, by S. F. Rimbault, Book 1 st	1806	26 May 1807
BR 11b	Two Duetts for two Performers on the Piano Forte, from the Ballet of <i>La Dansomanie</i> , T. Latour, Book 2	1806; 1807	17 July 1810
BoT 4	Musard's 20 th Set of Waltzes	1823	11 Dec 1826
BrW 2	A Russian Divertimento for the Piano Forte by Von Esch.	1801	22 Nov 1802
BrW 4a	An Introduction and Rule Britannia, with Variations, arranged for two Performers on the Piano Forte, by Von Esch	1805	21 Jan 1806
CS 2a	A Moldavian Air, by Burrowes	1813	10 May 1814
CS 2b	A Third Air, with Variations for the Piano Forte, by Burrowes	1810; 1813	20 July 1814
CS 2c	A Fourth Air, with Variations for the Piano forte, by Burrowes	1814	29 Nov 1814
CS 2g	Fantasia, for the Piano Forte, Comprising favorite Airs from Rossini's <i>Il Barbiere di Siviglia</i> , by Burrowes	1827	29 June 1827
CS 2i	Divertimento on "Un papillon des plus brillans" by Burrowes	1825	3 Mar 1829
CM 17	"Le Tribut à la mode," Kalkbrenner, Op. 75	1825	1 June 1825
CM 18a	Au Clair de la Lune, with Introduction & Variations for the Flute, by Nicholson	1827	3 Nov 1827
CR 7a	Trois Airs Variés, pour le Piano Forte, Op. 39, No. 2, La Suisse au bord du lac, by Henri Herz	1827	15 Nov 1827
CR 7b	Choeur des Montagnards, de la Dame Blanche, Varié pour le Piano Forte, par Charles Chaulieu	1827	20 Jan 1829
CR 8	Mozart's Giovinetta che fate, from Don Juan, arranged as a Rondino, for the Piano Forte, by J. P. Pixis, Op. 87	1823	15 Nov 1825
CR 9b	Douze Recreations Musicales, No. 6, Otello de Rossini, by C. Chaulieu	1828	27 July 1830
CR 11b	No 2, Air Allemand, from Trois Airs Nationaux, Variés pour le Piano, par François Hünten, Op. 45	1828	19 Apr 1831
CR 12	Choeur des Pages, theme favori de l'opéra Carafa, La Violette, varié pour le Piano, by Chaulieu, Op. 73	1827	20 Jan 1829
CR 15	Douze Récréations Musicales, No. 3, Mozart's Non più andrai, in C, arranged by Chaulieu	1828	1 May 1830
CR 15	Rondeau Brillant, sur un Air provençal de L'Opera Danilowa,	1828	24 July 1830

⁴ La Rue, "British Music Paper 1770-1820," 178; La Rue, "Watermarks and Musicology," *Acta Musicologica, Journal of the International Musicological Society* 33 (1961): 127.

	by F. Hüntten		
CoW 1a	Two Grand Symphonies for the Piano Forte, or Harpsichord, by P. F. Bohlius, Op. 1	1795	23 Jan 1796
CoW 1b	Two Grand Duetts in Six Movements, for two German Flutes, Composed by J. F. Bohlius	1795	7 May 1796
CD 2	Dr. Haydn's VI Original Canzonettas, Dedicated to Mrs. John Hunter, First Set	1794; 1795; 1796	26 Mar 1796
CD 3	Pleyel, Corri & Dussek's Musical Journal, No. 1, Published 1 st . January 1797	1795	2 Jan 1797
GG 13a	A Series of Caledonian Airs, Arranged as Duets for two Performers on the Piano Forte, by J. F. Burrowes, No. 2	1820	14 Apr 1821
GG 13a	A Series Hibernian Airs, Arranged for the Piano Forte, by J. F. Burrowes, No. 1	1820	9 Mar 1822
GG 14	Rondo, with an Introduction, for the Piano Forte, Composed by J. B. Cramer, Op. 66	1823	26 Apr 1823
PoJ 5	A Selection of Welsh Melodies, with Symphonies and Accompaniments, by John Parry, and Characteristic Words by Mrs. Hemans	1820	19 Feb 1822
PoJ 6	Musard's 11 th Set of Quadrilles	1819	24 Mar 1821

I. INTERNAL EVIDENCE – II) PUBLISHER'S IMPRINT

The publisher's imprint often proves a helpful guide to dating music and catalogues. In the eighteenth and early-nineteenth centuries, music publishers were also music retailers. A current address on music title pages or on catalogues, essential then for informing potential customers where music could be inspected and purchased, is now a welcome tool for dating the output of publishers whose imprint changed frequently owing to the relocation of business premises, acquisition of additional premises, or the formation or dissolution of partnerships.

For example, the publishing firm of Goulding, first established by George Goulding in 1786, went through several changes in partnership, with the imprint changing from G. Goulding to Goulding, Phipps and D'Almaine, then to Goulding, Phipps, D'Almaine & Co, to Goulding, D'Almaine, Potter & Co., to Goulding & D'Almaine, and finally to D'Almaine & Co. That the publishers were at six different premises between 1786 and 1837 and also had three additional premises or branches all at different times meant further changes to the imprint. These changes in imprint can be summarised as:⁵

⁵ Humphries and Smith, *Music Publishing in the British Isles*, 126, 158-9. Humphries and Smith's dating and information on publishers' imprint are based on newspaper advertisements of publications, publishers' notices in newspapers, the printed music in the British Museum (now in the British Library), business directories and dictionaries of music, *The Dictionary of National Biography*, publishers' sale catalogues and various publications of The Bibliographical Society.

Table 2. Goulding & Co. – Imprints

Dates	Imprints
1786-87	G. Goulding, 25 James Street, Covent Garden
1787	G. Goulding, The Haydn's Head, 6 James Street, additional premises at 17 Great Turnstile, Holborn
1788	G. Goulding, The Haydn's Head, 6 James Street, Selling agency at Samuel Bury & Co., 113 Bishopsgate Street
1789 to early 1798	G. Goulding, The Haydn's Head, 6 James Street
Early 1798 to 1800	Goulding, Phipps & D'Almaine, 45 Pall Mall
1800-1803	Goulding, Phipps & D'Almaine, 45 Pall Mall, additional premises at 76 St. James's Street
1803-04	Goulding, Phipps & D'Almaine, 45 Pall Mall, additional premises at 76 St. James's Street; branch at 7 Westmorland Street, Dublin
April 1804-06	Goulding, Phipps & D'Almaine, 117 New Bond Street; ⁶ branch at 7 Westmorland Street, Dublin
1806-08	Goulding, Phipps, D'Almaine & Co, 117 New Bond Street
1808-10	Goulding, Phipps, D'Almaine & Co. 124 New Bond Street
1810-11	Goulding, D'Almaine, Potter & Co. 124 New Bond Street; branch at 7 Westmorland Street, Dublin
1811-16	Goulding, D'Almaine, Potter & Co. 20 Soho Square; branch at 7 Westmorland Street, Dublin
1816-23	Goulding, D'Almaine, Potter & Co. 20 Soho Square
1823-24	Goulding & D'Almaine, 20 Soho Square
1834-	D'Almaine & Co. 20 Soho Square

When dealing with music and catalogues published by the firm of Goulding, the publisher's imprint has offered crucial evidence for dating purposes. To take a specific example: GG 11, 'Catalogue of Instrumental Music' has the imprint, "Published by Goulding, D'Almaine, Potter and Co., No. 20, Soho Square, and to be had at No. 7, Westmorland Street, Dublin." The firm was known as Goulding, D'Almaine, Potter and Co. from 1810 to 1823. It had moved to 20 Soho Square from 124 New Bond Street in 1811 and operated a branch at the Dublin address from 1810 to 1816. From this particular combination we can conclude that this catalogue was issued between 1811 and 1816. Similarly, the imprint for GG 6, 'A Catalogue of Favorite Operas with the Overtures, Song & c.' reads: "London, Printed by Goulding, Phipps & D'Almaine," at "45 Pall Mall and 76 St. James's Street." Here again, these details allow us to narrow the time frame. The firm was known as Goulding, Phipps & D'Almaine from c. 1798 to c. 1806. The publishers were at 45 Pall Mall from 1798 to c. 1804. However, the additional premises at 76 St. James Street applies only to the period 1800-1804. In this instance, another piece of internal evidence, the watermark date of 1801 in the music print containing the catalogue, allows us to narrow the date of publication to c. 1801-1804.

The firm of Clementi, although located at 26 Cheapside throughout the period concerned, went through several changes in partnership, from Clementi, Banger, Hyde, Collard & Davis, to Clementi, Banger, Collard, Davis & Collard, to Clementi, Collard, Davis & Collard, to Clementi, Collard & Collard, and then to Collard & Collard. In some cases, the publisher's imprint is just given as

⁶ Goulding's advertisement of "New Music" in *The Times* of 3 April 1804 has the 117 New Bond Street address.

Clementi & Co., but frequently we come across imprints which spell out all the names of the then current partners.

However, there are also instances where the imprint offers little help. Robert Cocks, for example, resided at the same address, took on no additional premises and retained the “& Co” unchanged throughout the years of business, 1823-1837.

As noted earlier, the watermark as a dating tool is limited as it can only provide us with the earliest possible year of printing, and the time lag between watermark date and actual printing may differ by several years. Nevertheless, in many instances in this study, in the absence of plate numbers, a watermark date when used in conjunction with the publisher’s imprint has often provided a reasonably accurate working date.

I. INTERNAL EVIDENCE – III) PLATE NUMBERS

Music publishers would assign a number to an item as it was added to their repertoire. This number was stamped onto the plates when the item was engraved. It was a device that would safely identify all plates engraved for a particular composition at the time of printing, of their storage and then facilitate their retrieval for any subsequent reprinting.⁷ It was never intended as a dating mechanism and on its own a plate number offers no clue as to a date of publication for a particular item.

While the use of plate numbers by music publishers was universal on the continent by the 1790s, most London music publishers operating in the last two decades of the eighteenth century did not use plate numbers.⁸ Instead, we frequently find an abbreviated version of the title of the work at the foot of each page of music. This catch-title, engraved or punched on each plate served as plate identifier. William Forster was one exception, using plate numbers for this purpose from the early 1780s. His contemporaries did not follow suit.

According to Neighbour and Tyson, plate numbers only came into general use in England from the 1820s.⁹ However, plate numbers appear more and more frequently in music published from the

⁷ Publishers may have maintained some sort of written index of title/plate number for reference. It is possible that a date of preparation, printing or publication accompanied a title/plate number entry in such an index. The Preston receipt reproduced in Chapter 4, p. 149 suggests the presence of such an index. This is implied by “which said plates are particularised in a Book to which this receipt refers” that Preston also obtained in his purchase of Skillern’s plates. The author is obliged to Mr. Peter Ward Jones for highlighting the implication of Preston’s wording.

⁸ Oliver Neighbour and Alan Tyson, *English Music Publishers' Plate Numbers in the First Half of the Nineteenth Century* (London: Faber and Faber, 1965), 10.

⁹ Neighbour and Tyson, *English Music Publishers' Plate Numbers*, 10.

1810s. Chappell & Co., who began publishing music in 1811, used plate numbers from the start.¹⁰ Other London music publishers to use plate numbers include Birchall & Co. (or Birchall, Lonsdale & Mills), Francis Tatton Latour, the Regent (later, Royal) Harmonic Institution, the firm of Clementi (only from Clementi, Collard and Collard); Robert Cocks & Co., Mori & Lavenue, and Isaac Willis & Co.

At best, a plate number assigns an item a precise position within a publisher's output. Seen in this numerical sequence, the plate numbers of a publisher can assist in producing a chronological sequence of the firm's issue of catalogues and/or of the states of a particular catalogue. Simply stated, the higher the plate number the more recent the publication as publishers proceeded in numerical sequence with each successive publication. Hence a catalogue issued within a music item with a low plate number almost certainly appeared before catalogues included in items with higher plate numbers. States of a single catalogue can be chronologically ordered on this same premise.

Obviously, plate numbers can only assist in sequencing catalogues that appeared within music items. They have no relevance for stand-alone catalogues. While plate numbers by themselves allow us to devise a basic chronology of catalogues, their significance as a dating tool increases immeasurably if they are used in conjunction with two external pieces of evidence - the entry registers at Stationers' Hall and advertisements in the contemporary press.

The two authoritative bibliographies¹¹ of English music publishers' plate numbers demonstrate the value of these external sources. The authors' dating of the plates numbers of a large number of firms has been based particularly on entry dates of music items at Stationers' Hall.¹²

I. INTERNAL EVIDENCE – IV A) DATING BY CLUES PROVIDED BY CATALOGUE ENTRIES

The expansion of a catalogue usually indicates later states, especially for engraved catalogues. However, the number of titles in a catalogue does not always provide an absolute measure. The total number of items may not increase as some works may have been taken out of the catalogue, owing to lack of demand or popularity, or simply to make room for more recent publications. Nonetheless

¹⁰ Chappell & Co.'s A Duett for two Performers on the Piano Forte, in which is introduced the Air of 'Sul Margin d'un rio,' with Variations, by T. Latour. (Pl no. 1); and A Sonata for the Piano Forte, in which are introduced the Airs of 'Rule Britannia,' and 'In my Cot th' small's my store,' by J. B. Cramer, Op. 49 (Pl no. 2), were both entered at Stationers' Hall, 8 January 1811.

¹¹ Neighbour and Tyson, *English Music Publishers' Plate Numbers*; Parkinson, *Victorian Music Publishers: An Annotated List*.

¹² Not every plate number is dated; dates for plate numbers enclosing a sequence of numbers are given. The implication is that approximate date can be assigned to the intermediary numbers.

except on rare occasions, the number of entries has proved useful in establishing the chronological order of various states of the same catalogue.

I. INTERNAL EVIDENCE – IV B) DATING OF CATALOGUES THROUGH PERIODICAL PUBLICATIONS

The dating of catalogues can also be assisted by observing their listings of ‘periodical’ (or series) publications. If such serial publications of music came out at regular intervals it should be possible to assign a quite precise date to a catalogue in which they are included. John Bland was to the fore as a publisher of periodical collections; issuing five such collections between c. 1785 and c. 1794 – ‘Periodical Italian Songs,’ ‘Bland’s Harpsichord Collection, without accompaniments,’ ‘Le tout Ensemble for piano with accompaniments,’ ‘Duetts for two performers on one piano forte,’ and ‘Bland’s Collection of Catches, Gleees, Canons, Canzonets, Madrigals, & c.’

The contents of these collections were set out in the following states of Bland’s catalogue, ‘(Page 2.) Catalogue of Harpsichord Music’ and ‘(Page 3) Catalogue of Vocal Music’ (BIJ 9).

Table 6. Bland’s periodical collections (number of items in each collection)

†Hypothetical Dates on the basis of regular publication of the ‘Harpsichord Collection

*9a contains ‘(Page 1) Catalogue of Instrumental Music’ only; 9b contains (Page 2) only

Hypothetical Dates†	1790	July /Aug 1790	Dec1790/ Jan 1791	Apr/May 1791	Feb/Mar 1792	Feb/Mar 1792	Feb/Mar 1792
Assigned Dates	1790	Late 1790	Late 1790/ Early 1791	Early 1791	Early 1792	Mid 1792	Early 1793
	9a	9b	9c	9d	9e	9f	9g
Periodical Duets	*	18	18	18	18	22	22
Le tout Ensemble	*	14	14	14	22	29	29
Harpsichord Collection	*	7	12	16	26	26	26
Ladies Gleees	*	*	30	36	36	36	42
Periodical Italian Songs	*	*	48	49	49	49	52

According to Bland’s statement¹³ in his thirteenth catalogue devoted to his Harpsichord Collection, “Publish’d the 1st day of every Month”, we can assume that at least one of his periodical collections was issued at regular intervals. We also know the first number of the harpsichord collection was published in January 1790, as this is stated in the same catalogue. From this evidence we should be able to assign a date of publication of July/August 1790 to BIJ 9b, and December1790/January 1791 to BIJ 9c, which contains a further five issues of the Harpsichord Collection. BIJ 9d which contains four additional numbers should then be dated four months later, April/May 1791, and BIJ 9e dated to February/March 1792. From then on the author’s assigned dates of issue for BIJ 9f and 9g suggests

¹³ This appears just below the catalogue title.

Bland did not update this particular catalogue promptly. BIJ 13b assigned to June 1792 lists 30 items of the Harpsichord Collection. Bland leaves the figure at 26 in 9f and 9g. For his other collections, the term ‘periodical’ was loosely used: issues were made in a rather haphazard from-time-to-time basis. Nevertheless, the inclusion of regularly-published items in a sequence of catalogues can still be regarded as a useful device for determining the chronological order of the catalogues.

Sometimes the dating of a catalogue is facilitated by reference to different editions of a work listed. Willis & Co’s third catalogue (WI 3) lists a number of works with specific reference to editions. Taking the third state (WI 3c) and the fourth state (WI 3d) of the catalogue as examples (Table 7), establishing their chronological sequence was aided by the editions listed in each, even without considering external evidence.

Table 7.

Publications	WI 3c	WI 3d
Cherry Ripe	6 th ed.	9 th
Horn of Chase	2 nd ed.	4 th
Hurrah for the Bonnets of Blue	*	3 rd
Lover's Mistake	4 th ed.	5 th
The Bonnie wee Wife	2 nd ed.	3 rd

*Edition not specified, probably the first edition.

II. EXTERNAL EVIDENCE

As illustrated above, internal evidence alone cannot be an absolute guide to dating. Therefore we must incorporate other evidence to arrive at precise dating of catalogues. For this external evidence we can turn to three sources – the registers of Stationers’ Hall; publication advertisements in newspapers, such as the *Morning Chronicle*, *The Times* and the *Morning Post*; and reviews of publications in music and non-music journals. Such external evidence may well reinforce or consolidate our dating. Theoretically we may expect a sequence of all three, with the date of entry at Stationers’ Hall being followed by an announcement of publication, and then by reviews. The dates of the first two may follow in quick succession although in some cases there are considerable time lapses. Almost invariably, reviews follow at some distance.

II. EXTERNAL EVIDENCE – I) THE STATIONERS’ HALL REGISTERS

The evidence of the Stationers’ Hall registers assists the dating any particular catalogue and in determining the sequence of states of a catalogue. Comparison of different states of a catalogue identifies items added in a particular state. On the basis of the entry dates of these items in the

Stationers' Hall registers it becomes possible to narrow the publication of that state to a month or season.

Joseph Dale's fifth catalogue exists in eight different states (see Table 8).¹⁴ The second state, 5b, contains 14 new publications, of which nine were registered at Stationers' Hall on 2, 23 and 24 November, 13 December 1792, and 7 January 1793. Neither of the two new items introduced in the third state (DJ 5c) was entered at Stationers' Hall; however, the source music items which contain the third state were entered 24 December 1792 and 7 January 1793. The fourth state (DJ 5d) appeared in publications entered between January and May 1793. The fifth state (DJ 5e) contains an item entered in June 1793 and was printed within an item entered in the same month. The sixth state (DJ 5f) contains an item entered in July 1793. The seventh state (DJ 5g) was found within two music items entered in August 1793. The last state contains an item entered in November 1793, and was found in a music item entered in March 1794.

Then DJ 5a may be dated 'late-autumn 1792'; DJ 5b, 'winter 1792-93'; DJ 5c, early 1793; DJ 5d, 'spring 1793'; DJ 5e, 'June/July 1793'; DJ 5f, 'July/August 1793'; DJ 5g, 'autumn 1793'; and DJ 5h, 'spring 1794'.

Table 8. Dates assigned to DJ 5 on the basis of entry dates at Stationers' Hall
*Numbers in brackets indicates number of items entered at Stationers' Hall

	Entries	Entry date at Stationers' Hall		Assigned date
		Items listed in the catalogue	Source music	
DJ 5a	235	Aug 1791 (1); Mar 1792 (1); May 1792 (1); Aug 1792 (1); Sept 1792 (2); Nov 1792 (1)	September 1792	Late-Autumn 1792
DJ 5b	249	Nov 1792 (4); Dec 1792 (4); Jan 1793 (1)	November 1792	Winter 1792/93
DJ 5c	251		Dec 1792 (1); Jan 1793 (1)	Early 1793
DJ 5d	253	Dec 1792 (1)	Jan 1793 (1); Feb 1793 (1); May 1793 (1)	Spring 1793
DJ 5e	270	Feb 1793 (1); March 1793 (2); Apr 1793 (4); May 1793 (6); June 1793 (1)	May 1793 (1); June 1793 (1)	June/July 1793
DJ 5f	277	June 1793 (4); July 1793 (3)		July/August 1793
DJ 5g	278		Aug 1793 (2)	Autumn 1793
DJ 5h	281	Sep 1793 (1); Nov 1793 (1)	Feb 1794 (1); Mar 1794 (1)	Spring 1794

The Stationers' Hall registers proved useful in dating the states of a catalogue devoted to the works of Auguste Bertini, and at the same time, the registers demonstrate how entry dates can inform plate numbers. In this case, Bertini's use of a large number of publishers allows us to trace quite precisely the entries of the contents of the various states of the catalogue. Bertini seems to have given only one

¹⁴ For details, see Bibliography pp. 350-56.

or two works to a particular publisher, and, as they became ready, had them entered at Stationers' Hall. The sequence of plate numbers matches the chronological entry at the Hall, so there seems to have been little delay between printing (and publishing) and entry. From Table 9-a, all compositions entrusted to Mori & Lavenu were entered on 3 May 1831 (plate numbers B.A. 3 to 6); that prepared by Boosey on 14 July (plate number B.A. 7). Only the two items given to Welsh (plate numbers B.A. 8 and 9) are out of chronological order. Bertini must have intended them to be ready before those given to Lonsdale & Mills (plate numbers B.A. 10, 11, 12).

Bertini took responsibility for the catalogue plate; the same plate was used throughout all states with new items being punched in. The first state of 14 items must have been prepared by the beginning of the October as it is contained within items with plate numbers B.A. 13 and 14 that were entered on 3 and 11 October 1831. These two items were included within the catalogue itself, but as a last minute additions, indicated by slight changes in engraving style (see Catalogue Plate 5-4). The second state must have been ready by 11 October; the third state by 13 December, even though it included an item that was only to be entered after 11 January 1832. When that item did appear it included the fourth state of the catalogue BA 1d, Bertini apparently having the plate updated in the immediately preceding weeks. This anticipation of catalogues continued in BA 1d and 1e, prepared before 11 January and 1 February 1832 respectively. The seventh state, BA 1g, was not anticipated and was ready by 2 March 1832, although the new items it contained were not all entered until 13 April. The next state likewise included items printed only after it had been prepared by 6 July 1832. The final state, BA 1i was prepared by 1 November, with some of its items not entered until 17 December.

The anticipatory announcements characteristics of several catalogues reflect Bertini's keen sense of promotion as a self-publishing composer. His concern for prompt entry at the Hall means that in this instance, plate number and entry dates have such close correlation as to pinpoint accurately the date of any composition and each state of the catalogue.

Table 9-a. BA 1a (17 items)

P.N = Plate numbers

S.H = Stationers' Hall

S.I = Source music

P.N.	Titles	S. H.	Publishers	S. I.
	Fantasia on favorite Airs of Rossini	Not entered	Chappell	
	*2d Fantasia for the Piano Forte	Not entered	Chappell	
	New system for learning and acquiring extraordinary facility on all musical Instruments	Not entered	Longman & Co.	
2	3d Fantasia for the Piano forte, with an (obligato) accompaniment	14 Mar 1831	Chappell	
2	The same [3d] Fantasia, arranged for the Piano Forte only	14 Mar 1831	Chappell	
3	Grand Fantasia, Trionfale for the Piano Forte	3 May 1831	Mori & Lavenu	

4	No. 1, Marcia for Two Performers on one Piano Forte	3 May 1831	Mori & Lavenu	
5	No. 2, Marcia for Two Performers on one Piano Forte	3 May 1831	Mori & Lavenu	
6	No. 3, Passo Doppio (or Quick March), for two Performers	3 May 1831	Mori & Lavenu	
7	5th Fantasia for the Piano Forte, (or Harp)	14 June 1831	T. Boosey	
8	No. 6, Grand Fantasia for the Piano Forte	9 Aug 1831	T. Welsh	
9	No. 4, Marcia for Six Hands	9 Aug 1831	T. Welsh	
10	No. 7, Grand Fantasia Composed, as a Trio	22 July 1831	Lonsdale & Mills	
11	Fantasia (No. 7), arranged for the Piano-Forte with an Obligato accompaniment for Flute or Violin	25 July 1831	Lonsdale & Mills	
[12]	This same [No. 7] Fantasia, arranged for the Piano-Forte only	25 July 1831	Lonsdale & Mills	
13	No. 8, Grand Fantasia for the Piano Forte	3 Oct 1831	Z. T. Purday	BA 1a
14	Contre-danse and Waltz for Piano Forte	11 Oct 1831	W. Wybrow	BA 1a

*2d Fantasia, publication review in *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 123.

Table 9-b. New entries in BA 1b (21 items)

P.N.	Titles	S. H.	Publishers	S. I.
15	No. 2, One-finger'd Waltz, accompanied with two hands by a second Performer, for the Piano Forte	11 Oct 1831	A. Lee & Lee	BA 1b
[16]	The same waltz, arranged for One Performer, as a One Finger'd Waltz, accompanied with the left hand, for the Piano Forte	11 Oct 1831	A. Lee & Lee	
17	No. 3, Waltz without the note B, & accompaniment by a second Performer	11 Oct 1831	Falkner	BA 1b
18	No. 3, Waltz arranged for One Performer as a left-handed Waltz accompanied only with one treble note, for the Piano Forte	23 Nov 1831	Falkner	BA 1b

Table 9-c. New entries in BA 1c (27 items)

P.N.	Titles	S. H.	Publishers	S. I.
19	4th Waltz for the Piano Forte	23 Nov 1831	J. Balls & Son	BA 1b
[20]	No. 5, Waltz composed for Two Performers on one Piano Forte, accompanied only with One Bass Note by a Third Performer	2 Dec 1831	W. Card	
[21]	No. 5, Right handed Waltz arranged for One Performer, accompanied only with One Bass Note, for the Piano Forte	1 Dec 1831	W. Card	BA 1b
22	No. 9, Fantasia for Three Performers on One Piano Forte	13 Dec 1831	J. Duff	
23	No. 9, Fantasia arranged for One Performer for Piano Forte	13 Dec 1831	J. Duff	BA 1c
24	10th Fantasia for the Piano Forte	11 Jan 1832	W. Hawes	BA 1d

Table 9-d. New entry in BA 1d (28 items)

P.N.	Titles	S. H.	Publisher	S. I.
25	11th Fantasia for the Piano Forte (or Harp)	11 Jan 1832	J. Green	BA 1e

Table 9-e. New entry in BA 1e (29 items)

P.N.	Titles	S. H.	Publisher	S. I.
26	No. 12, Fantasia on a Favorite French Air, for the Piano Forte	1 Feb 1832	Walker & Son	BA 1f

Table 9-f. New entry in BA 1f (30 items)

P.N.	Titles	S. H.	Publisher	S. I.
27	No. 13, Fantasia on a Favorite French Air, for the Piano Forte	1 Feb 1832	J. Dean & Co.	BA 1f

Table 9-g. New entries in BA 1g (37 items)

P.N.	Titles	S. H.	Publishers	S. I.
28	No. 14, Grand Fantasia on a Favorite French Air, for the P.F.	Not entered	Paine & Hopkinson	BA 1g
29	No. 15, Grand Fantasia on a Favorite French Air, for the P.F.	2 Mar 1832	W. H. Aldridge	BA 1g
30	No. 16, Grand Fantasia on a Favorite French Air, for the P.F.	2 Mar 1832	Theodore C. Bates	BA 1g
31	No. 17, La Tempesta, Grand Descriptive Fantasia on Favorite French Airs for the Piano Forte	15 Mar 1832	Gerock and Wolf	BA 1g
32	No. 18, Grand Fantasia, for the Piano Forte	2 Apr 1832	F. S. Hopkins	BA 1g
33	No. 19, Grand Fantasia for the Piano Forte	13 Apr 1832	E. Dale	BA 1g
34	6th Waltz for the Piano Forte	13 Apr 1832	E. Dale	BA 1g

Table 9-h. New Entries in BA 1h (46 items)

P.N.	Titles	S. H.	Publishers	S. I.
35	20th Fantasia for the Piano Forte	13 Apr 1832	Willis & Co.	
36	No. 21, Grand Fantasia for the Piano Forte	7 May 1832	Keith, Prowse & Co.	
37	No. 22, La Battaglia, Grand descriptive Fantasia, for Piano Forte	12 May 1832	W. George & C. Manby	BA 1g
38	No. 5, Marcia for Five Hands, with Three Performers on one Piano Forte (or Four Hands & an Octave Flute)	12 May 1832	W. George & C. Manby	BA 1g
39	23rd Fantasia for the Piano Forte	6 June 1832	W. R. Evans	BA 1g
40	No. 24, Il Vesuvio, Grand Fantasia, (Descriptive of an Eruption of Mount Vesuvius) for the Piano Forte	6 June 1832	W. Eavestaff	BA 1g
41	No. 25, Grand Fantasia for the Piano Forte	6 July 1832	J. Alfred Novello	BA 1h
42	No. 26, Grand Fantasia for the Piano Forte	6 July 1832	Metzler & Son	BA 1h
43	No. 27, Grand Fantasia for the Piano Forte	Not entered	J. Lawson	BA 1h

Table 9-i New Entries in BA 1i (59 items)

P.N.	Titles	S. H.	Publishers	S. I.
44	No. 28, Grand Fantasia for the Piano Forte	27 July 1832	George Luff	BA 1h
45	No. 29, Grand Fantasia for the Piano Forte	11 Aug 1832	Fentum	BA 1h
46	No. 30, Grand Fantasia, for the Piano Forte	13 Aug 1832	George Shade	BA 1h
47	No. 31, Grand Fantasia, for the Piano Forte	14 Sept 1832	T. Holloway	BA 1h
48	No. 32, Grand Fantasia, for the Piano Forte	14 Sept 1832	Simpson	BA 1h
49	No. 33, Grand Fantasia, for the Piano Forte	29 Sept 1832	Johanning & Whatmore	BA 1h

50	No. 6, Passo Doppio (or Quick March) for Three Hands on one Piano Forte	1 Nov 1832	Johanning & Whatmore	
51	No. 34, La Caccia Affricana, Grand Fantasia (Descriptive of an African Tiger hunt), for the Piano Forte	1 Nov 1832	Cramer, Addison & Beale	BA li
52	No. 35, Grand Fantasia Militare, for the Piano Forte	16 Nov 1832	Goulding & D'Almaine	BA li
53	No. 7, Passo Doppio (or Quick March) for two Performers on one Piano Forte	16 Nov 1832	Goulding & D'Almaine	
54	No. 36, Grand Fantasia for the Piano Forte	4 Dec 1832	Collard & Collard	BA li
55	No. 7, Waltz for Three Hands on one Piano Forte	4 Dec 1832	Collard & Collard	
56	Cinque Andanti for the Piano Forte, with an obbligato accompaniment for Flute or Violin	17 Dec 1832	Monro & May	

The use of external evidence helps explain the puzzling plate number seen in the source item which contains the second state of Robert Cocks' tenth catalogue, 'New Piano Forte Works by Carl Czerny' (CR 10b). This catalogue has been located in the music item (*Fantaisie Brillante pour le Piano Forte sur des Thème de l'Opera, Semiramide de Rossini*, by François Hünten, Op. 29) printed by Cocks with the plate number 486 as well as within the firm's eleven-page stand-alone catalogue (CR 34) issued in 1837.¹⁵ Although without a publication date, CR 34, can be dated on the basis of the publishers' statement on the title page: 'Messrs. Cocks and Co. respectfully beg leave to return their warmest thanks to their numerous Friends and the Public in general, for the very liberal patronage and support with which they have been honoured during the last fourteen years.' The firm commenced in 1823; 'the last fourteen years,' would assign the catalogue to 1837.

From the Stationers' Hall registers we know that Hünten's Op. 29, with the plate number 486, was entered on 4 October 1828. Among the new items in the second state of CR 10 are Charles Czerny's '*Souvenir de Contemporains*, six Brilliant Rondos' issued with plate numbers 2785 to 2790. The issue of Hünten's Op. 29, containing catalogue CR 10b can only be a reprint and in this instance, we are fortunate to have found the same catalogue printed within a source which can be positively dated to 1837. However, had we located only a copy of this catalogue within Hünten's Op. 29, and relied solely on the source music plate number for dating, via its Stationers' Hall entry date, we could have assigned a much earlier date to the catalogue than the actual date of impression.¹⁶ As is evident from this example, much of the music for this period was printed from engraved plates, with their advantage of being able to be reprinted on demand. While the music itself was so reproduced, publishers always inserted their latest catalogues into the reprints.

¹⁵ Conglomerate catalogue in 11 parts. For description see Bibliography, CR 34.

¹⁶ The earlier state of this catalogue (CR 10a) appeared within Hünten's '*Deux Rondeaux*, Op. 42, No. 2, Mathilde de Shabran, in F,' printed with plate number 702, and entered at Stationers' Hall, 15 June 1830. Reliance on the numerical sequence of plate numbers alone would have had the second state placed before the first state.

Non-chronological use of plate numbers can also mislead. The catalogue ‘Index to the Dramatic Airs’ (RH 4) published by the Royal Harmonic Institution contains a series of airs arranged as rondos for the piano. Because the publisher assigned a single plate number, 166, to the series, all items although spread over three years, were published with the same plate number (see Table 5). The catalogue, which appeared within the No. 17 of the series, could easily be misdated by two years.¹⁷ However, the Institution seems to have entered each item at the Stationers’ Hall in sequence, and apparently quite promptly. These dates overcome the problem of the single plate number and provide a quite reliable dating not only for each number in the series but also for the catalogue. Once again, the internal evidence of plate number meaningful only in an external context.

Table 5. Contents of RH 4
S. H. = Entry at Stationers’ Hall
P.N. = Plate numbers

Titles	S. H.	P.N.
No. 1, Gentile Annette, arranged by F. Ries	28 May 1819	166
No. 2, Zitti, Zitti, Piano, Piano, arranged by T. A. Rawlings	15 June 1819	166
No. 3, The favorite Pastorale, arranged by J. B. Cramer	2 Aug 1819	166
No. 4, Regna amore, arranged by G. E. Griffin	5 Nov 1819	166
No. 5, Will great lords and ladies, by J. Beale	5 Nov 1819	166
No. 6, The Airs “Sweet Charity,” & “How charming a camp is,” arranged by T. Attwood	24 Dec 1819	166
No. 7, Rose d’amour, arranged by J. W. Holder	10 Mar 1820	166
No. 8, Una voce poco fa, arranged by F. Ries	10 Mar 1820	166
No. 9, Light as thistle down, arranged by T. A. Rawlings	3 May 1820	166
No. 10, The favorite Sestetto, in <i>The Haunted Tower</i> , arranged by M. C. Wilson	11 Aug 1820	166
No. 11, La donna ha dolce il core, arranged by J. B. Cramer	14 Sept 1820	166
No. 12, Fra tanti angoscie, arranged by J. Beale	20 Nov 1820	166
No. 13, The Spinning Wheel, arranged by J. W. Holder	1 Mar 1820	166
No. 14, Qual speranza, arranged by T. A. Rawlings	1 Mar 1821	166
No. 15, Sei morelli è quattro bai, arranged by G. Masi	19 Apr 1821	166
No. 16, Al baccia si faccia onore, arranged by F. Ries	9 May 1821	166
*No. 17, Barcarolla, from <i>The Carnival of Venice</i> , arranged by I. Moscheles	2 July 1821	166
No. 18, A me tutte le belle, from <i>La Modista Raggiratrice</i> , arranged by W. H. Steil	8 June 1822	166

* = Source music

Some instances, however, are more complicated and pose warnings against complete reliance even on plate numbers and Stationers’ Hall entry dates used together. Chappell’s catalogue ‘New English Songs, & Duets’ (CS 18) exists in two states. The first state (CS 18a) containing 167 entries has been found within 23 different items, with plate numbers, 3963, 4216, 4234, 4244, 4311, 4312, 4335, 4337, 4355, 4356, 4357, 4396, 4400, 4421, 4454, 4461, 4468, 4473, 4476, 4480, 4481, 4483 and 4486. According to Neighbour and Tyson, Chappell’s plate numbers reached 3942 in January 1832, 4121 in

¹⁷ The paper is watermarked 1817, which further confuses rather than assists clarification.

December 1832, 4191 in September 1833, 4244 in December 1833, 4345 in January 1834, and 4550 in December 1834.¹⁸ From this, it may be construed that the first state of CS 18 was in use from early 1832, and printed repeatedly into August 1834.

Table 3. Catalogue CS 18a
S. H. = Entry date at Stationers' Hall

Neighbour & Tyson		S. H.	Source	Source items for CS 18a	Found in
Date	Pl nos.		Pl nos.		
Jan 1832	3942	13 Jan 1832			
		Not entered	3963	On yonder rock reclining (Lacy)	In 18a
Dec 1832	4121	10 Dec 1832			
Sep 1833	4191				
		7 Dec 1833	4216	O Music! What Magic thy Melody Brings, by H. Smart	In 18a
		7 Dec 1833	4234	The Adieu of the Ex-King of France, by J. Barnett	In 18a
Dec 1833	4244	7 Dec 1833	4244	I've been a Wand'rer on the Seas, by J. Barnett	In 18a
		7 Dec 1833	4311	Farewell my Lute! (Linley)	In 18b
			4312	Oh! Do Not Say Farewell, a Ballad, J. Lodge	In 18b
		22 Jan 1834	4335	As the Pale Flower, by J. A. Wade	In 18b
Jan 1834	4345				
		7 Feb 1834	4337	O Let me from the World (Eulenstein)	
			4355	He reach'd the Valley (Hodson)	In 18b
			4356	I've left them all for thee (Hodson)	In 18b
		19 Apr 1834	4357	I hear the Harem Bells, by G. A. Hodson	In 18b
			4396	Hope and Memory (Wade)	In 18b
			4400	Oh! She is like the Snowdrop fair	In 18b
			4421	Ladye Mine (Miss Mounsey)	In 18b
		28 Aug 1834	4454	All in the Sea, so Green, by Lotiél	In 18b
			4461	Lovely Lady Mine, by T. Cooke	In 18b
			4468	The Home of My Childhood	In 18b
			4473	Let Fools Their Fate Deserving	In 18b
			4476	Moonlight is Sleeping o'er Tree and Tower, by G. Linley	In 18b
			4480	Hope's a Dream of Pleasure	In 18b
			4481	Scenes that Time can Never	In 18b
			4483	Time is Flying	In 18b
			4486	Place the Lamp in Your Casement, by John Barnett	In 18b
Dec 1834	4550	6 Dec 1834			

That the catalogue is within Rophino Lacy's adaptation for voice and piano with English text of *On Yonder Rock Reclining* from Auber's *Fra Diavolo*, plate number 3963, suggests a preparation and printing date for the catalogue of early January 1832. Although this particular item was not entered at Stationers' Hall, other excerpts from the opera adapted by Lacy were entered on 16 and 17 January

¹⁸ Neighbour and Tyson, *English Music Publishers' Plate Numbers*, 21.

1832.¹⁹ It is well possible that *On Yonder Rock* was also published in January 1832.²⁰ However, other items included in CS 18a but also carrying CS 18a were only entered at Stationers' Hall on 7 December 1833. It would seem then that CS 18a should be dated almost two years later; Chappell apparently reprinted *On yonder rock* near the end of 1833, inserting the latest catalogue to hand.

However, using the external evidence of the dates on which reviews of the most recently-published items in CS 18a²¹ appeared in *The Harmonicon*, the above scenario which has already called into question the reliability of a plate number and Stationers' Hall entry dates for dating purposes, alters again. The review dates show that Chappell seems not to have entered publications at the Hall as soon as they were published, but waited until he had a batch of new publications before sending them for entry. Table 3-a shows that in some cases, the time lag between the publication of the review of an item and its entry date at Stationers' Hall was up to five months. The enigma is the date Chappell sent review copies to *The Harmonicon*. If a month is allowed for the review process to have taken place and the text set in type. CS 18a may have been issued in August 1833; if all of these items were dispatched together, the date of the catalogue might be pushed back at least to May.

Table 3-a. The most recent entries in CS 18a.
S.H.= Stationers' Hall; S.M. = Source music

Pl nos.	Titles	<i>Harmonicon</i>	S.H.	S.M.
4216	O Music! What Magic thy Melody Brings, by H. Smart	Sept 1833	7 Dec 1833	CS 18a
4219	Archery Meeting is Fixed for the Third, by G. Linley	June 1833	7 Dec 1833	
4223	Peaceful Night, by H. R. Bishop	Sept 1833	7 Dec 1833	
4230	Friendship, an Air, Music by H. R. Bishop	Aug 1833	7 Dec 1833	
4232	What is London's Last New Lion? By G. Linley		7 Dec 1833	
4234	The Adieu of the Ex-King of France, by J. Barnett		7 Dec 1833	CS 18a
4235	The Last Man (of the Season), by G. Linley		7 Dec 1833	
4244	I've been a Wand'rer on the Seas, by J. Barnett	Aug 1833	7 Dec 1833	CS 18a
4247	Beats there a Heart, Ballad, Sung by Mr. Wood	May 1833		
4276	The Song of Other Days, a Ballad, by J. Bellchambers		7 Dec 1833	

¹⁹ "I don't object," Matrimonial Duet, from Auber's *Fra Diavolo*, adapted by Rophino Lacy (listed in CS 18a), entered at Stationers' Hall, 16 January 1832; "Proudly and wide my Standard flies," adapted by Lacy (listed in CS 18a), entered at Stationers' Hall, 17 January 1832; "Oh Hour of Joy," adapted by Lacy (Pl no. 3978; listed in CS 18a), entered at Stationers' Hall, 17 January 1832. A year earlier Chappell had published five arrangements by Lacy of other numbers from the opera. These were all arrangements for voice and guitar and were entered at Stationers' Hall between 18 and 21 January 1831. *On yonder rock* was among them; that arrangement had the plate number of 3803.

²⁰ That *On Yonder Rock* is the only source item to be listed in the catalogue supports the hypothesis that the catalogue was issued at a later date.

²¹ "Most recently-published" on the basis of the highest plate numbers of items in CS 18a

The second state of the same catalogue (CS 18b) is one of the few examples of catalogues which bear the date, month and year of issue: “30,6,1834”;²² we may assume it was set in type by 30 June 1834. It has been found within compositions printed with plate numbers 4377, 4475, 4485, 4488, 4490, 4493, 4494, 4496 and 4506. The two lowest plate numbers (4377 and 4475) are anomalies since they fall within the number range of plate numbers of source items containing CS 18a,²³ the previous state. The first item was entered at Stationers’ Hall 8 November 1834, and the second on 28 August 1834. Of the other source music items for CS 18b *Lay of the Sailor’s Bride* (Pl no. 4494) was entered on 28 August 1834; *Oh! For my Native Northern Land* (Pl no. 4488), *Wilt thou be my Bride* (Pl no. 4490), *Strain of my Childhood!* (Pl no. 4496), *Summer and Winter* (Pl no. 4506) were all entered on 8 November 1834; and *Hark! ’Tis the Waterfall* (Pl no. 4493) was entered on 7 November 1834.

If we rely on plate numbers and entry dates at Stationers’ Hall alone, we may conclude that when the catalogue was updated in June 1834, the publisher included works in preparation (4454, 4461, 4468, 4473, 4475, 4476, 4480, 4481, 4483, 4485, 4486, 4488, 4489, 4490, 4493 and 4494) which were expected to be released within the following six months. However, Chappell’s advertisement of new publications in *The Times* in May 1834 includes seven works (in CS 18b) that were entered at Stationers’ Hall on 28 August that year. On this evidence, our conclusion based on plate numbers and entry dates at Stationers’ Hall may be misguided; CS 18b may represent works already published by June 1834.

Table 4. Plate numbers of new items in CS 18b
S.H.= Stationers’ Hall; SM = Source music for CS 18a and 18b

Pl no.	Title	S. H.	<i>The Times</i>	S.M.
4311	Farewell my Lute, by G. Linley	7 Dec 1833		CS 18a
4312	Oh! Do Not Say Farewell, a Ballad, J. Lodge	7 Dec 1833		CS 18a
4335	As the Pale Flower, by J. A. Wade	22 Jan 1834		CS 18a
4345	By the margin of fair Zurich's Waters, in the Beulah Spa	22 Jan 1834		
4355	He Reach'd the Valley, a Ballad, by G. A. Hodson	7 Feb 1834		
4356	I've Left Them All for Thee, a Ballad, by G. A. Hodson	7 Feb 1834		
4001	The Cameo, containing Six Easy Songs, of progressive compass	19 Apr 1834		
4357	Hark! I hear the Harem Bells, by G. A. Hodson	19 Apr 1834		CS 18a
4360	My Pretty Gazelle, by G. A. Hodson	19 Apr 1834		
*4377	The Dark Blue Sea, by G. A. Hodson	8 Nov 1834		CS 18b
4387	Mermaid's Cave, by C. E. Horn	Not entered		
4396	Hope and Memory, a Ballad, by J. A. Wade	19 Apr 1834		
4400	Oh! She is Like Snowdrop Fair, by Mrs. Philip Millard	19 Apr 1834		
Catalogue CS 18b set in type and dated 30 June 1834.				

²² The date appears at the foot (right corner) of CS 18b. Chappell’s other dated catalogues are discussed on p. 134

²³ Even without this problem, the entry of 4377 later than 4475 at Stationers' Hall further questions the wisdom of a direct match between plate number sequence and the chronological sequence of entry dates.

4454	All in the Sea, so Green, by Lotiel	28 Aug 1834		CS 18a
4461	Lovely Lady Mine, (Herold's <i>Le Pré aux Clercs</i>), ²⁴ adapted by T. Cooke	28 Aug 1834	26 May 1834	CS 18a
4468	The Home of My Childhood (<i>Le Pré aux Clercs</i>), adapted by T. Cooke	28 Aug 1834	26 May 1834	CS 18a
4473	Let Fools Their Fate Deserving (<i>Le Pré aux Clercs</i>), adapted by T. Cooke	28 Aug 1834	26 May 1834	CS 18a
4475	'Tis Sweet at Morn, Hunting Glee, by J. A. Wade	28 Aug 1834		CS 18b
4476	Moonlight is Sleeping o'er Tree and Tower, by G. Linley	28 Aug 1834		CS 18a
4480	Hope's a Dream of Pleasure (<i>Le Pré aux Clercs</i>), adapted by T. Cooke	28 Aug 1834	26 May 1834	CS 18a
4481	Scenes that Time can Never (<i>Le Pré aux Clercs</i>), adapted by T. Cooke	28 Aug 1834	26 May 1834	
4483	Time is Flying (<i>Le Pré aux Clercs</i>), adapted by T. Cooke	28 Aug 1834	26 May 1834	
4485	Thou Art Mine (<i>Le Pré aux Clercs</i>), adapted by T. Cooke	28 Aug 1834	26 May 1834	CS 18b
4486	Place the Lamp in Your Casement, by John Barnett	28 Aug 1834		CS 18a
4488	Oh! For my Native Northern Land, by John Barnett	8 Nov 1834		CS 18b
4489	Rise From thy Slumbers, My Lady Fair, by J. Blockley	28 Aug 1834		
4490	Wilt Thou be my Bride, by A. Lee	8 Nov 1834		CS 18b
4493	Hark! 'tis the Waterfall, by A. Lee	7 Nov 1834		CS 18b
4494	Lay of the Sailor's Bride, by John Thomson	28 Aug 1834		CS 18b

*Source music, but not listed in CS 18b.

Of those 16 items apparently printed post June 1834 on the basis of entry dates at Stationers' Hall, seven have now been shown as published before June (see Table 4). Presumably, they were included in a mopping-up operation for a large entry at the Hall on 28 August, which included another four items likely to have been printed before June (4454, 4476, 4486 and 4489). A further five items (four included in CS 18b) were entered on 7 and 8 November. These may have been printed after 28 August. Significantly they are source items for CS 18b and might have been expected to appear after the letterpress was ready. However, they do appear within the catalogue itself, perhaps indicating they were prepared alongside the catalogue but that their printing was delayed. They were already allocated plate numbers as all November items have numbers lower than that allotted one source item entered at the Hall on 28 August (plate number 4494). If we assume Chappell used an accurate sequence of plate number allocation, these November items must also have been printed before 28 August - or allotted numbers but not printed.

The foregoing discussion shows that any one item containing CS 18a would allow this state to be dated (on the seemingly safe basis of internal evidence - the plate number - checked against external evidence - the entry date at Stationers' Hall) to 7 December 1833, 22 January 1834, 28 April 1834 or 28 August 1834. Likewise, any item containing CS 18b could have this state dated to 28 August, 7

²⁴ *The Challenge* (Cooke's adaptation of Herold's *Le Pré aux Clercs*) was premiered in London on 1 April 1834; Bruce Carr, 'Cooke, Thomas Simpson', *Grove Music Online* ed. L. Macy (Accessed 31 October 2007) <<http://www.grovemusic.com>>

November or 8 November 1834 – as well as to 30 June 1834 on the basis of the date on the catalogue page itself. A cross check with further external evidence, advertisement and review dates, eliminates at least some of this ambiguity, placing CS 18a to between June and 7 December 1833 and CS 18b to between 30 June and 28 August 1834.

The Chappell example is a cautionary tale. It shows the limitations of plate numbers as a dating tool even when backed by external evidence. It also shows that the external evidence should be well scrutinised.

Certainly, music entries in the Stationers' Hall registers have proved helpful for dating publishers' catalogues, either supplying dates close to the publication of works listed in the catalogues, or supplying such a date for the source item, as seen earlier in the case of Cocks' catalogue CR 10b. However, as with other items of internal and external evidence, the evidence of Stationers' Hall registers cannot be unreservedly applied and left unchallenged. For dating purposes, the usefulness of an entry date depends on a publisher entering an item very close to its date of publication.²⁵ That this cannot be taken for granted is illustrated by Chappell's actions. If that firm's approach to registering was determined by output and convenience then as other publishers increased their output such lump registering was likely to have become more and more common and entry dates as a basis for dating more and more unreliable.

It is also apparent that the Hall registers represent only a portion of what was published in London. Herein lies a further limitation. Some publishers such as Joseph Dale for instance, entered most of their publications, and a search of the registers yields fruitful results. Longman and Broderip is another eighteenth-century firm that entered publications regularly. In the nineteenth century, publishers such as Clementi, Goulding, James Power, Samuel Chappell and the Royal Harmonic Institution also regularly feature in the registers.²⁶

Not all works entered at Stationers' Hall are to be found in publishers' catalogues documented in this study. This may suggest that there are more catalogues still to be located, or, if not, that publishers

²⁵ This holds whether the object is to date the item or a catalogue contained within an item. Any one source item may not represent the publication date of a catalogue but accurate dating of several source items will at least pinpoint a restricted time frame within which a catalogue was published.

²⁶ Between 1780 to 1837 publishers W. Aldridge, Samuel Babb, John Barnett & Co., Bedford Music Repository, A. Betts, J. Blundell, A. Hamilton, T. Monzani, W. Pinnock, Purday & Button (or Button & Purday) never entered publications at Stationers' Hall. J. Balls & Co. (5), Birchall & Andrews (1), Birchall & Beardmore (1), Robert Bremner (4), W. Eavestaff (7), H. Falkner (6), J. Fentum (4), George & Manby (9), J. Green (1), Keith, Prowse & Co. (2), M. Kelly (8), Lewis, Houston & Hyde (5), Francis Linley (8), William Napier (2), C. Mitchell (1), W. Mitchell (6), J. Platts (8), Z. T. Purday (10), T. Skillern (10), G. Walker and later Walker & Son (9), C. Wheatstone (1), R. Wornum (2), and W. Wybrow (1) only rarely entered publications at Stationers' Hall.

were not consistently listing all their publications in catalogues. On the other hand, not all the works listed in catalogues are found in the Hall registers. In this case, the answer is more straightforward. Publishers simply did not enter all their publications; usually entry was reserved for works that they thought needed protection from piracy. The publisher or proprietor had to pay to have works registered at Stationers' Hall. In addition, there was the mandatory requirement of submitting five, nine, or eleven copies, according to changes made to the Copyright Act.²⁷ A certificate of entry could be obtained only at additional cost. It was not always to the publisher's commercial advantage to enter publications at Stationers' Hall. Perhaps it is not surprising that only a small portion of music bearing the phrase "Entered at Stationers' Hall," on the title pages is to be found in the registers. Often, this was only a cautionary phrase printed on music title pages regardless of entry at Stationers' Hall.²⁸

II. EXTERNAL EVIDENCE – II) ANNOUNCEMENTS AND REVIEWS OF PUBLICATIONS

Even for music publishers whose names are absent from the registers at Stationers' Hall, their publications may be readily found advertised in contemporary newspapers and journals. Daily newspapers, such as the *Daily Universal Register* (January 1785-March 1788), continued as *The Times* (1788-to date), and the *Morning Chronicle* (1790-1821), contain numerous announcements of publications variously headed, 'This day is published,' 'This Month will be published,' 'Just published'. These are publishers' advertisements, which give titles and prices, usually the names of the composers, and of course, the addresses for purchase.

This apparently quite innocent wording poses problems. There is no way such headings can be verified and to take them at face value can lead to erroneous dating. While a publisher may have wording the caption of his advertisement in good faith, delay in insertion on the part of the newspaper publisher makes the wording "This day is published" particularly, inaccurate. At times, the reporting of events of national importance precluded any advertisements appearing for several days; at other times, the amount of space devoted to advertisements could be severely curtailed and priority of insertion lay beyond an advertiser's control. Even under normal conditions we find variance in the dates of appearance of the same advertisements across newspapers. Broderip and Wilkinson's advertisement of five items under the heading "This day is published" appeared in the *Morning Chronicle* of 12 March 1801 and in *The Times* on 14 March; the firm's larger advertisement of "New

²⁷ Alan Tyson, *The Authethic English editions of Beethoven* (London: Faber and Faber, 1963), 131-36.

²⁸ The registers could be searched, upon payment of a fee, to confirm entry. Perhaps few were concerned enough to make the effort.

Piano-Forte Music, Just published ...” appeared in the former newspaper on 23 November 1801 but in the latter only on 4 December.

This aside, there is the problem of these announcements of immediate publication heading well-spaced repeat advertisements. In 1801 the *Morning Chronicle* carried 58 announcements of music publications; *The Times* carried 33 advertisements. In each newspaper, a few of these advertisements were repeated unaltered two or three times. For example, that inserted by the New Music Warehouse ran on 15 May and 8 June in the *Morning Chronicle*, the heading "This day is published" and contents remaining unchanged.

There is the further complication that a music publisher's apparently new advertisement was likely to include items that had appeared in an earlier advertisement, yet this later announcement would be headed "Just published" or "This day is published". Broderip and Wilkinson's five-item advertisement of 12 March 1801 included four items advertised on 9 February and 9 March. Their ten-item advertisement of 1 May included seven items previously advertised; one item had appeared in three previous advertisements, the earliest being on 9 February. Birchall repeated his advertisement in the *Morning Chronicle* of 25 March on 2 May, retaining eight of the nine items and adding two further publications. Confusingly, having repeated their advertisement of 15 May unchanged on 8 June, the New Music Warehouse inserted it again on 15 June but with an additional item. On the other hand, Goulding, Phipps and D'Almaine recast their advertisement of 27 February on 25 March, repeating that version unaltered on 10 April. This somewhat tangled mix of new advertisements, repeated but unchanged advertisements, and advertisements mingling new items with items transferred from advertisement to advertisement, is set out in Table 10.

It is instructive to look at the implications of all this on the dating of two specific publications. The grand ballet of *Barbara and Allen*, published by Broderip and Wilkinson, was advertised in the *Morning Chronicle* as "This day is published" on 12 May 1801,²⁹ and as "Just published" on 1 May and 23 November. It was also advertised as "This day is published" in *The Times* on 14 March and under the heading "Just published" on 1 May, 23 July, 29 August and 4 December. Similarly, *La Colombe retrouvée*, by Von Esch, published by Broderip and Wilkinson, was repeatedly advertised in the *Morning Chronicle* and *The Times*. It appears in the *Morning Chronicle*, 9 February, within a list of 32 items headed "New Music, just published by Broderip and Wilkinson", and is one of seven items carried over into the ten-item advertisement of 1 May. It is also included in the advertisement

²⁹ This was the new item added to the four items brought over from the firm's advertisement of 9 February. Some advertisements also announced forth-coming publications. Broderip & Wilkinson's advertisement in the *Morning Chronicle* on 9 March was headed "In a few days will be published the new ballet of Barbara and Allen" – an accurate prediction in this instance.

“This day is published,” on 12 March;³⁰ and is among the 22 items of “New Piano-Forte Music, Just published by Broderip and Wilkinson,” advertised on 23 November. This same item was announced in *The Times*, on 14 March, 1 May and 4 December.

If we combine the advertisements in both newspapers, we have eight possibilities for dating each of *Barbara and Allen* and *La Colombe retrouvée*. These examples reinforce the need for a very thorough search of newspapers before any pronouncement of an approximate date of publication can be made. Unobserved, repeated advertisements or the transference of an item from advertisement to advertisement may see its dating skewed by months or even a year.

If this issue has serious bibliographical connotations for the dating of a music item, it has even more far-reaching consequences for the dating of any catalogue contained in a multiple-advertised item. Of the above examples, only *La Colombe retrouvée* contained a catalogue – BrW 2. Should that publication have been the only source item, or relied on without a search for another source item, the catalogue could have been misdated by up to ten months.³¹ If more than one state of a catalogue should be involved, an inadequate search for multiple-advertised items could lead to a switching of dates, or worse, to the omission of a state. Hypothetically, a music item first advertised in March may be located only in a repeated advertisement inserted in October. By then it is possible that the item contains the second state of a catalogue; so knowledge of the first state of the catalogue as well as the earlier publication date of the music item is then lost. The second state is regarded as the first state which becomes associated with the publication date of the second state. Happily in the case of *La Colombe retrouvée*, no change of state of BrW 2 occurred.

Table 10. Publication Announcements in the *Morning Chronicle* 1801.
(Ad = Advertisements; N = number of items; R= number of repeated items)

Ad	Publishers	Dates	N	Repeated advertisements / items repeated	R
1	Goulding, Phipps and D’Almaine	17 Jan	1		
2	Monzani & Cimador	21 Jan	12		
3	Monzani & Cimador	23 Jan	29	4 items in ad. no. 2 (Mozart’s Flute Quartettos, Nos. 1 to 4)	4
4	T. Busby	31 Jan	1		
5	Broderip & Wilkinson	9 Feb	34		
6	J. Barker	9 Feb	1		
7	C. Mussolini	25 Feb	2		
8	Goulding, Phipps and D’Almaine	27 Feb	11		
9	Broderip & Wilkinson	9 Mar	2	1 item in ad. no. 5 (‘Methinks I hear the full’)	1

³⁰ One of the four items brought over from the firm’s advertisement of 9 February.

³¹ There are seven source items for BrW 2 and four of them were entered at Stationers’ Hall which provide an approximate cross-check for dating the catalogue.

10	T. Busby	10 Mar	2	1 item in ad. no. 4 (No. 1 of Busby's Musical Journal)	1
11	Broderip & Wilkinson	12 Mar	5	1 item in ad. nos. 5, 9 ('Methinks I hear'); 1 item in ad. no. 9 ('La mia Pastorella'); 2 items in ad. no. 5 ('La Colombe retrouvée' and Mozart's second book of Songs)	4
12	G. Cawthorn	14 Mar	5		
13	Monzani & Cimador	14 Mar	35	3 items in ad. no. 2 (La fete Indienne, Weippert Op. 8, Sestettos, arranged from Mozart's Symphonies, by Cimador); 4 items in ad. nos. 2 and 3 (Mozart's Flute Quartettos, Nos. 1 to 4); 19 in ad. no. 3 (Monzani's Instruction Books 1 and 2, and Solos for German Flute, nos. 1 to 17)	26
14	R. Birchall	25 Mar	9		
15	Goulding, Phipps and D'Almaine	25 Mar; 10 Apr	7	3 items in ad. no. 8 ('The Maid of the Haystack', 'Each coming day' and 'Welch air, with variations' by Hoeberechts)	3
16	Broderip & Wilkinson	1 May	10	2 Items in ad. no. 5 ('Glees' by Concenteres and 'A Morning and Evening Services' by Clarke); 1 item in ad. no. 11 (Ballet 'Barbara and Allen,'); 2 items in ad. nos. 5, 11 ('La Colombe retrouvée' and Mozart's second book of Songs); 1 item in ad. nos. 9, 11 ('La mia Pastorella'); 1 item in ad. nos. 5, 9, 11 ('Methinks I hear')	7
17	R. Birchall	1 May	4		
18	R. Birchall	2 May	10	8 items in ad. no. 14 (Songs, duets, & c. in the Opera of Alzira, Cramer Op. 23, Kozeluch Op. 48, Petit Airs by Gyrowetz, Kirkman Op. 16, Ferrari's 3d duet for the harp; Delaval Op. 3, and Delaval Op. 4)	8
19	J. Bell	7 May	1		
20	Bland & Weller	12 May	26		
21	W. Horsley	12 May	2		
22	New Music Warehouse	15 May; 8 June;	4		
23	J. Bell	23 May	5	1 item in ad. no. 20 ('Adelmorn, the Outlaw')	1
24	Monzani & Cimador	23 May	3		
25	J. Buckinger	25 May	1		
26	Broderip & Wilkinson	30 May	63	8 items in ad. no. 5 (Hoffmeister's Flute concerto, Hoffmeister's Flute concerto, without horn, Pleyel Op. 37, Hoffmeister Op. 51, Hoffmeister's Airs for two flutes, Duport's Airs for two violoncellos, St. George's Solos for the violin, book 1, and Schall's Duets for two violins)	8
27	Opera House	4 June	1		
28	W. Campbell	8 June	4		
29	New Music Warehouse	15 June	5	4 items in ad. no. 22 (Overture and Music of Adelmorn the Outlaw; The Husband's Return; Near these Rugged Towers; Shelter a Way-worn Traveller)	4
30	Ferrari	15 June	6		
31	A. Hamilton	27 June	3		

32	T. Busby	25 Jul; 15 Aug	1		
33	Goulding, Phipps and D'Almaine	25 Jul	10		
34	H. D. Symonds	31 Jul	2		
35	New Music Warehouse	3 Aug	4	1 item in ad. no. 22 (Adelmon the Outlaw); 1 item in ad. no. 29, (Kensi and Tao)	2
36	W. Millhouse	3 Aug	2		
37	Goulding, Phipps and D'Almaine	13 Aug	12	1 item in ad. no. 16 (Trio by von Esch); 3 items in ad. no. 33 (Six Airs from Perouse, Overture to the Blind Girl, 'Steady she goes, all well')	4
38	W. Wigley and H. R. Bishop	17 Aug	1		
39	Goulding, Phipps and D'Almaine	22 Aug	3	1 item in ad. no. 37 ('I'm a jolly roving Tar')	1
40	H. Piercy	24 Aug	3		
41	J. Ridgeway	7 Oct	8		
42	R. Birchall	29 Oct	4	1 item in ad. nos. 14 and 18 (Songs, & c. in Alzira,	1
43	Broderip & Wilkinson	2 Nov	1		
44	Goulding, Phipps and D'Almaine	6 Nov	13	1 item in ad. no. 39 ('The Ballad Singer'); 1 item in ad. no. 37 (Overture to the Blind Girl)	2
45	J. & H. Caulfield	10 Nov	4		
46	Clementi & Co.	20 Nov	2		
47	Broderip & Wilkinson	23 Nov	60	3 items in ad. no. 5 (Chorus in the 'Creation', Chorus in the 'Creation' as duets, and 'if a body meets a body'); 2 items in ad. nos. 5, 11, 16 ('La Colombe retrouvée' and Mozart's second book of Songs); 1 item in ad. nos. 11, 16 (Ballet 'Barbara and Allen'); 1 item in ad. no. 16 (Boccherini's Three Sonatas); 1 item in ad. no. 43 (Organist's Journal no. 1)	8
48	Goulding, Phipps and D'Almaine	2 Dec	8	2 items in ad. no. 44 ('Anthem of Thanksgiving' and 'Mad Annie')	2
50	Goulding, Phipps and D'Almaine	4 Dec	15	1 item in ad. nos. 33 and 37, (Six Airs from Perouse); 2 items in ad. no. 33 and 44 (Overture to the Blind Girl, Overture to Perous); 5 items in ad no. 44 ('L'Amour Timide', Overtures and songs in Paul and Virginia, Il Bondocani, St. David's Day, The Turnpike Gate); 1 item in ad. nos. 44 and 48 ('Mad Annie')	9
51	Rolfe's Music Warehouse	7 Dec	2		
52	Harrison & Co.	10 Dec	1		
53	T. Hurst	23 Dec	1		
54	Longman & Co.	23 Dec	5		
55	Goulding, Phipps and D'Almaine	24 Dec	6	1 item in ad. no. 48 (A Collection of Songs, & c., by Holder; 2 items in ad. no. 50 (Second Set of Waltzes, by A. Betts; Six Scots Airs as Rondos, by Butler)	3
56	A. Hamilton	25 Dec	23		
57	D. Corri	29 Dec	7		
58	T. Preston	30 Dec	4		
59	Jones's Musical Circulating Library	30 Dec	18		

Music journals such as the *QMMR*, and *The Harmonicon* featured reviews of new music publications in every issue. The *Monthly Magazine*, as well as covering a wide array of topics from arts, science, patents, politics, and agriculture to current bankruptcies, dividends, deaths and marriages, also included reviews of new music publications in every issue, except the half-yearly supplements. The *Harmonicon* and the *Monthly Magazine* were issued monthly, while the *QMMR*, as its title suggests, was issued four times a year.³² Because of the frequency of issue, reviews of two works which were perhaps published only a few days apart could appear with a considerable gap. While these belated reviews help little in dating precisely the appearance of source items for catalogues or works listed in the catalogues, music journals offer more assistance through their listing (without reviews) of music “Just published” and of “Forthcoming Publications”.

From time to time, reviews can offer unsuspected benefits. As catalogues became more complex and specialised as the nineteenth century progressed, entries in catalogues came to include more than the name of the composer, title and price of each item. Such supplementary information in the catalogues is often an additional aid in dating. Among the stand-alone pamphlet-type promotional aids in the Johnson Collection at the Bodleian Library, is a catalogue of two octavo-sized pages devoted to the works of J. F. Burrowes (CM 5), entitled ‘Just Published, by Chappell and Co. 50, New Bond Street, and Clementi and Co, 26, Cheapside, and may also be had at all the Principal Music-Shops’ (see Catalogue Plate 3-1). Although issued without the date, the catalogue carries excerpts of dated and undated reviews from the contemporary press. The first title in the catalogue is the second edition of Burrowes’ *Thorough Bass Primer*. The reviews are those of the *QMMR* undated, but with the issue number ‘III’ (which appeared in 1818) and the *London Literary Gazette*, dated ‘September 11, 1819.’ For the second title in the catalogue, the second edition of Burrowes’ *The Piano-Forte Primer*, the dated reviews are from three different sources: *Monthly Review*, March 1818; *Literary Gazette*, 7 February, 1818; *Repository of Arts*, 1818. Although other items in the catalogue do not carry reviews, the printed excerpts are sufficient to confirm that the catalogue could not have appeared before 11 September 1819.

³² Precise dating of each issue of the journal has been problematic. Although the journal was intended to be brought out quarterly, this clearly was not the case. Forty issues were published from autumn 1818 to 1830.

Just Published,
W. Burrows and Co. 50, New Bond Street, and G. G. and Co. 94, Chancery Lane, and may also be had at all the Principal Music-Shops, the

SECOND EDITION
OF THE
THOROUGH BASE
PRIMER,
 containing Explanations and Examples of the Rudiments of Harmony, with
 Fifty Exercises.
 By J. F. BURROWES.

— In learning the Theory of Music, the time is not consumed by the abstract nature of what is necessary to be understood, but by the quantity of Rules which (like those of the grammar of a language) must be committed to the memory. He who shall reduce these Rules to the shortest compass with perspicuity and perspicuity, will be the ablest Instructor in Theory, and in this sense has all the mystery. Mr. Burrowes has done more towards this than any other writer that has fallen under our observation."—*Quarterly Musical Magazine and Review*, No. III.

— A very excellent Musical Work of Instruction has just appeared under this title, by J. F. Burrowes, whose former productions we found occasion to commend to public notice.—*London Literary Gazette*, Sept. 11, 1819.

Also, Just Published, by the same Author,
THE SECOND EDITION
OF THE
PIANO-FORTE PRIMER,
 containing the Rudiments of Music, calculated either for Private Tuition, or Teaching in Classes.

— It is drawn up with perspicuity and some originality, and makes the subjects of which it treats more easily comprehensible than any similar production that we have seen."—*Monthly Review*, March, 1818.

The "Primer will be read with avidity by every Master who is anxious for the improvement of his Pupils."—*Literary Gazette*, 7th February, 1818.

— Mr. B. has here developed the Rudiments of Music with great method and perspicuity—his Definitions are clear and satisfactory—and his Language is found altogether plain and intelligible to juvenile capacity."—*Repository of Arts*, 1818.

Where also may be had,
 A COLLECTION OF
 OLD AND NEW PSALM TUNES,
 With Figures for the Use of those who have studied Thorough Base;
 CONTAINING, AMONG OTHERS,
 Those which are Sung at the Church of St. James, Westminster,
 Selected and Composed by J. F. BURROWES.

(Tern over)

London Literary Gazette,
 Sept. 11, 1819

Monthly Review, March, 1818

Literary Gazette, 7th February,
 1818

Repository of Arts, 1818

II. EXTERNAL EVIDENCE – III) COPAC: THE UK AND IRISH ACADEMIC AND NATIONAL LIBRARY CATALOGUE

One further dating tool now available to present-day scholars is COPAC, the merged online catalogue of 24 research libraries in the United Kingdom and Ireland. This catalogue makes possible a ready comparison of the publication dates assigned to a music publication by the holding libraries. It is true that dates assigned by holding libraries result from the application of tools already discussed in this chapter. Nonetheless, publication dates supplied in library catalogues vary in accuracy and detail. Some of these provide a watermark date as the publication date; others date with reference to entries at Stationers' Hall, publishers' plate numbers, or to Répertoire International des Sources Musicales

(RISM). Still others do not give specific dates at all, but leave an open “18—” dating. Some publication dates in holding libraries’ catalogues are based on the publishers’ imprints alone, so that we find “between 1801 to 1810” offered for a publication with the imprint of “Clementi, Banger, Hyde, Collard & Davis.” However, it is the amalgamation and integration of information provided by the 24 libraries that make the COPAC catalogue valuable. Much can be gleaned by comparing the date of publication and the basis for this dating supplied by different libraries.

III. DATED CATALOGUES

A not insignificant number of catalogues of varying types offer the apparently helpful inclusion of a date (year) in their titles or at the close of the contents (see Table 11), but it soon becomes evident that a date printed in a catalogue can have more than one meaning.

Table 11. Dated catalogues

Catalogues	Date	Type	Format
LB 1	1779	Annual	Stand-alone
LB 6	1781	Accumulative	Stand-alone
LB 7	1781	Annual	Stand-alone
BrR 2a	March 1782	Accumulative	Stand-alone
BIJ 4	25 March 1786	Accumulative	Stand-alone
LB 13	1786	Annual	Stand-alone
LB 14	August 1786	Accumulative	Stand-alone
TS 2	October 1786	Accumulative	Stand-alone
BIJ 5	January 1789	Accumulative	Stand-alone
BIJ 7	24 June 1789	Accumulative	Stand-alone
BIJ 8	25 June 1790	Accumulative	Stand-alone
LB 15	1789	Accumulative	Stand-alone
TS 3	October 1789	Accumulative	Stand-alone
PrJ 4	1790	Accumulative	Stand-alone
TS 5	October 1790	Accumulative	Stand-alone
TS 6	1790	Accumulative	Within
BIJ 12	1 May 1791	Accumulative	Stand-alone
LB 16	1792	Accumulative	Stand-alone
CD 2a	1795	Annual	Within
CD 2b	1796	Annual	Within
CD 3	1797	Annual	Within
PrJ 7	1803	Accumulative	Stand-alone
PrJ 8	1804	Accumulative	Stand-alone
PrJ 10	1805	Accumulative	Stand-alone
BrW 4a, 4b, 4c	1806	Annual; Progressive; Accumulative	Within
HA 2	1806	Accumulative	Stand-alone
LL 4	1806	Accumulative	Stand-alone
PB 3	1806	Annual	Within
WC 2	1806	Annual	Stand-alone
PB 4	1807	Annual	Within
BrW 5a, 5b, 5c	1807	Annual; Progressive; Accumulative	Within
SK 2a, 2b	1807	Annual; Progressive	Within

GG 7	1808	Accumulative	Stand-alone
BrW 7a, 7b, 7c	1808	Annual; Progressive; Accumulative	Within
WC 4	1808		Stand-alone
BrW 8a, 8b	1809	Annual; Progressive; Accumulative	Within
PJ 1	July 1813	Accumulative	Within
CS 1	1 October 1813	Accumulative	Within
PoJ 2d	1815	Accumulative	Stand-alone
PoJ 2e	1816	Accumulative	Stand-alone
CM 7	January 1823	Accumulative	Stand-alone
CM 8	February 1823	Accumulative	Stand-alone
CM 9	1823	Accumulative	Stand-alone
CM 10	November 1823	Accumulative	Stand-alone
BoT 3	October 1824	Accumulative	Stand-alone
CM 11	January 1824	Accumulative	Stand-alone
CM 12	1824	Accumulative	Within
HT 1	1824		Within
CM 13	January 1825	Accumulative	Stand-alone
GG 24	1828	Accumulative	Stand-alone
GG 34a	January 1833	Accumulative	Within
CS 17a	26 September 1833	Accumulative	Within
CS 18b	30 June 1834	Accumulative	Within

Large stand-alone catalogues, are nearly always cumulative retrospective catalogues, listing works published by a publisher from as early as the inception of the firm, yet some are dated. For instance, Goulding, Phipps, D'Almaine & Co.'s 'Catalogue of Instrumental and Vocal Music' (GG 7) is dated '1808' on its title page, Goulding & D'Almaine's catalogue of 'Appendix to the General Catalogue of Music, Vocal and Instrumental, by the most Eminent Masters, English, Italian, and French' (GG 24) has '1828' on the title page; Clementi, Collard and Collard's catalogue 'A Catalogue of Vocal and Instrumental Music' (CM 9) has '1823' on its title page.

In these instances, the date is not an indicator of items published in the designated year, but represents the state of affairs up to that year.³³ There may have been the intention that a succeeding catalogue

³³ Each catalogue includes items first published considerably before the date given on its title page; GG 7 contains music items entered at Stationers' Hall as early as 1788 (George Goulding began publishing c. 1786); GG 24 contains works published in 1810; CM 9 contains works entered at Stationers' Hall by Longman and Broderip, the predecessor of the firm of Clementi. However, some of these early entries might be reissues or even new editions. This is certainly the case with CM 9 - some of its items can be traced through two or three imprints: Longman and Broderip, their immediate successors, Longman, Clementi & Co., and their successors, Clementi and Co. For example:

- A = Longman & Broderip's imprint
- B = Longman, Clementi & Co.
- C = Clementi & Co.

Items	Imprints / Dates		Library Holdings
Attwood's Progressive Lessons	A.	Dec 1797	BL g. 132. (1.); BOD Mus. Instr. I, 3 (8)
	B	c. 1798	Glasgow Sp Coll Farmer f81 (8)
	C	c. 1807	BL g. 352. z. (14.)
Clementi's Sonatas, Op. 37	A	Feb 1798	BL g. 146. (2.); BOD Mus. Instr. I, 50 (6); BOD Tyson Mus. 389
	B	c. 1800	BL Hirsch M. 1471. (3.)
	C	c. 1801	BOD Tyson Mus. 1377 (2)

would include only publications produced after that date, so creating a series of catalogues. This is implied by Goulding's two catalogues. The items in that dated 1828 go back to 1810 making it the successor to the catalogue dated 1808. Alternatively, if a succeeding dated catalogue also incorporated the entire output of publications, it would be through the stated years implicit that the later catalogue was more comprehensive and authoritative.³⁴

Annual catalogues – catalogues ostensibly issued to cover the publications brought out for a specified year – should be treated with particular caution. First, there is the implication that these cover publications brought out in the specified year and that these are all “new” (i.e. never-before-published) compositions. Longman and Broderip’s catalogue, ‘1792. Longman and Broderip’s Annual Catalogue of New Music’ (LB 16) is a case in point. This catalogue has elements of the cumulative category as it includes items published and entered at Stationers’ Hall as early as 1786 and 1787,³⁵ and even if these items were reprinted in 1792, they can scarcely be claimed as “new music”.

Second, even when issued in sequence, annual catalogues, despite their titles, could still include items dating back over several years. Broderip & Wilkinson’s ‘Additional Catalogue of New Music for 1806,’ (BrW 4), succeeded by their catalogue ‘for the year 1807,’ (BrW 5) and then by Wilkinson & Co’s ‘Additional Catalogue for the year 1808’ (BrW 7) and ‘Catalogue of New Music for the year 1809’ (BrW 8) all seem a straight-forward sequence of “annual” catalogues. The first, at least, contained works published under the partnership of Longman and Broderip (1776-1798),³⁶ as well as works published and entered at Stationers’ Hall in 1801.³⁷ The contents of the subsequent catalogues prove to be much more accurate. But the aberrant BrW 4 brings them into question while it itself gives no warning that its contents range widely.

Third, there is evidence that annual catalogues could appear in several states as the year progressed. All of the above catalogues have been found in multiple states. BrW 4 exists in three different states

Overture to Harlequin and Oberon, by Reeve	A	Jan 1797	BOD Harding Mus. D 152 (1); BOD Mus. Instr. I, 199 (5); BL g. 137. (5.)
	B	Not located	
	C	c. 1801	BL g. 271. e. (24.)

³⁴ Obviously, this practical reason now has historical advantages. Some items in the first dated catalogue may have been discarded from the second; determining and evaluating a publisher's output solely on the latter would lead to erroneous conclusions.

³⁵ Three Quintets, by Pleyel, Op. 8, was entered at Stationers’ Hall, 5 December 1786; Six Trios, by François Devienne, Op. 19, entered at Stationers’ Hall, 31 March 1787; and Three Quintets, by Pleyel, Op. 9, entered at Stationers’ Hall, 30 April 1787.

³⁶ Three Sonatas for the Piano forte, by Louis von Esch, Op. 13, entered at Stationers’ Hall by Longman and Broderip, 28 March 1794.

³⁷ Military Divertimento for the Piano forte, with Accompaniments, by L. von Esch, entered at Stationers’ Hall 5 July 1801; *Le Retour De Wandsworth*, a favourite Sonata, with Accompaniments, by L. von Esch, entered at Stationers’ Hall, 15 July 1801; Impromptu, a Duo for the piano forte, by L. von Esch, entered at Stationers’ Hall 4 November 1801.

(growing from 87 to 95, and then to 105 items) which can only have been issued at three different times during the year. For the bibliographer, only the last state of each catalogue (BrW 4c, 5c, 7c, and BrW 8b) should be considered a complete retrospective listing of works issued during the specified year.

Of course, there are a handful of dated catalogues more precise both in their chronological coverage and their contents. For example, there is Longman and Broderip's 'Catalogue of New Music, published in London, & c. Since the Commencement of the Year, 1779, to the Month of September inclusive'³⁸ (LB 1).

Some single-folio sheet catalogues issued by Samuel Chappell also have full dates of impression. However, it is not clear why the same publisher would include the date, month and year of impression on some catalogues, yet omit dates on other similar catalogues. Chappell's first catalogue, 'Index to the National Melodies' (CS 1) is dated 'October 1st 1813'; 'New Italian and French Vocal Music,' (CS 17a) is dated '26, 8, [18]33'; the third state of the same catalogue (CS 17c) has '30, 6, [18]34'; and the 'New English Songs, Duets, & c.' (CS 18b) is dated '30, 6, [18]34'. These dates always appear in the lower right corner. In Chappell's nineteenth catalogue, 'New English Vocal Music,' the date has been caught up in binding, and now shows only the date and the month of issue '6, 12'.³⁹ In other cases, it is very likely that dates have been lost in trimming when individual sheet music items have been bound within a volume. Ironically, Chappell's earlier catalogues have generous margins but lack dates of impression.

As outlined above, a "dated catalogue" refers to catalogues which have dates in their titles, or included elsewhere, but we may also include catalogues printed within music items that are either dated on the title page or in some sort of prefatory annotation. Dates assigned to catalogues by such means are accurate provided a publisher inserted his latest catalogues in these items.

Bland & Weller issued a series of catalogues titled 'The Following Songs Sung this Season at Vauxhall-Gardens; to be had Single, Exclusive of the songs in this Book.' All the songs were composed by James Hook (1746-1827). The catalogues themselves are not dated, but this is remedied by the music items in which the catalogues appear being consistently dated; catalogue BW 1 always appears in items dated 1794; 1795 (BW 2), 1796 (BW 3) and 1797 (BW 4). The music is always dated as its popularity depended on the season's performances, and catalogues of this music with a life span of a single year are, perhaps, the most ephemeral of all.

³⁸ Catalogue at BOD Johnson d. 1704 (1) 4pp 8vo.

³⁹ Catalogue at Cambridge University Library MR290. a. 80. 120. (22.) The music is *Alice Gray*, a Ballad, by Mrs. Philip Millard, plate number 4193. From entry dates in the Stationers' Hall registers for the items listed in the catalogue we can deduce the "lost" year to be 1837.

Dating of catalogues via events named in source music items is usually reliable, but there can be traps. The second state of William Hodsoll's 'A Catalogue of Instrumental Music' (HoW 2b)⁴⁰ has been found within three different music items. Two of these sources have titles that quite precisely indicate their date of origin. Stephen Francis Rimbault's *The allied Sovereigns' Grand March and Waltz*, has the annotation: 'Composed in Commemoration of their Arrival in England, June 6, 1814,' and was entered at Stationers' Hall on 8 July 1814. Similarly, the title page of John Purkis' divertimento, 'Glory to God, Peace on Earth' has: 'Composed in Commemoration of the Peace of Europe 1814.' Although here no month is mentioned, the 'commemoration of the peace of Europe 1814,' refers to the same event, the visit of the allied sovereigns to England in June 1814, and was entered at Stationers' Hall on 30 July 1814. Both items are printed on paper watermarked 1811 which suggests Hodsoll was using a common stock for all publications at the time, and the entry dates at Stationers' Hall registers confirm that both items were printed in close proximity.

However, the third music item to contain the second state of Hodsoll's catalogue (HoW 2), '*The Siege of Badajos* for the Piano Forte, with *ad libitum* accompaniments for the flute or violin and violoncello,' dates from a few years earlier. Its entry at Stationers' Hall on 30 May 1812, closely followed the event it commemorated, the taking of the Spanish town of Badajos by British forces under the Duke of Wellington on 6 April 1812. The first state of the catalogue was also printed within copies of *The Siege of Badajos*, and on this basis we can date the first state as prior to late May 1812. Possibly those copies containing the second state are reprints made to capture the patriotic fervour around the events of 1814. However to assign a date to the second state of the catalogue on the basis of the source item's entry date at Stationers' Hall, or on the date of the event commemorated would be a bibliographical error.⁴¹

CONCLUSION

The dating of music catalogues is a complicated matter. We need to use and combine all the various internal and external evidence at our disposal. Watermarks, publishers' plate numbers and imprints although not conclusive by themselves, can give reasonable working dates when used in combination. The registers at Stationers' Hall and publication announcements offer more continual coverage as

⁴⁰ This catalogue exists in three states, the first contains 312 works, the second 323 works, and the last 345 works.

⁴¹ *The Siege of Badajos* is one of the 11 new entries in the second state of the catalogue; therefore, the first state of the catalogue was issued before May 1812.

sources for dating. Unfortunately there is no single source spanning the entire period of this study that offers reviews of publications.

Methodical searching for all music publications which contain the same catalogues, or various states of the same catalogues, and then assembling the multiple states in systematic order has proved effective in assigning dates to music publishers' catalogues. Reliance on a single piece of evidence can be misleading; a new catalogue or a later state could be printed on a re-issue of an earlier music print.

Only when all the available evidence has been considered and the contents listed in catalogues studied in relation to music entries in Stationers' Hall, publication reviews and announcements in the contemporary press, can we arrive at fairly precise dates for the printing and appearance of catalogues. Despite the time-consuming and painstaking research involved, the end product becomes a vital bibliographical tool in its own right and for future studies of the operations of London publishers.

CHAPTER 4.

MAKE UP OF CATALOGUES

Titles listed in London music publishers' catalogues may be divided into four categories according to their provenance. Original publications, which were obtained through direct negotiations with the composers, both domestic and foreign, comprise the first category. This category represents all works published with their composers' approval, usually through selling a composition to a publisher. These may be termed authorized editions. Legitimate acquisitions from other publishers make up the second category. Most commonly these are items purchased from other publishers through sales at auction – usually as a result of a collapse of a firm or a publisher selling off stock, copyrights and plates – or through personal arrangements between publishers. The third category concerns imported music, or “foreign prints”. Foreign prints are publications, copies of which were obtained directly (and legally) from continental publishers. An importer had no role in the actual production of the music – engraving and printing – apart from supplying new title pages or paste-over imprint slips on occasion. Effectively, London music publishers were acting as selling agents for the continental publishing firms, but at the same time enlarging the contents of their catalogues and possibly expanding their business. When an imported edition was used legally as a basis for preparing a new publication, the newly-engraved music was no longer a foreign print, but considered a reprint.¹ These first three categories constitute what we can consider as ‘legitimate’ publications. The fourth category of

¹ Clementi's edition of Beethoven's variations on 'God Save the King' for the piano forte (WoO 78) was engraved from the Viennese edition published by the Bureau des Arts et d'Industrie, which the publisher acquired by business arrangements with the Viennese firm. See Alan Tyson, *The Authentic English editions of Beethoven* (London: Faber and Faber, 1963), 47; Longman & Broderip had a business relationship with Artaria. According to David Wyn Jones, their editions of Mozart's piano sonatas (K.333, 284); Fantasia and Sonata in C (K.475, 457); and Variations for the piano forte (K.264, 353, 455, 398, 352, 360, 359); and trio in E flat (K.498); three piano trios (K.502, 542, 548) are reprints of Artaria's. That Longman and Broderip entered these works at Stationers' Hall indicates that they are legitimate reprints based on imported editions from Artaria. David Wyn Jones, "From Artaria to Longman & Broderip: Mozart's Music on Sale in London," in *Studies in Music History Presented to H. C. Robbins Landon on His Seventieth Birthday*, ed. Otto Biba and David Wyn Jones (London: Thames and Hudson, 1996), 109, 112-114.

provenance embraces all illegally printed items, pirated from other London and provincial publishing firms as well as from continental publishers.

This chapter examines the ‘provenance’ of the items in London music publishers’ catalogues within the framework of the above four categories. Each category will be explored through examples rather than through a survey of publisher after publisher and an enumeration of the exact proportion of each category within a particular publisher’s catalogues. A number count of publications per category would only go so far. Such an analysis would be meaningful only if the provenance of all titles listed in a catalogue could be traced and accurately identified, and it is virtually impossible to determine how every publication came into any one catalogue of any one London publisher. Some items do fall readily into our categories; others are more difficult to place. Moreover, boundaries overlap at times and there are complex cases which defy categorization. The main aim is to show how publishers could construct their catalogues and how the various ways items were acquired affected what a publisher might offer and the quantity of these offerings, and even encouraged specialism among publishers. Again the importance of catalogues as historical documents should become apparent. No other source brings so much evidence together in one place.

I. ORIGINAL PUBLICATION VIA DIRECT NEGOTIATION

I. ORIGINAL PUBLICATIONS – I) DOMESTIC COMPOSERS

Most items by English composers in music publishers’ catalogues would have come from direct purchases from composers. Regrettably, evidence of such activity is rare. Probably, it was conducted casually with purchases of music and copyright made as opportunities arose rather than being vigorously pursued, except, perhaps, in the very few cases of catalogues devoted to the music of particular English composers. In many instances it seems likely that the approach would have been from composer to publisher rather than the reverse, unless a publisher discovered that music of some composer had particular appeal. Nevertheless, such incidental acquisition must be accepted as ongoing throughout the period of this study, creating a foundation of remarkably diverse items for many a publishers’ catalogues.

Only in one instance do we have an insight into direct negotiation between domestic composers and publishers – the receipts for one-off payments made by the firm of John and Thomas Preston and their successors Coventry & Hollier, for a music item and its copyright.²

² These receipts have been collected into an album now at BL Add. Ms. 63814. They are the subject of Katharine Hogg, “Music Publishing in London, 1773-1834: the Preston firm.” (MA thesis, University of Sheffield, 1988).

Composers involved included Thomas Carter, James Hook, Francis Linley, Samuel Arnold, T. Goodban, Richard Cumberland, John Stafford Smith, Ambros Pitman, Gabriel Nezot, Robert Lindley, Joseph Corfe, William Ware, John Wall Callcott, John Maurice, Thomas Haigh, John Davy, Charles Dupuis, J. Terrail, John Rannie, M. Bland, G. Nicks, J. Jousse, John Fleckleton Burrowes, Thomas Dibdin, Sidney Jane Owenson, George Frederick Pinto and Thomas Attwood.

In all, there are some 133 receipts rather casually written on scraps of paper, dating from 1773 to 1839. However, these purchases represent only a small portion of the contents of the firm's 25 catalogues.³ In some instances the Prestons made several purchases from the one composer (Arnold, Hook, Dibdin, Cater, Davy and Attwood). The items acquired ranged from original instrumental and vocal compositions (Thomas Carter received £9.9s from John Preston, on 23 April 1788 for his three songs, 'Tell Lovely Delia,' 'That gentle unaffected Air,' and 'Tomorrow & its cares') to hack-work (John Davy received £3.3.0. for adapting 'The Beggar Girl' as a rondo for the piano forte and arranging a new accompaniment to the song and duet of the 'Beggar Girl' on 15 November 1803).⁴ Probably one of Preston's most significant purchases of a single item was his acquisition of the 264 plates comprising Corfe's 'The Beauties of Handel' (two volumes) for £150. It is possible trace some items from purchase to catalogue (see Table 1). For example, 'The Beauties of Handel' appears in PrJ 11 (1805); Davy's rondo on 'The Beggar Girl' appears in PrJ 7 (1803) and PrJ 10 (1805). Preston's receipts may be seen as symptoms of a widespread practice; that is where their significance lies.

Table 1. Receipts for one-off payments to domestic composers made by the firm of John and Thomas Preston

Receipts Dated	Purchases from composers by the firm of Preston	In Preston Catalogues
8 April 1773	[Oh Love how swift,] sung by Miss Phillips, in Adventures of a Night, by W. Hodson	PrJ 1i, 2, 3 and 8
16 Dec 1780	Jackson's Opera, 'The Lord of the Manor'	PrJ 1a to 1h and 3
15 Mar 1784	Comic Opera, 'The Double Disguise' by J. Hook	PrJ 2, 3 and 6
12 Mar 1787	Comic Opera, 'Harvest Home' by C. Dibdin	PrJ 3 and 6
12 June 1787	'A tinker I am,' and 'Lawyers pay you' by C. Dibdin	PrJ 3, 5 and 8
11 July 1787	'Queen of the May' by J. Hook	PrJ 3, 7 and 10
22 Mar 1788	Additional Songs in 'The Lady of the Manor' by J. Hook	PrJ 3, 7 and 10
23 Apr 1788	'Tell Lovely Delia'; 'That gentle unaffected Air'; 'Tomorrow & its cares, despise' by T. Carter	PrJ 3, 5 and 8
18 Sept 1788	'The Negroes Complaint' by C. Dibdin	PrJ 8
3 Oct 1789	Six Sonatas for the Harpsichord or Piano Forte, with an accompaniment of a German Flute, by J. Hook. Op. 54	PrJ 3, 7 and 10
3 Oct 1789	'Royal Cottager' by J. Hook	PrJ 3, 5 and 8
3 Oct 1789	'I'd rather be excused' 'Bacchus and Venus' by J. Hook, 'The Lass of Richmond Hill' and 'Jem of Aberdeen' by J. Hook	PrJ 5, 8

³ Probably a far larger number of Preston's publications were purchased in like manner, and no doubt many receipts have been lost. Some purchases were of plates (and copies) of an already published item. .

⁴ BL Add. Ms. 63814, f. 6 and f. 59, As cited in Katharine Hogg, "Music Publishing in London," 65 and 73.

3 Oct 1789	'The Sable clad,' 'The Squire's Bride' by J. Hook	PrJ 8
28 Mar 1791	'Thirty familiar airs for two German Flutes' by F. Linley	PrJ 5, 7 and 10
2 Dec 1791	'Strangers at Home' by J. Davy	PrJ 5, 8
28 Aug 1793	Opera 'Caernarvon Castle' by T. Attwood	PrJ 8
11 Sept 1793	'The Mountaineers' by S. Arnold	PrJ 8
8 Aug 1794	Opera 'Auld Robin Gray' by S. Arnold	PrJ 8
4 Oct 1794	Concerto for the Piano Forte, Op. 10, by Cramer	PrJ 11
20 Nov 1794	'Where are those Hours fled' by G. S. Carey	PrJ 8
22 Jan 1796	'The Minstrel's Song' by Rich Cumberland	PrJ 8
5 Dec 1796	'Anthems Composed for the Choir Service of the Church of England' by John Stafford Smith	PrJ 11 and 22
5 Sept 1798	'Anna's Pledge of Love' and 'Poor Anne who died for love' by S. F. Rimbault	PrJ 8
4 Oct 1799	'I blew a kiss to Ann' and 'Poverty no sin' by J. K. Day	PrJ 8
9 Aug 1800	'Strephone and Phoebe' by J. Sanderson	PrJ 8
7 Feb 1801	Irish Air in 'Harlequin Amulet,' arranged with variations for the Piano Forte, by J. Davy	PrJ 7 and 10
6 Aug 1801	'Ere my dear laddie Gade'; 'How sweetly did the moment'; 'Damon and Phillis' by J. Brooks	PrJ 8
2 June 1801	Twelve Divertimentos for the Harp and Piano Forte, Op. 10, by J. M. Weippert	PrJ 22
31 Aug 1801	'Brave Saumarez' by C. Dignum	PrJ 8
15 Apr 1802	'Bleak chilling wind' by G. Baker	PrJ 8
15 July 1802	'Lodoiska' arranged for two performers on the Piano Forte, by J. Moorehead	PrJ 7 and 10
7 May 1803	Callcott's 'Asylum Music'	PrJ 11 and 16
29 June 1803	28 Sonatinas and two Duets, by T. Haigh	PrJ 10
3 Oct 1803	'Janie's Bawbee,' and 'Quaker's Wife' arranged as rondos for the Piano Forte, by J. Davy	PrJ 10
15 Nov 1803	'Beggar Girl' arranged as a rondo for the Piano Forte, by J. Davy	PrJ 7 and 10
3 July 1804	'Paddy O'Rafferty' arranged as a rondo for the Piano Forte, by J. Davy	PrJ 10
25 June 1805	'The Beauties of Handel' in two Volumes '[selected and arranged with a separate Accompaniment for the Piano Forte, by Joseph Corfe]	PrJ 11, 14a, 14b, 16, 22 and 23
25 June 1805	'Sacred Music' selected by James Harris (2 vols.)	PrJ 11
24 July 1812	'Art of Playing on the Violin' by T. Goodban	PrJ 16 and 22
20 Nov 1812	Vol. 3 of 'The Beauties of Handel' [selected and arranged with a separate Accompaniment for the Piano Forte, by Joseph Corfe]	PrJ 16, 22 and 23
17 Feb 1818	Mozart's Airs, arranged for three Flutes, by C. Nicholson	PrJ 22
21 Sept 1821	'Twenty-four short pieces or interludes' for the organ, by S. Wesley	PrJ 22
23 Mar 1822	Himmel's Overture to Fanchon, arranged as Piano Forte Duets by V. Novello	PrJ 22
11 Apr 1828	'Whispers,' a song, composed by J. Barnett	PrJ 23

The prominence of one composer in any music publisher's catalogues is suggestive of direct negotiation between the composer and the publisher. A number of English composers had ongoing relationships with particular publishers.

Robert Birchall was the principal publisher of Edward Smith Biggs (d. ca. 1820) from c. 1795 to 1815, and issued a catalogue devoted to his works (BR 5a to 5k). We know very little about Biggs; Sainsbury mentions him only as an “English composer of songs and canzonets.”⁵ That Biggs’ music is to be found only in Birchall’s catalogues suggests a direct relationship between the two, but as the entries of Biggs’ music at Stationers’ Hall indicate the composer rather than the publisher retained copyright, the relationship may have been initiated by Biggs.⁶ In such cases, ‘Printed for the author,’ would normally appear on music title pages; however this phrase is absent on the title pages of the surviving copies of Biggs’ music seen by the author. Perhaps it is symptomatic that Birchall confined Biggs’ output to the single-composer format of catalogues; he remained outside Birchall’s regular catalogues. Whatever its nature, the relationship between the composer and Birchall lasted at least twenty years, and judging from the catalogue which ran to 11 states, was mutually beneficial.

Joseph Dale, who published most of Stephen Storace’s English operas, issued a catalogue (DJ 8a to 8e) devoted to the composer’s output in that genre, between 1798 and 1805. In contrast to the Biggs’ example, entries at Stationers’ Hall reveal that Dale owned the copyrights to most of Storace’s operas which he published variously as scores, single vocal numbers, or in arrangements for the flute, or guitar. These works appeared in other catalogues issued by Dale, as well as in the single composer catalogue.⁷

Joseph Mazzinghi (1765-1844) published much of his music with the firm of Goulding, particularly during the partnership of Goulding, Phipps & D’Almaine. The firm issued a catalogue devoted to the composer, ‘A Complete Catalogue of the works of Joseph Mazzinghi’ (GG 5a to 5g) between 1798 and 1801, and his works are also found in Goulding’s general catalogues. Goulding was not Mazzinghi’s sole publisher. His music is listed in the catalogues of Birchall, Lewis, Houston & Hyde, Longman & Broderip, and Lavenue & Mitchell. However, it was Goulding who brought out the entire oeuvre of the composer, and it has also been suggested that Mazzinghi may have had financial interests in the firm.⁸ Mazzinghi’s works stayed in Goulding’s catalogues well into the 1830s, and many of his works for the piano forte remained in the catalogues of D’Almaine & Co. as the firm was known after Goulding withdrew from the partnership.

⁵ John S. Sainsbury, ed., *A Dictionary of Musicians from the Earliest Times* (London: 1825; reprinted New York Da Capo 1966), 87.

⁶ Some London publishers seem to have taken on the publication of works “outside” their own catalogues, probably on a commission basis. The cost of publication would have been met by the composer who also retained “ownership” when a composition was entered at Stationers’ Hall.

⁷ “A Catalogue of the Favorite Operas with the Overtures and Songs, & c. Extracted as Composed & Selected by Stephen Storace” (DJ 8a to 8e). Prices both for the complete editions of each opera and the selection of extracts are given.

⁸ Roger Fiske and Gabriella Dideriksen, “Mazzinghi, Joseph,” *Grove Music Online*, ed. L. Macy. (accessed 5 April 2006) <<http://www.grovemusic.com>>.

The link between the publisher James Power and the composers, Thomas Moore (1779-1852), John Andrew Stevenson (1761-1833) and Henry Rowley Bishop (1786-1855) is another example of direct association between publishers and composers, and here to the extent that the majority of Power's vocal music publications are, in fact, works by these three composers. Power was best known for publishing series of vocal music – *A Selection of Irish Melodies with Symphonies and Accompaniments for the Piano-Forte* (1808-1834); *A Selection of Scottish Melodies, with symphonies and accompaniments for the piano forte* (1812)⁹ and *A Selection of Popular National Airs, with Symphonies and Accompaniments* (1818-1828). The publisher commissioned John Stevenson and Henry Bishop to provide instrumental accompaniments, while Thomas Moore was to write original verses as well as selecting tunes for the *Irish Melodies* and *National Airs*.¹⁰ From this, we may assume that other works by these three in Power's catalogues were also born out of direct dealing between the publisher and the composers, based on the pre-established relationship.

As a variant of the composer-publisher connection, we may note William Hodsoll's long retention of Stephen Francis Rimbault (1773-1837) as the main arranger for his publishing house. Rimbault provided the arrangements (for piano forte, flute, violin and violoncello) of popular symphonies and overtures by foreign composers (HoW 3a to 3h, 6, 7a and 7b) from 1819 to 1829, which make up so much of Hodsoll's output.

While single-composer catalogues suggest an ongoing relationship between a composer and a publisher, only a small number of composers had an ongoing relationship with a particular publisher. The expansion of business through the purchase of the stock-in-trade of other publishers took place much less frequently. Although we have little evidence of 'incidental' (or one-off) purchases from domestic composers by London publishers apart from the Preston receipts, it seems likely that this was the principal method by which publishers built up their catalogues.

I. ORIGINAL PUBLICATION – II) FOREIGN COMPOSERS

With regard to the works of foreign composers in London music publishers' catalogues, it is rather difficult to distinguish those belonging to the first category from those more appropriate to the third or the fourth categories. London had a constant influx of foreign musicians, not least because of England's relative security from invasion and general atmosphere of peace. The city offered more

⁹ The words by Horace Twiss, Esq., and the music by Bishop.

¹⁰ John Warrack, "Moore, Thomas," *Grove Music Online*, ed. L. Macy. (accessed 4 December 2007) <<http://www.grovemusic.com>>; Peter Ward Jones. "Power, James," *Grove Music Online*, ed. L. Macy. (accessed 16 August 2006) <<http://www.grovemusic.com>>.

lucrative opportunities to musicians than any other city on the continent.¹¹ Thus, London's music scene in the late-eighteenth and early-nineteenth centuries was saturated with a foreign presence.¹² From published memoirs as well as newspaper advertisements of concerts, we can trace which foreign composers were in London and when. To a certain extent it becomes possible to separate works that belong to our first category of provenance from the third (foreign prints). Those foreign composers who either were commissioned to write music while they were in England, or who wrote specifically for English audiences or concert venues while in London, were most likely to have their works published in London through direct arrangements with London publishers. Even composers who never visited England published music either by direct negotiation with London music publishers or via intermediaries in England who facilitated the publication process. For instance, Clementi's editions of Beethoven's Opp. 110, 111, 119 (in CM 10, 13) were published through direct negotiation between the publisher and the composer's intermediary, Ferdinand Ries, who was in London from 1813 to 1824.¹³

Among the resident foreign composers who had direct connections with music publishing firms in London, was Jan Ladislav Dussek (1760-1812) who fled to London on the eve of the French Revolution in 1789, and lived there for 11 years.¹⁴ Dussek entered music publishing in partnership with his father-in-law, Domenico Corri, who previously had been publishing music in Edinburgh and London.¹⁵ Dussek's name was added to the firm in 1794,¹⁶ and predictably the firm published much of Dussek's music.

The Italian-born composer Muzio Clementi (1752-1832) turned to music publishing, first in partnership with John Longman in 1798; later the firm of "Clementi" went through several changes in partnership, until Muzio withdrew in 1830.¹⁷ The firm published much of Clementi's own music, and these works represent the least complicated cases of publication of music by a foreign composer.¹⁸

¹¹ Joel Sachs, "London: The Professionalization of Music," chap. 7 in *Man & Music: The Early Romantic Era between Revolutions 1789 and 1848*, ed. Alexander Ringer (London: Granada Group and The Macmillan Press, 1990), 201.

¹² Foreign composers who visited, or were active in London's music scene published music there, as well as with continental publishing firms in Vienna, Paris, Amsterdam, Bonn, Offenbach and Berlin.

¹³ Tyson, *The Authentic English editions of Beethoven*, 14, 110, 114 and 117; Tyson, "The First Edition of Beethoven's Op. 119 Bagatelles," *The Musical Quarterly* 49, no. 3 (July 1963): 334.

¹⁴ Stanislas V. Klima, "Dussek in London," *Music & Letters* 41, no. 2 (April 1960): 146.

¹⁵ Klima, "Dussek in London," 147

¹⁶ Charles Humphries and William C. Smith, *Music Publishing in the British Isles from the Beginning until the Middle of the Nineteenth Century: A Dictionary of Engravers, Printers, Publishers and Music Sellers, with a Historical Introduction*, 2nd ed. (Oxford: Blackwell, 1970), 117.

¹⁷ Humphries and Smith, *Music Publishing in the British Isles*, 107-08, 216, 218.

¹⁸ Muzio Clementi was born in Rome in 1752. He was brought to England by Peter Beckford of Dorset in late 1766 or early 1767. Clementi spent the following seven years in Dorset, under the care of his patron, Beckford, and afterwards established himself in London as a pianist, composer and eventually as music publisher. Leon Plantinga, "Clementi, Muzio," *Grove Music Online*, ed. L. Macy (Accessed 4 December 2007)

<<http://www.grovemusic.com>>

They arose, perhaps with very little negotiation, as the composer was directly involved in the publishing process. The cases of Dussek and Clementi differ from self-publishing, as each firm also published works of other composers, and the two composers' works also are found in the catalogues of other London music publishers.

Of all the foreign composers who visited London, Joseph Haydn's popularity was unparalleled.¹⁹ He was twice in London; first, from 1 January 1791 to the end of June 1792, as the composer-in-residence for Salomon's concert series, and again from 4 February 1794 to 15 August of the following year.²⁰

Long before the first visit, William Forster published editions of music by Haydn as a result of direct dealings with the composer in Vienna.²¹ The extant contract²² containing the incipits of twenty works, including three trios, Op. 40 (Hob. XV: 3-5), which Haydn sold to Forster, is signed by the composer, and dated 1786.²³ Forster's account book records that he received the manuscript of the three trios from Haydn on 3 January 1785.²⁴ The contract proves that Haydn's Op. 40 in Foster's catalogue (FW 1j to 1o) was engraved from the manuscript sent to the publisher by Haydn himself.²⁵ Forster's other Haydn editions, an overture (no. 4, Hob. I: 76) and Op. 42 (Hob. XV) were also prepared from manuscripts sent by the composer and received on 14 February 1784 and 26 December 1785, respectively.²⁶ Forster published the overture in February 1784 (it appeared in catalogue FW 2), Op. 40 trios in February 1785, and Op. 42 in January 1786 (it appeared in FW 1k to 1q).²⁷

Preston & Son published Haydn's Op. 71 (Hob. XV: 21-23; PrJ 11) in 1795, and entered the work at Stationers' Hall on 23 May 1795,²⁸ during the composer's second visit. Therefore, this work also seems highly likely to have been published after direct dealings with the composer.

¹⁹ Wyn Jones, "Haydn's Music in London in the Period 1760-1790," *Haydn Year Book 14* (1983), 144.

²⁰ C. Ferdinand Pohl, "Haydn," *Grove's Dictionary of Music and Musicians*, ed. H. C. Colles (London: Macmillan, 1927), 573-78.

²¹ H. Edmund Poole, "Music Engraving Practice in Eighteenth-Century London: a study of some Forster editions of Haydn and their manuscript sources," in *Music and Bibliography: Essays in honour of Alec Hyatt King*, ed. Oliver Neighbour (London: Clive Bingley, 1980), 101.

²² At BL Egerton 2380, f. 12.

²³ Tyson, "Haydn and two stolen Trios," *The Music Review* 22, no. 1 (February 1961): 21.

²⁴ Poole, "Music Engraving Practice," 128, endnote no. 5.

²⁵ Tyson, "Haydn and two stolen Trios," 21.

²⁶ Poole, "Music Engraving Practice," 128, end note no. 5.

²⁷ Although the authorship of the first two trios of Op. 40 has been confirmed as Ignaz Pleyel, a former pupil of Haydn, the surviving contract between Foster and Haydn proves that Forster's Op. 40 trios, the overture in D (Hob. I. 76) and Op. 42 trios were published legitimately through direct negotiation between the publisher and the composer. Nancy A. Mace, "Haydn and the London Music Sellers: Forster v. Longman & Broderip," *Music & Letters* 77, no. 4 (November 1996): 531, 540.

²⁸ Michael Kassler (comp.), *Music Entries at Stationers' Hall 1710-1818* (Aldershot: Ashgate, 2004), 264.

John Bland met Haydn in November 1789 during his second continental tour. The main aim of Bland's two journeys – the first took place a year earlier in autumn 1788 – was to establish commercial relationships with continental publishing firms and to negotiate contracts with continental composers, especially those in Vienna.²⁹ On his return from the second tour, Bland announced in his catalogue (BIJ 8), that he had “personally settled a connexion [sic] with Haydn, Hoffmeister, Mozart, Kozeluch, Paradies, Vanhall,”³⁰ and he received directly from Haydn three piano trios (for piano, German flute and violoncello),³¹ which he published as nos. 12 (Hob. XV: 16, D major), 13 (Hob. XV. 15, G major) and 14 (Hob. XV: 17, F major) in the series of *Le tout ensemble*. These works remained in various Bland catalogues issued between 1790 and 1794 (BIJ 9b to 9g, 13a and 13b, 16a to 16c).³²

During Haydn's first visit to England, Bland speedily built on his earlier association with the composer and published his six quartets (Op. 65, Hob. III. 63-68) in two sets of three quartets, entering the first set at Stationers' Hall on 20 June 1791, and the second set on 4 July 1791.³³ These quartets were specifically written for English audiences, to be performed at Salomon's concerts. They first appeared in Bland's catalogue, 'A Catalogue of Music, Imported, Published and Sold by J. Bland.' (BIJ 12, 1 May 1791).

English-published editions of Beethoven's works represent equally fascinating negotiations between composer and publishers and have inspired numerous studies.³⁴ From Alan Tyson's research and an extant contract between Clementi and Beethoven dated 20 April 1807, we know Clementi's editions of Beethoven's violin concerto Op. 61, and its arrangement for the piano forte (CM 9), and three quartets, Op. 59 (CM 8) came from direct dealings with the composer.³⁵ According to Tyson, four of

²⁹ Ian Woodfield, “John Bland: London Retailer of the Music of Haydn and Mozart,” *Music and Letters* 81, no. 2 (May 2000): 211, 226.

³⁰ Catalogue, ‘25 June 1790. Additional Catalogue of Music,’ 2pp, at Royal College of Music Library D77.

³¹ Woodfield, “John Bland,” 229.

³² Kassler, *Music Entries at Stationers' Hall*, 149, 169. The first trio was not entered at Stationers Hall. Bland entered the second trio at Stationers' Hall on 28 June 1790, and the third trio on 20 January 1792.

³³ Kassler, *Music Entries at Stationers' Hall*, 162.

³⁴ Paul Hirsch and C. B. Oldman, “Contemporary English Editions of Beethoven,” *The Music Review* 14 (February 1953): 1-35; Oldman, “Beethoven's Variations on National Themes; their composition and first publication,” *The Music Review* 12 (February 1951): 45-51; Tyson, *The Authentic English Editions of Beethoven*; Tyson, “Steps to Publication and Beyond,” chap. 13 in *The Beethoven Companion*, ed. Denis Arnold and Nigel Fortune (London: Faber and Faber, 1971), 459-489; Tyson, “The First Edition of Beethoven's Op. 119 Bagatelles,” 331-38; Tyson, “The text of Beethoven's Op. 61,” *Music & Letters* 43, no. 2 (April 1962): 104-114; Tyson, “The Hammerklavier Sonata and its English editions,” *The Musical Times* 103, no. 1430 (April 1962): 235-37; Tyson, “Beethoven's ‘Kakadu’ Variations and their English History,” *The Musical Times* 104, no. 1440 (February 1963): 108-110; Donald W. MacArdle “Beethoven and George Thomson,” *Music & Letters* 37, no. 1 (January 1956): 27-49; Tyson, “Moscheles and his “Complete Edition” of Beethoven,” *The Music Review* 25 (1964): 136-41. Alan Tyson, in particular presents us with various evidence regarding the authenticity of all known English editions, such as surviving letters from the composer to his publishers, Beethoven's autographs, and textual variants between the continental and the English publications.

³⁵ Tyson, *The Authentic English editions of Beethoven*, 51.

Robert Birchall's Beethoven editions also were published through direct dealings with the composer. His evidence is based on Beethoven's correspondence of 1815-1816 and the composer's receipt dated 9 March 1816, for the Battle Symphony, Op. 91, arranged for the piano forte ('Battle Sinfonia'); the Seventh Symphony, Op. 92, arranged for the piano forte (appeared as Grand Symphony in A, Op. 98); Sonata Op. 96; and Grand Trio, Op. 97.³⁶ All four items were announced in Birchall's catalogue 'Music printed sold by R. Birchall' (BR 13c) issued in 1817.

English editions of Johann Nepomuk Hummel's works further illustrate music issued through negotiation between London publishers and the continental composers. Hummel (1778-1837) featured prominently in all of Thomas Boosey's catalogues (BoT 1, 2, 3, 4 5, 6, 7, 8a, 8b, 9). Much of Boosey's ability to bring out these editions can be credited to the London-based J. R. Schultz, who was a partner in the firm, probably before 1820. He acted as a mediator between Boosey and the composer.³⁷ Hummel's Piano Trio, Op. 83 (1819), was the first work published by Boosey through Schultz's dealings with the composer, and was published simultaneously with Peters.³⁸ It appeared in Boosey's second catalogue (BoT 2), issued in c. 1820, and it was retained in Boosey's later catalogues (BoT 5 and 7).

Many of Hummel's piano works in Boosey's catalogues were commissioned by Schultz.³⁹ These include Hummel's arrangements of "Select Overtures of Beethoven, Cherubini, Gluck, Mozart, Weber, & c. with accompaniments of Flute, Violin and Violoncello,"⁴⁰ for the piano forte (solo),⁴¹ and for the harp, piano forte, violin and violoncello⁴² which run through Boosey's catalogues. The Boosey-Schultz partnership was dissolved early in 1823.⁴³ Whether Schultz continued to commission works from Hummel on Boosey's behalf is not known. Nevertheless, Hummel's other works⁴⁴ are also predominant in the firm's catalogues, and remain so for the period of this study.

³⁶ Tyson, *The Authentic English editions of Beethoven*, 87-93.

³⁷ Joel Sachs, "Authentic English and French Editions of J. N. Hummel," *Journal of the American Musicological Society* 25, no. 2 (Summer 1972): 205. According to Sachs, Schultz was active in London, and commissioned music from continental composers, and published them in London himself or sold them to other publishers. He is also known to have written articles for the *Harmonicon*.

³⁸ Sachs, "Authentic English and French Editions of J. N. Hummel," 206.

³⁹ Sachs, "Authentic English and French Editions of J. N. Hummel," 207.

⁴⁰ In BoT 3 (10 numbers), BoT 5 (16 numbers) and BoT 7 (24 numbers).

⁴¹ In BoT 3 (12 numbers), BoT 5 (20 numbers) and BoT 7 (26 numbers).

⁴² In BoT 8a and 8b (24 numbers).

⁴³ The dissolution of partnership between T. J., and T. Boosey and J. R. Schultz was advertised in *The Times* 5 March 1823.

⁴⁴ Boosey's catalogues contain over 40 other items by Hummel, including trios for Piano forte, violin and violoncello, Opp. 12, 22, 35, 65, 66, 83, 93 and 96; ten sonatas for the piano forte, including Opp. 19, 20, 50, 64, 81 and Op. 104; six sets of variations for the piano; piano forte duets Op. 92, collection of German waltzes for the piano in 5 books; and an instruction book, 'Pianoforte School'. Boosey did not, however, issue a catalogue devoted solely to his publications of Hummel's music.

In contrast to the somewhat casual incidental purchases publishers made from English composers, we may cite some catalogues as evidence of their much more thorough-going dealings with foreign composers active in London. In 1817 the harp virtuoso, Nicholas Charles Bochsa (1789-1856) arrived in London. He was fêted as a performer and build up a considerable teaching practice. As a fashionable member of London's music scene, his compositions were soon in demand. The four items in James Platts' catalogue (PIJ 9f) of 1819, rose to twenty in the Royal Harmonic Institution's catalogue (RH 5) in 1822, to 43 in Goulding's catalogue (GG 17) in 1826, to 140 in Chappell's catalogue (CS 11a) in 1831, and to 178 in Goulding's catalogue (GG 18a) in 1834.⁴⁵ These numbers and the implied rivalry between Chappell and Goulding, suggest a quite different attitude to a socially-popular composer who could be tapped as a considerable commercial asset.⁴⁶

II. ACQUISITION

Notices in newspapers about forthcoming sales of music stock at auction or announcing a publisher's recent acquisitions of stock from other publishers or the change of ownership of a business provide evidence for separating out music items which belong to the second category of provenance. After a business or its stock changed hands or was sold at auction, it was common for the purchaser to issue a catalogue which gave prominence to such stock, or at least to place an informative advertisement in the contemporary press.

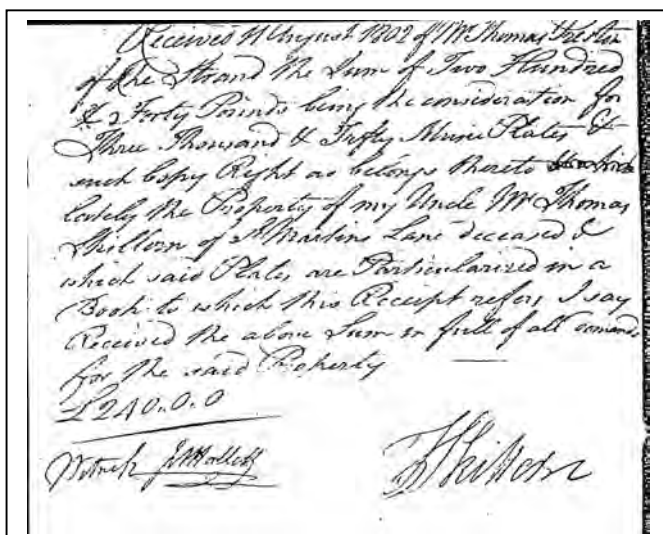
II. ACQUISITION – I) EXPANSION OF BUSINESS

Publishers such as Robert Bremner, Longman & Broderip, Robert Birchall, Joseph Dale, John and Thomas Preston expanded their operations by purchasing copyrights, plates and stock from other publishers, often in bankruptcy sales. Evidence of such expansion of businesses is found in the abovementioned Preston receipts: Thomas Preston purchased entire stock-in-trade of Thomas Skillern in August 1802⁴⁷ and of Hermond Wright in July 1803.⁴⁸ Within one year he acquired over 5,400 plates.

⁴⁵ See Chapter 5, Table 5-a, pp. 238. Bochsa also provided the harp part to Hummel's arrangements of "Select Overtures of Beethoven, Cherubini, Gluck, Mozart, Weber & c." for the harp, piano forte, violin and violoncello. (BoT 8a and 8b)

⁴⁶ For a more detailed discussion on Bochsa and the inclusion of his music across a wider range of catalogues, see Chapter 5, p. 237.

⁴⁷ Thomas Preston acquired 3,050 engraved music plates and their copyright from Skillern. BL Add. Ms. 63814, f. 45 As cited in Katharine Hogg, "Music Publishing in London," pp. 65 and 73. Skillern had operated as a music publisher from 1778 to 1802. Six catalogues are listed in the Bibliography.



BL Add Ms.53814, f. 45:

Received 11 August 1802 of Mr Thomas Preston / of the Strand the Sum of Two Hundred / & Forty Pounds being the consideration for / Three Thousand & Fifty Music Plates & / such Copy Right as belongs thereto / lately the Property of my Uncle Mr Thomas / Skillern of St Martins Lane deceased & / which said Plates are particularised in a / Book to which this Receipt refers I say / Received the above Sum in full of all demands / for the said Property – / £240.0.0

[left] Witness: J. N. Hallet [right] T. Skillern

The following six case studies (PrJ 4 and 13; BrR 1; LB 4, LB 6 and DJ 1b) demonstrate three different ways such purchased stock-in-trade might be incorporated in catalogues.

II. ACQUISITION – I) EXPANSION OF BUSINESS – A) CATALOGUES DEVOTED TO PURCHASED ITEMS (PrJ 4 and 13)

Preston and Son issued a dated catalogue (PrJ 4) '1790. Additional Catalogue of Instrumental and Vocal Music ... Late the Property of that Eminent Dealer, Mr. Robert Bremner'. On the death of Bremner in May 1789, his business was almost immediately advertised for sale by auction to be held in July 1789. Preston and Son purchased Bremner's entire stock-in-trade of the London business, while the Scottish publisher John Brysson (d. 1818) took over Bremner's Edinburgh business.⁴⁹ The appearance of this acquisition catalogue closely followed the date of the sale. PrJ 4 contains nearly 800 items, a huge boost to Preston's own offerings. Several works in this catalogue reappear in Preston's later catalogues, but a significant number of items were listed only in this catalogue, suggesting that once Bremner's remaining copies were sold, Preston had no desire to reprint them.

The next significant acquisition by the firm of Preston was made by the son, Thomas Preston who in 1798 became sole proprietor of the firm. He purchased Wilkinson & Co.'s stock-in-trade which was put up for auction in June 1810,⁵⁰ acquiring over 700 items, nearly the equivalent of the increase from the Bremner purchase. His subsequent advertisements in the London press clearly indicate the steps that might be taken after purchase of stock. In December, Preston announced his acquisition of 'the

⁴⁸ The receipt is dated 22 July 1803. Preston acquired 2,368 music plates and their copyright from H. Wright for £260. Wright had operated as a music printer, music seller and publisher from 1785 to 1803. Humphries and Smith, *Music Publishing in the British Isles*, 343.

⁴⁹ Humphries and Smith, *Music Publishing in the British Isles*, 84, 263.

⁵⁰ In *The Morning Chronicle*, advertisements for the auction sale first appear on 30 May, and are then repeated in the issues of 2, 8 and 12 June. The advertisement of Friday 8 June states that the auction will take place 'on next Tuesday [12th], at 12 o'clock.'

entire and extensive Stock of Music Plates and Copyright, the Property of Wilkinson and Co (late Broderip and Wilkinson) of Haymarket,' as well as of 'new editions of which are now prepared, and ready for delivery; and also a Catalogue of the same, which will speedily be followed by another, when the whole will be incorporated with his other numerous publications.'⁵¹

From Wilkinson's plates, he reprinted a "selection" and set them out in a stand-alone catalogue comprising more than 730 items entitled 'Catalogue of Musical Publications selected from the Catalogue'⁵² published by Broderip & Wilkinson, lately purchased' (PrJ 13) which appeared in 1811.⁵³ Eventually he planned to reprint all the Wilkinson items, amalgamate these with his own productions and issue a comprehensive catalogue of his enlarged repertoire. However, the promised catalogue has not been located.⁵⁴ Preston's fourteenth catalogue, 'Select Classical Publications,' dated late-1815, is just a single folio sheet catalogue, containing only 84 items, 38 of which were already listed in PrJ 13. We have now seen the firm of Preston demonstrate two of the four categories of provenance of items making up publishers' catalogues.

II. ACQUISITION – I) EXPANSION OF BUSINESS - B) ADVERTISED AS SEPARATE ENTITIES WITHIN A CATALOGUE (BrR 1)

Purchased items sometimes appear as a distinct section within a catalogue of the purchaser's own output. In c. 1779, Robert Bremner produced an 'Additional Catalogue' (BrR 1) and stated:

The following, among which are many valuable and classical Works, were formerly the Property of the late Mrs. Johnson of Cheapside, Mrs. Welcker [Widow of Peter Welcker], of Gerrard-street, Soho, and others; and are now to be had at Mr. Bremner's, he having purchased the Plates and Copies. Those who have seen the Catalogues of the original Publishers will discover that the Articles are, in general, greatly reduced from their former Prices. This Reduction will continue 'till the remaining Copies are sold.⁵⁵

According to Humphries and Smith, Mrs Mary Welcker, widow of Peter Welcker, died in early 1778, and Bremner purchased some of Mrs Welcker's plates in 1779.⁵⁶ Bremner's acquisition of Mrs. John Johnson's music plates had taken place earlier and was advertised in November 1777.⁵⁷

⁵¹ The advertisements appeared in *The Morning Post*, 25 December and *The Morning Chronicle*, 11 January 1811.

⁵² This wording is more likely a reference to Broderip & Wilkinson's total repertoire of publications rather than to a specific catalogue.

⁵³ Catalogue at BL Hirsch IV. 1113. (10.); BL Hirsch M. 1040. vols. 2, 3, 5. c. 1811.

⁵⁴ Such a catalogue, if issued, would belong to the second case.

⁵⁵ Catalogue at BL Hirsch IV. 1112. (2.) March 1782. The "Catalogue of the original Publishers" has not been located.

⁵⁶ Humphries and Smith, *Music Publishing in the British Isles*, 327.

The 'Additional Catalogue' is clearly an acquisition catalogue, prepared as a separate entity. Its recto side is not numbered (with title only); but the verso is numbered as page '(4)' suggesting that originally, BrR 1 may have been part of a two-leaf catalogue probably issued by Bremner sometime in late 1779 or 1780.⁵⁸ Bremner was not reprinting Welcker's or Johnson's publications; he was simply trying to get rid of the stock by selling at reduced prices.

II. ACQUISITION – 1) EXPANSION OF BUSINESS – C) INTEGRATED INTO CATALOGUES OF THE PURCHASER (LB 4, LB 6, DJ 1b)

In some cases, purchases appear integrated within the general catalogue of the purchaser. Another catalogue advertising acquisition of Peter Welcker's property was that issued by Longman & Broderip (LB 4), entitled 'Additional Catalogue of the many Valuable Instrumental and Vocal Compositions, purchased by them at the Sale of the late Mr. Welcker's Effects; Now Printed and Sold, Wholesale, Retail [sic] and for Exportation, at their Music Warehouse.'⁵⁹ This stand-alone catalogue must have appeared early in 1780. The title of the catalogue suggests that it is a specially prepared catalogue for the acquisition. However, the notice at the foot of the title page, "N.B. Those [items] distinguished by the following Mark * are new Publications, and other Works not inserted in their sheet Catalogue," makes it clear that the catalogue contains Longman and Broderip's own publications as well as items purchased from Welcker, although the marked (*) items make up only a quarter of the contents.

Longman & Broderip's catalogue 'MDCCLXXXI. Catalogue of Music' (LB 6) retained many of Welcker's prints purchased a year earlier (LB 4) but now they were intermixed and not distinguished from Longman & Broderip's own publications.

Joseph Dale's first catalogue (1785) in its second state (DJ 1b)⁶⁰ is the only example from this publisher which clearly states the provenance of the titles listed. The catalogue includes acquisitions

⁵⁷ Humphries and Smith, *Music Publishing in the British Isles*, 194.

⁵⁸ The sheet may have been torn apart at the fold, separating the two catalogues. There are actually two catalogues comprising item (2) in BL Hirsch IV. 1112. (2.): The first 'A Catalogue of Vocal and Instrumental Music,' dated March 1782, is a folded folio sheet paginated '(1) to (4)'. The second is the 'Additional Catalogue' of c. 1780. These items should not be seen as two parts of a single catalogue.

⁵⁹ Catalogue at BOD Johnson d. 1704 (2) 8pp 8vo, c. early-1780. Humphries and Smith mention only Robert Bremner as the purchaser of Welcker's stock after the death of Peter's widow, Mary. Bremner, it seems was not the sole purchaser.

⁶⁰ The first state of the catalogue also dates from 1785, and has only one item (Dale's 3 duets, Op. 7) fewer than the second state. However, the publisher did not specify provenance of titles in the first state.

from William Napier and Charles Rennett. Under the publisher's imprint, the publisher appended the following notice:⁶¹

N. B. The Plates, Copy-right and Copies, of the Books marked + were Purchased of William Napier, Music Seller in the Strand, for £540. Those marked • of Charles Rennett, Temple, once the Property of John Welcker, Music Seller, Hay Market, for £682.

Of the 60 works listed, 25 are marked as coming from Rennett who was an attorney by profession, but had connections to the music trade. He became John (son of Peter and Mary) Welcker's silent (financial) partner when Welcker went bankrupt in 1778, and purchased some of John Welcker's stock when the music-seller's effects were put up for auction because of his bankruptcy, in 1779.⁶² John Welcker seems to have gone out of business in c. 1785, and this may have prompted Rennett to sell his (ex-Weckler) copyrights and plates to Dale. Fifteen items were purchased from Napier. However this may have been a private transaction between Dale and Napier, as Napier carried on his business until 1809. The remaining twenty items in the catalogue are not marked; these were Dale's own publications.

II. ACQUISITION – II) SUCCESSION

A number of publishers – Lewis, Houston & Hyde, Francis Linley, William Hodson, Zenas Trivett Purday, Purday and Button, John Barnett & Co., and Coventry & Hollier – entered the music trade as successors to established publishing firms. In this way they acquired plates not only of the music items but also of the catalogues their predecessors had published. Reprints of their predecessors' publications would have provided much of their output until they gradually built up their catalogues with their own editions, with the proportion of reprints to original publications changing over time.⁶³ All this is reflected in the catalogues issued by successive purchasers making them a bibliographic tool which encapsulates in folio sheets important movements in the history of London music-publishing. They provide a record arguably all too little appreciated, far more comprehensive than might otherwise be laboriously compiled from individual items remaining extant today.

⁶¹ Catalogue printed within music publications at BL g. 131. (1.); BOD Mus. Instr. I, 79 (15); CAM MRA340. 75. 55. c. 1785.

⁶² Humphries and Smith, *Music Publishing in the British Isles*, 326-327; Nancy A. Mace, "Charles Rennett and the London Music-Sellers in the 1780s: Testing the Ownership of Reversionary Copyrights," *Journal of Royal Musical Association* 129, no. 1 (2004): 5-6. The sale should not be confused with the sale of the late Mary Welcker's stock which also took place in 1779. See above p. 150.

⁶³ It will be apparent that the taking over of a publishing business was very different from purchasing stock and incorporating it into the purchaser's own production. As we have seen stock so acquired usually was distinguished in some way, if only briefly. In catalogues of succession no distinction is made between items of the former owner and those of the purchasing publisher. The entire catalogue, as it were, changes hands – a move practically represented by a change in imprint.

The wording of such catalogues is informative about proprietorship. In their first catalogue (PB 1) Purday & Button described themselves as ‘Successor to Mr. Thompson’ – a line removed from subsequent catalogues. Coventry & Hollier, who succeeded Thomas Preston, frequently referred to their business as ‘late Preston’; Zenas Trivett Purday successor to William Hodsoll likewise advertised his business as ‘late Hodsoll’ on the catalogues he issued. The firm of John Barnett & Co. of Regent Street was known as ‘successors to Gow & Son.’

Among the publishers whose businesses passed to a string of successors is John Bland of 45 Holborn. His immediate successors were Lewis, Houston and Hyde who reissued the plates of two catalogues, a title catalogue (LHH 1a and 1b, c. 1795 and 1796, respectively) and a thematic catalogue (LHH 2, c. 1796) for the series ‘Periodical Italian Songs’ that Bland began in 1790. The last state of Bland’s title catalogue for that series (BIJ 11b) contained 49 songs (numbered 1 to 49) plus 15 miscellaneous items. The second and last state of Lewis, Houston and Hyde’s title catalogue for the series contained an additional 11 songs (numbered 50 to 60) and two further miscellaneous items. Although they continued the business for a couple of years,⁶⁴ in this instance, the new proprietors appear to have added very little to the stock inherited from Bland, operating largely on reprints of Bland’s publications.

The three catalogues of Francis Linley, who succeeded Lewis, Houston and Hyde in early 1797, continue some of Bland’s periodical collections: ‘Catalogue of Subjects or Beginnings of Bland’s Collection of Divine Music’ (LiF 1), ‘Le tout Ensemble, Sonatas with Accompaniments for the Piano Forte’ (LiF 2a and 2b) and ‘Index to Bland’s 2vol^s. of Catches, Glees, Canons, Canzonets, Madrigals, & c. & c.’ (LiF 3). Two of the three (LiF 1 and 3) are reprints of Bland’s catalogue plates (with no additions). The second catalogue LiF 2, was newly engraved and included only *Le tout Ensemble* category of BIJ 16.⁶⁵ However it also contained five additional items.

Linley’s business was sold at auction, owing to bankruptcy,⁶⁶ and his plates and stock-in-trade appear to have gone to more than one publisher. Here, direct succession through proprietorship of business is replaced by dispersal. Humphries and Smith name William Hodsoll as Linley’s direct successor;⁶⁷ however, it appears that Hodsoll took over only the business premises, 45 High Holborn.⁶⁸

⁶⁴ Humphries and Smith, *Music Publishing in the British Isles*, 211.

⁶⁵ Linley was the first to separate the two categories making up BIJ 16. He does not appear to have issued a separate catalogue for the ‘Duets’.

⁶⁶ “Capital Music Stock: To Music-Sellers, Publishers, and the Public,” *The Times*, 20 September 1797.

⁶⁷ Humphries and Smith, *Music Publishing in the British Isles*, 182, 213.

⁶⁸ Hodsoll’s imprint always reads “45 High Holborn;” Bland’s imprint had always been “45 Holborn”.

The treatment of the Bland / Linley stock was varied. George Goulding retained some series intact. His third catalogue, 'Periodical Italian Songs' (GG 3a and 3b) is a reprint of Lewis, Houston & Hyde;⁶⁹ his fourth catalogue, 'Index to Le tout Ensemble, Sonatas with Accompaniments for the Piano Forte by the following eminent Masters' (GG 4) although printed from newly-engraved plates, is an expansion of that which Goulding "inherited" from Bland, through purchase from Francis Linley.

Robert Birchall, however, seems to have been the principal purchaser of Linley's stock, continuing most of Bland's collections and their associated catalogues into the first decade of the nineteenth century. In fact, only Bland's series of "Periodical Italian Songs" does not appear in Birchall's repertoire. Birchall's treatment of his purchases varies. He is content to reissue Bland's 1793 plates of the thematic catalogue of the harpsichord collection (48 numbers) in 1800, yet at the same time expands the collection to 60 numbers and incorporates it into his title catalogue running to twelve states (BR 4a to 4l) between 1797 and 1803. In 1800, Birchall converts Bland's first catalogue of *Le Tout Ensemble* (BIJ 16a) into a title catalogue, ignoring Bland's own expansion of the contents (BIJ 16b, 16c) and those of Linley. At the same time he continues with the other half of Bland's catalogue (BIJ 16), issuing the Collection of Duets in BR 13a to 13c until 1817.

This rather involved line of succession may be represented diagrammatically on the basis of the subsequent reuse of five of the catalogues Bland issued for his periodical collections. It is also worth remarking that this handing of catalogue plates from publisher to publisher reinforces the qualities permanency and flexibility that made the engraved plate such a favoured process of catalogue production.⁷⁰ For example, the plate of Bland's catalogue BIJ 11b (c. 1790) passed to Lewis, Houston & Hyde and on to Goulding, gaining and losing some items but otherwise remaining unchanged eight years later.

A = Bland's Periodical Italian Songs

B = Bland's *Le tout Ensemble*⁷¹

C = Bland's Harpsichord Collection

D = Bland's Collection of Duets for two Performers on one piano forte

E = Bland's Collection of Divine Music

F = Bland's Collection of Glees, Catches, and Canons

(R): Reprint of plate

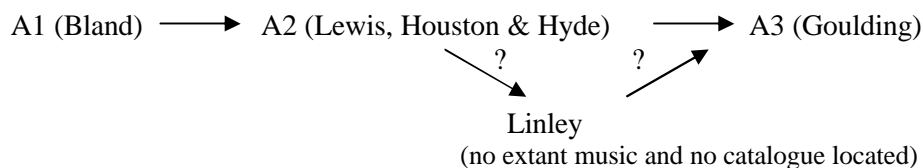
(NE): Newly engraved plate

*Continuation catalogues without designation are composite catalogues in which a Bland's collection is one category.

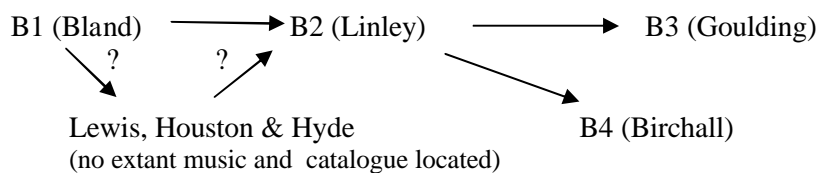
⁶⁹ Both publishers' catalogues, Goulding's (GG 3a and 3b), and Lewis, Houston & Hyde's (LHH 1a and 1b) were printed from Bland's plate.

⁷⁰ See Chapter 2, pp. 33-42.

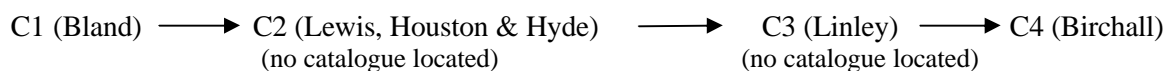
⁷¹ For clarity, *Le tout Ensemble* has been separated from the 'Duets for two performers,' in the following chart of continuation of Bland's catalogues. These two categories had always appeared together in all states of BIJ 16.



- A1: Nos. 1 to 49, plus 16 miscellaneous items (thematic, BIJ 10a, c. 1790)
 (see Catalogue Plate 4-4)
 Nos. 1 to 53, plus 18 miscellaneous items (thematic, BIJ 10b, c. 1791)
 Nos. 1 to 40, plus 11 miscellaneous items (title, BIJ 11a, c. 1790)
 Nos. 1 to 49, plus 15 miscellaneous items (title, BIJ 11b, c. 1790)
 (see Catalogue Plate 4-1)
- A2: Nos. 1 to 53, plus 15 miscellaneous items (title, LHH 1a, c. 1795): (R)
 Nos. 1 to 60, plus 17 miscellaneous items (title, LHH 1b, c. 1796): (R)
 (see Catalogue Plate 4-2)
 Nos. 1 to 60, plus 18 miscellaneous items (thematic, LHH 2, c. 1796): (R)
 (see Catalogue Plate 4-5)
- A3: Nos. 1 to 77, without miscellaneous items (title, GG 3a, c. 1798): (R)
 (see Catalogue Plate 4-3)
 Nos. 1 to 131, without miscellaneous items (title, GG 3b, c. 1803): (R; with a second page added from newly engraved plate)



- B1: Le tout Ensemble, Nos. 1 to 30 (thematic, BIJ 16a, c. 1793)
 Le tout Ensemble, Nos. 1 to 36 (thematic, BIJ 16b, c. 1793) (see Catalogue Plate 4-6)
 Le tout Ensemble, Nos. 1 to 37 (thematic, BIJ 16c, c. 1794)
- B2: Le tout Ensemble, Nos. 1 to 42 (LiF 2b, c. 1797): (NE)
- B3: Le tout Ensemble, Nos. 1 to 45 (thematic, GG 4, c. 1798): (NE) (see Catalogue Plate 4-7)
- B4: Le tout Ensemble, Nos. 1 to 30 (title, BR 8, c. 1800): (NE)

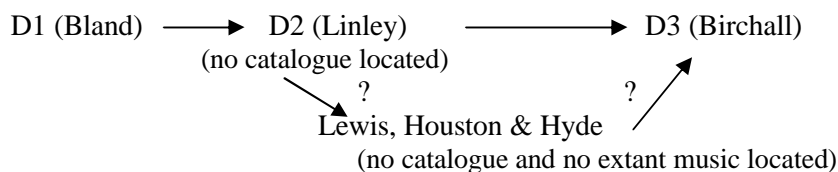


- C1: Nos. 1 to 28 (thematic, BIJ 13a, April 1792)
 Nos. 1 to 30 (thematic, BIJ 13b, June 1792)
 Nos. 1 to 37 (thematic, BIJ 13c, January 1793) (see Catalogue Plate 4-8)
 Nos. 1 to 48 (thematic, BIJ 13d, December 1793)
- C2: Extant music, Bland's Harpsichord Collection, No. 48,⁷² with Lewis, Houston & Hyde's imprint (no catalogue located)
- C3: Extant music, Bland's Harpsichord Collection (continued by F. Linley), No. 2, with Linley's imprint⁷³ (no catalogue located)
- C4: Bland's Harpsichord Collection, Nos. 1 to 48 (thematic, BR 7, c. 1800): (R.);

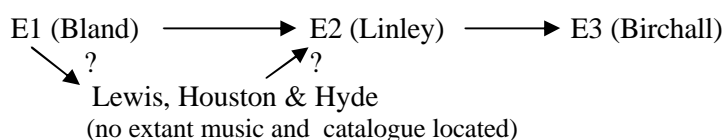
⁷² Bland's Harpsichord Collection, No. 48, with Lewis, Houston and Hyde's imprint at CAM MRA.340.75.78.

⁷³ No. 2 at BL g. 12. c.

Nos. 1 to 60 in five vols. (title BR 4a to 4l, c. 1797-c.1803; individual items of the Collection not specified)



- D1: Nos. 1 to 22 (thematic, BIJ 16a, c. 1793)
 Nos. 1 to 25 (thematic, BIJ 16b, c. 1793)
 Nos. 1 to 25 (thematic, BIJ 16c, c. 1794)
 D2: Extant music, Bland's Collection, continued by F. Linley, of Duetts for two Performers on one Harpsichord or Piano-Forte;⁷⁴
 D3: Nos. 1 to 31 (title, BR 13b, 1809)
 Nos. 1 to 31 (title, BR 13c, 1817)



- E1: Nos. 1 to 12 (thematic, BIJ 17, c. 1795)
 E2: Linley's Continuation of Bland's Collection of Divine Music,
 Nos. 1 to 12 (LiF 1, c. 1797): (R: no additions);
 Extant music with Linley's imprint, Nos. 17 to 20;⁷⁵ (no catalogue located)
 E3: Bland's Collection of Divine Music
 Nos. 1 to 24 (title, BR 4a to 4l, c. late 1797 to 1803)
 Nos. 1 to 24 (title, BR 8, c. 1800)



- F1: 254 entries (title, BIJ 3e, c. 1795)
 F2: 254 entries (title, LHH 3, c. 1796): (R: no additions)
 F3: 254 entries (title, LiF 3, c. 1797): (R: no additions)
 F4: 254 entries (title, BR 3a, c. 1797): (R: no additions);
 Bland's Glees & c. Ladies collection, Nos. 1 to 48 (title, BR 8, c. 1800)
 6 vols. (title, BR 13c, 1817)

Zenas Trivett Purday, who succeeded William Hodsoll in 1831 and operated from the same premises, reprinted much of Hodsoll's output at least during his first few years in business. A comparison of the two publishers' catalogues immediately reveals the initially dependant nature of Purday's business. Purday's thematic catalogue 'No. II. Catalogue Thematique, of Symphonies and Overtures' (PZ 3, c. 1835) was a newly engraved version of Hodsoll's similarly-named catalogue, HoW 7b (see Catalogue Plate 4-9, c. 1829). Like Hodsoll, Purday listed 39 items; 30 of these were listed in Hodsoll's catalogue. Among the seemingly new nine items Purday included, five had already been published by

⁷⁴ Music at BL g. 12. d.

⁷⁵ Music at BL H. 817.

Hodsoll's catalogue devoted to works by John Purkis (HoW 4a to 4f) and Purday's Purkis catalogue (PZ 4) further show Purday's business was largely based on reprinting. Although the catalogue was re-engraved, of the 35 works listed, 33 were taken over from the last state of Hodsoll's catalogue, HoW 4f.

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To be continued

Periodical Italian Song

N^o 18 Price 2/

LONDON Printed by Lewis, Houston & Hyde, N^o 45. FLOZBORN, where the following
 PERIODICAL ITALIAN SONGS may be seen which have been sung with the GREATEST APPLAUSE
 in the OPERAS, & PUBLIC CONCERTS in LONDON, PARIS, VIENNA &c. &c.

N ^o	Song	Composer	N ^o	Song	Composer	N ^o	Song	Composer
1	Negli elisi	Arfuffi	31	Reci Forza eduo	Trachi	54	Sitt perdo amato	Cafregrande
2	Or che il Cielo	Paisello	32	Riamate debno	Rautzini	55	Yago oggiello	Guglielmi
3	Sospiri del Cor	Dorgli	33	Luci Animate servite	Pharadi	56	Al quell' Anima che sdegna	travati
4	Sr mai più	Piccini	34	Se t'intendo ombra	Nannoni	57	Se se fiela pur senti	Mazzinghi
5	Se mai vedi	Nannoni	35	Il mio cor gli affetti	Cirani	58	De date lungi	Duelli
6	Si soffr una	Lozzi	36	Reci Parta degn	Sarti	59	Don si crudele	Travati
7	Al che erideli	Piccini	37	Se non piange	Alengozzi	60	Al che nel petto	Paisello
8	Von na vedrai	Paisello	38	Caro ben d'Amor	Sarti			
9	L'asposia d'Amante	Nannoni	39	Resta Ingrati	Sacchini			
10	Luci a mate	Colla	40	Reci Vada pur amate	Sarti			
11	Che musica	Nannoni	41	Te lascio mio bene	Bianchi			
12	Sembianze		42	Al che in van	Haydn			
13	Deb Signor		43	Chi dice Bass Voce	Comarosa			
14	Serba costante	Sacchini	44	Se ne abbandona	D ^o			
15	Esultate	Prati	45	Reci Forma aspieta	Capelli			
16	Tornate sirva	Sarti	46	Air Conservate fedele	Morini			
17	Hopridato	Alfonsi	47	Chi dici che	Tomiconi			
18	Dall'innamor	Arfuffi	48	Per quel pater	Rust			
19	Esai che amate	Paisello	49	Voi ma mate	Paisello			
20	Del mio serena	Sarti	50	Reci Ob Dio Fileno				
21	Ola memento	Sacchini	51	Air Acce a mado ah m'apria	Regani			
22	Caro bene amato	Sarti	52	Reci O dio breno				
23	Tergi o caraz	Bianchi	53	Air Ab parte l'amato	Lorenzo			
24	Come unagnello	Sarti						
25	Dogne offento	Kalkbrenner						
26	Rinuti o Carz	Sarti						
27	Al diavolo m'innamora	Alfonsi						
28	Deh riposa enua	Arfuffi						
29	Nel lasciarti	Andreozzi						
30	Partiro dal cor	Comarosa						

12 Italian & English Songs or Ariets
 by J.M. Haydn Book 1st
 12 D^o D^o 2nd
 Eighteen Italian & French Ariets
 by J.M. Haydn Book 2nd
 12 D^o D^o 2nd
 Eighteen Italian & French Ariets
 by J.M. Haydn Book 3rd
 12 D^o D^o 2nd
 Eighteen Italian & French Ariets
 by J.M. Haydn Book 4th
 12 D^o D^o 2nd
 Eighteen Italian & French Ariets
 by J.M. Haydn Book 5th
 12 D^o D^o 2nd
 Eighteen Italian & French Ariets
 by J.M. Haydn Book 6th
 12 D^o D^o 2nd
 Eighteen Italian & French Ariets
 by J.M. Haydn Book 7th
 12 D^o D^o 2nd
 Eighteen Italian & French Ariets
 by J.M. Haydn Book 8th
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 Eighteen Italian & French Ariets
 by J.M. Haydn Book 9th
 12 D^o D^o 2nd
 Eighteen Italian & French Ariets
 by J.M. Haydn Book 10th
 12 D^o D^o 2nd
 Eighteen Italian & French Ariets
 by J.M. Haydn Book 11th
 12 D^o D^o 2nd
 Eighteen Italian & French Ariets
 by J.M. Haydn Book 12th
 12 D^o D^o 2nd

This catalogue is a reprint of Bland's catalogue BIJ 11b. LHH 1a additions (nos. 50-53) are marked in green; 1b additions (nos. 54 to 60 and 2 miscellaneous items) are marked in red. Apart from the additional items and the change made to the publisher's imprint, the two plates (BIJ 11b and LHH 1) are identical in all respects.

[illegible]

This again is a reprint of Bland's catalogue, BIJ 11b, using LHH's plate. Goulding extended the collection to 77 numbers and removed the miscellaneous collection of songs from the third column. Additional items (c.f. LHH 1b, Catalogue Plate 4-2) are marked in red.

CATALOGUE of Subjects or Beginnings of Italian Songs &c.

Printed & Sold by J. BLAND N^o 45 Holborn, where 3 other Catalogues may be had of Subjects of all the Works Printed by him.

PERIODICAL	PERIODICAL	PERIODICAL	MISCELLANEOUS
1. Negli e il flauto, uno Paisiello	27. Rendlo ca-ra il Principe Sarti		Handel 1. Ah min cor
2. Or che il Cielo a me ti Paisiello	28. Mi do-na mi rende Anfossi		Handel 1. Va tacito e noli of. - to
3. Sof - pi - ri del Cor mi o Piccini	29. Deh ri - posta o mio Andreozzi		Handel 1. Duet Jo tabbraccio
4. Se mai più lu - ro ge Nauman	30. Nel las - ciarti o Cimarosa		Handel 2. Alma del gran Pompeo
5. Se mai vedi il mio tesoro Tozzi	31. Par - ti - ro dal ca - ro Tarchi		Handel 1. Af - fami del penfier
6. Si soffre una ti - ranna Piccini	32. In un mardì tanto Ranzini		Handel 1. Rendi se - re - no al Cig
7. Ah che cru - del tor - Paisiello	33. Ri - cor - da ti mio be - Bianchi		Handel 1. Dove sei amato
8. Non mi ve - dra - i do - Nauman	34. Luci a - mate se - vo - lete Nauman		Gluck 1. Ver di prati e sche a
9. La spo - sa l'amai te deh Colta	35. Si fin - tendo ombra di - Cimarosa		Gluck 1. Raf - se - rena il meo
10. Luci a ma te vo in ombrato Nauman	36. Il mio cor gli affet - ti Sarti		Handel 1. Dal tuo sen - ti - l' sem -
11. Che manca di se de a - Nauman	37. Resta in po - re amato Tencenzi		Handel 1. E pur non fa la -
12. Se in bianze A - mabile Sarti	38. Se non pian - ge un Sarti		
13. Deh Sig - nor se ver che Sacchini	39. Ca - ro ben mancar Sacchini		
14. Or - ba col - tan - te col - Prati	40. Resta in - gra - ta Sarti		
15. In fe - lice in tanto or Sarti	41. Vado a morir - costante Bianchi		
16. Tor - na - te se - re - ni Mislivcech	42. Ti lascio mio bene ti Haydn		
17. Ho perduto il mi - ote Anfossi	43. Ah che brvan ah che Cimarosa		
18. Dall'affanno ha il core op Paisiello	44. Chi dice che te femine D ^o		
19. Tu sai che amante in fo no Sarti	45. Se m'abbian do - ni Capelli		
20. Idol mio Serena i ra - i Sacchini	46. Forma af - petta Martini		
21. Oh momen - to for - tu - Sarti	47. Occhietto fur betto che Tancuni		
22. Ca - ro bene amato oc - Bianchi	48. Chi di ce che te femine Bart		
23. Tergi o cara il doler pianto Sarti	49. Per quel pa - ter no am - Paisiello		
24. Come un ag - nel - lo Kalkbrenner	50. Voi ma ma - Sarti		
25. Dugut affanno al fin di - Kalkbrenner			
			Handel 1. Al fin de con senti fiam
			Handel 1. Vie mia more nel tuo
			Handel 1. Sei ilomanzi
			Handel 1. E co quel fie - ro is
			Handel 1. 8 Canzonets
			Handel 1. Placa gli stegni tuoi
			Handel 1. Dol - tar - centi dol - ce
			Handel 1. 6 Ariets
			Handel 1. No non se - dre te ma -
			Handel 1. 12 D ^o
			Handel 1. Sognando mi pa - re - a

CATALOGUE of Subjects or Beginnings of Italian Songs &c. Printed by
Louis Hudson & Hyde N^o 45 Holborn. Where 3 other Catalogues may be had of Subjects of all the Works Printed by them.

PERIODICAL	Amor.	PERIODICAL	Ser.	PERIODICAL	Lorenzo	MISCELLANEOUS	Handel
1. N'alle il timbra ono Paisiello	26. Rendito ca-ra il Prencipe Alfandul	51. Son la dotrine di can Recit	51. Son la dotrine di can Recit	51. Son la dotrine di can Recit	51. Son la dotrine di can Recit	51. Son la dotrine di can Recit	51. Son la dotrine di can Recit
2. Or ch'èl Cielo a me t Borghi	27. Mi da-na mi renit Amor.	52. Oh Dio tremo Am	52. Oh Dio tremo Am	52. Oh Dio tremo Am	52. Oh Dio tremo Am	52. Oh Dio tremo Am	52. Oh Dio tremo Am
3. Sof-pi-ri di Cor mi o Piccini	28. Deh ri-po-za o mio Andreoni	53. Ah per te l'indito bene Deh Lucca me	53. Ah per te l'indito bene Deh Lucca me	53. Ah per te l'indito bene Deh Lucca me	53. Ah per te l'indito bene Deh Lucca me	53. Ah per te l'indito bene Deh Lucca me	53. Ah per te l'indito bene Deh Lucca me
4. S-mai più lu-ro ge Nauman	29. Nel taf-clari o Cimarosa	54. -se ti-mento a ma to Gagliardi	54. -se ti-mento a ma to Gagliardi	54. -se ti-mento a ma to Gagliardi	54. -se ti-mento a ma to Gagliardi	54. -se ti-mento a ma to Gagliardi	54. -se ti-mento a ma to Gagliardi
5. S-mai vedi il mio tesoro Torri	30. Pas-si-vo del ce-ro Sarti	55. Va go-gi-ge to Andreoni	55. Va go-gi-ge to Andreoni	55. Va go-gi-ge to Andreoni	55. Va go-gi-ge to Andreoni	55. Va go-gi-ge to Andreoni	55. Va go-gi-ge to Andreoni
6. Si soffre una ti-ranna Piccini	31. In un-mardi teni Rauvati	56. Ah qual a-ri na che Mazzini	56. Ah qual a-ri na che Mazzini	56. Ah qual a-ri na che Mazzini	56. Ah qual a-ri na che Mazzini	56. Ah qual a-ri na che Mazzini	56. Ah qual a-ri na che Mazzini
7. Ah che cru-del tor- Paisiello	32. Ri-cor-da ti mio be- Blanchi	57. Ah te pre-ta per Sarti	57. Ah te pre-ta per Sarti	57. Ah te pre-ta per Sarti	57. Ah te pre-ta per Sarti	57. Ah te pre-ta per Sarti	57. Ah te pre-ta per Sarti
8. Non mi ve-dra i do- Nauman	33. Luci a-mate de-vo late Nauman	58. Ah da l'inganno re sol Sarti	58. Ah da l'inganno re sol Sarti	58. Ah da l'inganno re sol Sarti	58. Ah da l'inganno re sol Sarti	58. Ah da l'inganno re sol Sarti	58. Ah da l'inganno re sol Sarti
9. La spo-sa l'aman te de Cella	34. Si tin-tendo ombra di Cimarosa	59. Dun Gi-cru de le Paisiello	59. Dun Gi-cru de le Paisiello	59. Dun Gi-cru de le Paisiello	59. Dun Gi-cru de le Paisiello	59. Dun Gi-cru de le Paisiello	59. Dun Gi-cru de le Paisiello
10. Luci a ma-travolnon chio Nauman	35. Il mio car-gil effe-ti Sarti	60. Ah ch'èl petto io finto tro Sarti	60. Ah ch'èl petto io finto tro Sarti	60. Ah ch'èl petto io finto tro Sarti	60. Ah ch'èl petto io finto tro Sarti	60. Ah ch'èl petto io finto tro Sarti	60. Ah ch'èl petto io finto tro Sarti
11. Che manco di te de a- Sarti	36. Resto in pace amato Sarti						
12. S-mi bianco A-mabile Sarti	37. Se non pian-ge un Sarti						
13. Deh Sig-nor fevre che Sarti	38. Ca-ro ben-mio car Sarti						
14. S-mi cof-fan-ti cof- Sarti	39. Resto in gra-tia Sarti						
15. In fe-dice in tanto ar Sarti	40. Vado a morte cas-tante Sarti						
16. Tor-na-te fe-re-ri Sarti	41. Ti lascio mio ben ti Sarti						
17. Ho per duto il mi- Sarti	42. Ah che bran-a che Sarti						
18. D'ali affanno ho il cor op Sarti	43. Chi dice che le femine Sarti						
19. Tu fai che quan-to fo no Sarti	44. Se m'abban-do-ri Sarti						
20. Idol mio Ser-na-va d Sarti	45. Ferma af-pettr Sarti						
21. Oh momen-to for-tu- Sarti	46. Occhietto fur-betto che Sarti						
22. Ca-ro bene amato or Sarti	47. Chi di cè che le femine Sarti						
23. Tregi d'cara il dolo- Sarti	48. Per quel pa-ter vo-m Sarti						
24. Come un ag-nel-lo Sarti	49. Voi ma-mate Sarti						
25. Degni attimo al fin- Sarti	50. Redi Oh Dio Sarti						
	51. Ah Ah me-miche ah non pi- Sarti						

Rauvati 6 Op. 76
 1. Erma valle a mico
 2. Righini 12 Aristo
 3. Italian 12 Aristo
 4. Al fin de com senti flam
 5. Vie ma mare mi tro
 6. Sel-Comman
 7. Ec co quel fle-ro-iz
 8. Canzonetti
 9. Flaca gli se-gui fuot
 10. Dol-gian-cesi dot-ce
 11. No non ve-dre te ma
 12. Sognando mi

Additional items in BIJ 10b (c.f. to BIJ 10a) are marked in green; additional items in LHH 2 (c.f. BIJ 10b) are marked in red.

Index to Le tout Ensemble

SONATAS with Accomps^{ts} for the PIANO FORTE.
by the following eminent Masters. Price 2^s 6^d each.

N ^o 1. Mozart's Trio. V ^o V ^o	N ^o 21. Pleyels 6 th Suite V ^o V ^o
N ^o 2. Hoffmeister's Son ^a V ^o	N ^o 22. Sterck's Grand Son ^a
N ^o 3. Pleyels Quartet V ^o V ^o	N ^o 23. Forster Flute
N ^o 4. D ^o V ^o V ^o	N ^o 24. Forster Fl.
N ^o 5. D ^o V ^o V ^o	N ^o 25. Forster Fl.
N ^o 6. Kozeluch's Trio Op. 27 V ^o V ^o	N ^o 26. Pleyels
N ^o 7. D ^o V ^o V ^o	N ^o 27. Krift V ^o V ^o
N ^o 8. D ^o V ^o V ^o	N ^o 28. Krift V ^o V ^o
N ^o 9. Pleyels Son ^a Op. 21 V ^o V ^o	N ^o 29. Krift V ^o V ^o
N ^o 10. V ^o V ^o	N ^o 30. Edelman Fl. V ^o Alto
N ^o 11. D ^o V ^o	N ^o 31. Brooks
N ^o 12. Teyler's Trio Op. 49 V ^o V ^o	N ^o 32. Pleyels
N ^o 13. D ^o Fl. V ^o	N ^o 33. Mc. Eylenil
N ^o 14. D ^o Fl. V ^o	
N ^o 15. Pleyels 4 th Suite V ^o V ^o	
N ^o 16. D ^o V ^o V ^o	
N ^o 17. D ^o V ^o V ^o	
N ^o 18. D ^o 5 th Suite V ^o V ^o	
N ^o 19. D ^o V ^o V ^o	
N ^o 20. D ^o 6 th Suite V ^o V ^o	

Index to the Duets

for two Performers on one PIANO FORTE.
by the following eminent Masters. Price 1^s each.

N ^o 1. Stamitz	N ^o 21. Pfeiffer
N ^o 2. Stamitz	N ^o 22. Shuster
N ^o 3. Lutzerath	N ^o 23. Smith
N ^o 4. Tours	N ^o 24. Smith
N ^o 5. Over Thomas's Sally	N ^o 25. Smith
N ^o 6. Handel's Water Music	
N ^o 7. Anna	
N ^o 8. Tweed Side	
N ^o 9. Overture Artaxerxes	
N ^o 10. Sonata a 4: Pfeiffer	
N ^o 11. God save the King	
N ^o 12. Coronation Anthem	
N ^o 13. Heron	
N ^o 14. D ^o	
N ^o 15. D ^o	
N ^o 16. D ^o Bando D ^o	
N ^o 17. Garth's Rondo	
N ^o 18. Haydn's Favorite	
N ^o 19. Reimen	
N ^o 20. Shuster	

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Index to Le tout Ensemble.

SONATAS with Accomps^{ts} for the PIANO FORTE. by the following eminent Masters. P^r 26^d each.

<p>N^o 1. Mozarts Trio. VP V^o Page 2</p> <p>N^o 2. Hoffmesters Son^a. VP Page 11</p> <p>N^o 3. Pleyels Quartett. VP V^o Page 20</p> <p>N^o 4. D^o VP V^o Page 28</p> <p>N^o 5. D^o VP V^o Page 36</p> <p>N^o 6. Kozeluch's Tr^o Op^{er} 21. VP V^o Page 42</p> <p>N^o 7. D^o VP V^o Page 54</p> <p>N^o 8. D^o VP V^o Page 64</p> <p>N^o 9. Pleyels Son^a Op^{er} 21. VP Page 76</p> <p>N^o 10. D^o VP Page 81</p> <p>N^o 11. D^o VP Page 90</p> <p>N^o 12. Hadyn's Trio. Op^{er} 59. Fl V^o Page 98</p> <p>N^o 13. Ditto . . . Fl. V^o Page 107</p> <p>N^o 14. D^o . . . Fl. V^o Page 116</p> <p>N^o 15. Pleyels Quart^{et}. 4. Suite. VP V^o Page 124</p>	<p>N^o 16. D^o VP V^o Page 136</p> <p>N^o 17. D^o VP V^o Page 147</p> <p>N^o 18. D^o 5th Suite. VP V^o Page 161</p> <p>N^o 19. D^o VP V^o Page 170</p> <p>N^o 20. D^o 6th Suite. VP V^o Page 180</p> <p>N^o 21. D^o VP V^o Page 186</p> <p>N^o 22. Sterkel's Grand Sym^{phony} Vol. 2 Page 196</p> <p>N^o 23. Foster's Son^a Op^{er} 7. Fl. Page 206</p> <p>N^o 24. D^o Fl. Page 220</p> <p>N^o 25. D^o Fl. Page 234</p> <p>N^o 26. Pleyel's Sonata Page 248</p> <p>N^o 27. Kriffel's Son^a Op^{er} 9. VP V^o Page 260</p> <p>N^o 28. D^o VP V^o Page 268</p> <p>N^o 29. D^o VP V^o Page 276</p> <p>N^o 30. Edelman Quar^{ter}. Fl. V^o Page 286</p>	<p>N^o 31. Brook's Son^a Fl. VP Page 294</p> <p>N^o 32. Pleyel's Son^a Fl. VP Page 304</p> <p>N^o 33. Pleyel's Son^a Fl. VP add^l Key^s Page 316</p> <p>N^o 34. Lentz Son^a Op^{er} 11. Fl. VP add^l Key^s Page 327</p> <p>N^o 35. D^o Fl. VP add^l Key^s Page 335</p> <p>N^o 36. D^o Op^{er} 12. Fl. VP add^l Key^s Page 345</p> <p>N^o 37. D^o Fl. VP add^l Key^s Page 350</p> <p>N^o 38. Hadyn's Sonata Page 356</p> <p>N^o 39. D^o Son^a Op^{er} 68. VP V^o Page 363</p> <p>N^o 40. Kozel^{uch}'s Son^a Op^{er} 23. VP V^o Page 382</p> <p>N^o 41. D^o VP V^o Page 396</p> <p>N^o 42. D^o VP V^o Page 404</p> <p>N^o 43. Mazzⁱⁿⁱ's S^{on}a Op^{er} 1 For V^o Vol. 2 Page 2</p> <p>N^o 44. D^o D^o F. V. Page 10</p> <p>N^o 45. D^o D^o F. V. Page 18</p>	<p>Theo. Smith Op^{er} 12 F. V. Page</p> <p>D^o D^o F. V.</p> <p>D^o D^o F. V.</p>
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 Italian Song, N^o 1 to 53, &c. &c.

Goulding's newly engraved plate contained only the items in *Le tout Ensemble* (c. f. Catalogue Plate 4-6; BII 16 contained indexes to two collections.) Goulding adds fifteen numbers, but leaves the last three unnumbered. He is more explicit than Bland in the titles of several items. However, Goulding retains Bland's advertisement at the foot of the plate unchanged.

INDEX to 48 N^{os} of BLAND's Harpsichord Collection without Accompts

Each N^o containing 10 Pages Price 1^s 6^d & Published the 1st Day of every Month by J. Bland N^o 46 Holborn London.
 + may be had separate from the N^{os} + have Accompaniments ad Libitum and may be had as above

1790	1791	1792	1793
N ^o 1. Gatti's Sonata	N ^o 13. Gatti's 2 nd Sonata Op. 3	N ^o 25. Frey's 2 nd Sonata Op. 3	N ^o 37. Linley's Lesson
Bachman's Sonata	Rosetti's Divertimento	N ^o 26. Bach's 4 th Ann ^o Op. 13	Gretry's Over. Petite Savoyards
N ^o 2. Vopell's German Hymn	N ^o 14. Ditter's Grand Marche	N ^o 27. Stas's Ides de Campagna	
Kotzawa's Battle of Prague	N ^o 15. Pleyel's Concertant	N ^o 28. Pleyel's Cottage Maid	
N ^o 3. Haydn's 3 rd Sonata	N ^o 16. Haydn's 3 rd Sonata	Edelman's 3 rd Sonata Op. 6	
Kozeluch's Rondo	N ^o 17. Shuter's Air with Var.	N ^o 29. Edelman's 3 rd Op. 16	
N ^o 4. Rosetti's Romance	Lewis's Gordon	Martini's Grand Over. Henry 4 th	
N ^o 5. Nicolai's 3 rd Sonata Op. 3	N ^o 18. Haydn's 3 rd Sonata	N ^o 30. Linley's 3 rd Overture	
Pleyel's German Hymn	N ^o 19. Davenant's 3 rd Sonata	Messner's 2 nd Op.	
N ^o 6. Haydn's 3 rd Sonata	N ^o 20. Edelman's 3 rd Op. 4	Messner's 3 rd Op.	
Mrs. Hillington's 3 rd Sonata Op. 3	N ^o 21. Lochiel's March & 2 nd Sonata	Messner's 4 th Op.	
N ^o 7. Pring's Overture	N ^o 22. Fidel's 3 rd Sonata Op. 10	Messner's 5 th Op.	
The Conquest of Ooskow	N ^o 23. Vento's Sonata	Messner's 6 th Op.	
N ^o 8. Nicolai's 5 th Sonata Op. 3	N ^o 24. Agreeable surprise by Kotz's	N ^o 33. 3 rd Sonata to Doctor & Agony	
Ruffa's Concerto	N ^o 25. Pleyel's 1 st Sonata	Vanhu's 7 Variations	
N ^o 9. Schrotter's Concerto	N ^o 26. Pleyel's 2 nd Sonata	N ^o 34. Nicolai's 4 th Op. 3	
Haydn's Sonata from Op. 17	N ^o 27. Pleyel's 3 rd Sonata	Haydn's Favorite early Sonata	
N ^o 10. Pleyel's Rondo	N ^o 28. Pleyel's 4 th Sonata	N ^o 35. Nicolai's 3 rd Sonata Op. 3	
Rosetti's Sinfonie	N ^o 29. Pleyel's 5 th Sonata	Rosetti's 3 rd Sonata Op. 3	
N ^o 11. Nicolai's 6 th Sonatina	N ^o 30. Pleyel's 6 th Sonata	Wolfe's Sonata	
N ^o 12. Edelman's Grand Over.	N ^o 31. Pleyel's 7 th Sonata	N ^o 36. Nicolai's 6 th Op. 3	
Pleyel's 2 nd Rondo	N ^o 32. Pleyel's 8 th Sonata	Common March by Hauthal	

The above 12 N^{os} bound 18^s The following Periodical Publications may be had as above. To find Engle's sonatas, which by the 1st of every month, 18^s each. 2nd of every month, 18^s each. 3rd of every month, 18^s each. 4th of every month, 18^s each. 5th of every month, 18^s each. 6th of every month, 18^s each. 7th of every month, 18^s each. 8th of every month, 18^s each. 9th of every month, 18^s each. 10th of every month, 18^s each. 11th of every month, 18^s each. 12th of every month, 18^s each.

N^o II.
CATALOGUE THEMATIQUE,
 of SYMPHONIES and OVERTURES, by ROMBERG, FLEYEL, WINTER, ROSSINI, KREITZER, HANDEL,
 PAER, BOIELDIEU, HOOK, WEIGL, AUER and HEROLD.
 Arranged with Accompaniments, for FLUTE, VIOLIN and VIOLONCELLO, by S. F. RIMBAULT.
 Published by Z. T. PURDAY, (late HODSOLL,) 45 High Holborn.

ROMBERG'S 6th SYMPHONIES. OP. 29. N^o 1. Price 6 ^s without Acc ^o 4 ^s <i>Adagio</i>	ROSSINI'S L'Inganno Felice. Price 3 ^s without Acc ^o 2 ^s <i>Andante.</i>	PAER'S Camille. Largo. Price 3 ^s without Acc ^o 2 ^s
OP. 6. N^o 2. Price 6 ^s without Acc ^o 4 ^s <i>Adagio.</i>	ROSSINI'S Il Tancredi. Andante mosso. Price 3 ^s without Acc ^o 2 ^s	PAER'S De Sargiac. Largo. Price 3 ^s without Acc ^o 2 ^s
ROMBERG'S Don Mendosa. Poco Adagio. Price 3 ^s without Acc ^o 2 ^s	ROSSINI'S Il Turco in Italia. Andante. Price 3 ^s without Acc ^o 2 ^s	PAER'S Leonora. Adagio. Price 3 ^s without Acc ^o 2 ^s
ROMBERG'S Clytie et Ciren. Price 3 ^s without Acc ^o 2 ^s	ROSSINI'S La Donna del Lago. solo voce. Price 3 ^s without Acc ^o 2 ^s	PAER'S Agnese. Adagio. Price 3 ^s without Acc ^o 2 ^s
ROMBERG'S La Rovine di Paluzzi. Grave. Price 3 ^s without Acc ^o 2 ^s	ROSSINI'S Matilde à Corradino. Andante. Price 3 ^s without Acc ^o 2 ^s	PAER'S Achilles. Largo. Price 3 ^s without Acc ^o 2 ^s
FLEYEL'S SYMPHONIES. Adagio Maestoso. N^o 1. Price 3 ^s without Acc ^o 2 ^s	ROSSINI'S Zelmira. Allegro Animato. Price 3 ^s without Acc ^o 2 ^s	PAER'S Griselda. Minuetto. Price 3 ^s without Acc ^o 2 ^s
N^o 2. Price 3 ^s without Acc ^o 2 ^s <i>Allegro molto.</i>	ROSSINI'S Il Barbiere di Siviglia. Andante Maestoso. Price 3 ^s without Acc ^o 2 ^s	PAER'S Pirro. Price 3 ^s without Acc ^o 2 ^s
N^o 3. Price 3 ^s without Acc ^o 2 ^s <i>Allegro assai.</i>	ROSSINI'S La Gazza Lupa. Maestoso Marciale. Price 3 ^s without Acc ^o 2 ^s	BOIELDIEU'S Caliph of Bagdad. Andantino. Price 3 ^s without Acc ^o 2 ^s
Allegro molto Spirito. N^o 4. Price 3 ^s without Acc ^o 2 ^s	ROSSINI'S L'Italiana in Algieri. Andante. Price 3 ^s without Acc ^o 2 ^s	BOIELDIEU'S Du Nouveau Seigneur Village. Allegro con moto. Price 3 ^s without Acc ^o 2 ^s
WINTER'S Opferfest. Maestoso. Price 3 ^s without Acc ^o 2 ^s	KREITZER'S Lodoiska. Lento. Price 3 ^s without Acc ^o 2 ^s	HOOK'S Lady of the Manor. Allegro con Spirito. Price 3 ^s without Acc ^o 2 ^s
WINTER'S Solomon's Judgement. Adagio. Price 3 ^s without Acc ^o 2 ^s	HANDEL'S Occasional Overture. Maestoso. Price 3 ^s without Acc ^o 2 ^s	WEIGL'S Gli Amici Marinari. Allegro. Price 3 ^s without Acc ^o 2 ^s
WINTER'S Labyrinth. Maestoso. Price 3 ^s without Acc ^o 2 ^s	PAER'S I Fioranti. Allegro Vivace. Price 3 ^s without Acc ^o 2 ^s	AUER'S Masanella. Allegro assai. Price 3 ^s without Acc ^o 2 ^s
WINTER'S Tamerlane. Largo. Price 3 ^s without Acc ^o 2 ^s	PAER'S Sephora. Largo. Price 3 ^s without Acc ^o 2 ^s	HEROLD'S Les Rustiques. Andante. Price 3 ^s without Acc ^o 2 ^s

where are published, Haydn's 14 celebrated Grand Symphonies with Accompaniments for the above Instruments.

Items additional to HoW 7b but confirmed to have been issued by Hodsoll are marked in green; the rest of the additional items (possibly Purday's own editions) are marked in red.

Foreign music had been imported into England from the continent at least since the time of John Walsh in the first half of the eighteenth-century.⁷⁷ Some English publishers so focussed on this trade that they could issue catalogues specifically devoted to the foreign music they had imported. In other cases, imported titles appear in general catalogues under a separate subsection headed ‘Foreign prints,’ or more explicitly, ‘Pleyel’s edition,’ in the case of music imported from the Paris firm of Pleyel.

However, as there was more than one route by which foreign compositions found their way into London music publishers’ catalogues, the acquisition of foreign items is not always straightforward to unfold. In many cases, there is insufficient evidence to determine whether a foreign item was reprinted, imported or pirated. Furthermore, works of foreign composers are ubiquitous in the catalogues of many London music publishers, who did not classify themselves as importers or publishers of foreign music. We also have to remember that titles in foreign languages are not necessarily indications of prints of foreign origin, or of prints intended for export, as French and Italian were then considered fashionable languages for music. In some cases, French titles were used on music title pages, while in the catalogues, the same works were given English titles. Therefore, the third category is examined primarily based on the claims made by publishers in the contemporary press and in their catalogues.

From advertisements in newspapers and various documents, we know of several London publishers who were associated with specific continental firms. For example, Longman & Broderip imported Haydn’s music from the composer’s principal Viennese publisher, Artaria.⁷⁸ This business relationship was established at the latest by January 1784, as confirmed by Longman & Broderip’s advertisement in *The Public Advertiser*, on 17 January 1784.⁷⁹ These publishers also announced the arrival of their foreign editions in newspapers, as for instance, in *The Times* of 1 December 1787:

“Lately imported from the Continent, great varieties of Harp Music by the most eminent masters; together with most distinguished new works of the following authors, consisting of Simphonies [sic], Concertos, Quartets, Trios, Duets, Solos, and Harpsichord Sonatas, by Haydn, Pleyel, Kozeluch, Mozart, Breval, Trickler, Fodor, Devienne, Vanhal, Sterckel, Viotti, & c.”⁸⁰

⁷⁷ Wyn Jones, “From Artaria to Longman & Broderip,” 107.

⁷⁸ Wyn Jones, “From Artaria to Longman & Broderip,” 108.

⁷⁹ Wyn Jones, “From Artaria to Longman & Broderip,” 108.

⁸⁰ “*NEW MUSIC*. This Day is Published, By LONGMAN and BRODERIP.” *The Times*, 1 December 1787.

Longman & Broderip issued two catalogues which suggest a substantial role for imported music in their business operations: '1786. A Complete Register of all the New Music Publications imported from different parts of Europe' (LB 13)⁸¹ and '1789. A Complete Register of New Music Published in England, and Imported from different parts of Europe' (LB 15).⁸² Unfortunately, both catalogues contained both foreign and domestic music, and in neither did the publishers distinguish foreign prints from their own publications, making it rather difficult for us to discern which works of foreign composers belong to the first or the third category of provenance. Nonetheless, it is clear that Longman & Broderip introduced a variety of instrumental music including symphonies, overtures, chamber and keyboard music by Mozart, Luigi Boccherini, Leopold Kozeluch, Franz Anton Rosetti and Johann Baptist Vanhall to London through regular importation from Artaria in Vienna.⁸³

Bland advertised his "extensive connexions [sic] with the publishers of music abroad" in his 1786 stand-alone dated catalogue (BIJ 4, 25 March 1786). This publisher had a commercial relationship with the Viennese firm, Hoffmeister,⁸⁴ which became Bland's major source of Viennese keyboard and chamber music by Haydn, Pleyel, Lacknith, Sterkell, Pichl, Rosetti, Cramer, Devienne, Hoffmeister and Mozart, from 1789.⁸⁵

Chappell who began publishing music in 1811 also advertised his collection of imported music in a notice appeared in the *Morning Chronicle*, 8 December 1814. He does not mention his source of foreign prints; nevertheless the notice is informative of diversity of foreign music he could offer:

Foreign Music. – Just imported ... a large Collection of Foreign Music, containing all the best Operas of Cherubini, Paer, Righini, Haydn, Mozart, & c. Also a great variety of Pianoforte and Harp Music, amongst which will be found the latest productions of the Continent, with a large assortment of Symphonies, Overtures, Quartetts, Trios and Duetts for Violins, Flute & c. & c. by best authors.

From the outset, the firms of Wessel & Co., Thomas Boosey & Co., and Robert Cocks & Co., intended to be importers and publishers of foreign music. They styled themselves 'importers of music,' and commenced business on the basis of a stock of imported music.⁸⁶ Gradually their own publications were added to their catalogues.

⁸¹ Catalogue at BL 7896. h. 40. (9.). 4pp fol. The catalogue was advertised in *The Daily Universal Register*, 24 February 1786.

⁸² Catalogue at the BOD Johnson d. 1704 (3) 8pp 8vo.

⁸³ Wyn Jones, "From Artaria to Longman & Broderip," 108.

⁸⁴ Woodfield, "John Bland," 210, 213.

⁸⁵ Woodfield, "John Bland," 213, 215-17.

⁸⁶ D. J. Blakley, William C. Smith, and Peter Ward Jones, "Boosey & Hawkes," *New Grove Online* ed L. Macy. (accessed 10 March 2006) <<http://www.grovemusic.com>>; Maurice J. E. Brown, "Chopin and His English Publisher," *Music & Letters* 39, no. 4 (October 1958): 363.

Thomas Boosey was one of the most outstanding importers of music in this period. The firm began as booksellers in 1792; the music side of business is known to have begun in 1816.⁸⁷ A catalogue of music issued a couple of years later seems to be the earliest extant. However, Boosey was importing foreign music from the continent well before 1816. Advertisements such as that which appeared in *The Times*, 25 December 1811, give insight into the scope of Boosey's foreign offerings. It reads:

Just imported, by T. Boosey and Co., ... the Operas of Mozart and Rossini, the original, correct, and elegant editions, arranged for the pianoforte, with Italian and German words ... by Mozart, 'Don Juan,' 11.; 'Figaro,' 11. 5s.; 'Il Flauto Magico,' 15s.; 'La Clemenza di Tito,' 10s.; 'Cosi Fan Tutte,' 11. 5s.; 'Idomeneo,' 11. 6s.; 'L'Enlevement du Serail,' 11. 2s. 6d.; 'Il Direttore della Comedia,' 7s. 6d.; Opera Songs, which do not belong to his [Mozart] well known operas, 2 books, 11. or the complete set 8l. 8s.; by Rossini, 'Il Barbiere di Seviglia,' 11. 5s.; 'Tancredi,' 11. 10s.; 'Elizabeth in England,' 11. 5s.; 'L'Ingano Felice,' 15s.; 'Otello,' 11. 5s.

In this advertisement, Boosey did not reveal the source of these foreign editions. However, a little later, we learn the identity of at least one of the major suppliers of foreign prints from a notice in the *Morning Chronicle*, 24 November 1814:

German Music. – Just imported by T. Boosey, ... a very extensive and interesting Collection of German Music, principally the stock of Messrs. Breitkopf and Härtel, of Leipzig who have appointed T. Boosey their Agent in London. In the selection will be found the works of the latest and best composers, consisting of Sonatas, Rondos, Overtures, Dances, Marches, Concertos, Trios, Quartettos & c. & c. – arranged for an Orchestra, Pianoforte, Violin, Flute, Guitar, Clarionette, French Horn, Bass Horn, and Bassoon; a catalogue of which may be had gratis. ... A General Catalogue of Messrs. Breitkopf and Härtel's Music, who are well known to be the principal publishers on the Continent may be had of T. Boosey ... price 6d. ... and all orders for music published in Germany will be speedily executed on reasonable terms.

This advertisement is particularly important. Not only does it exemplify the close associations some English publishers had established with continental music publishers, but for the first time we have evidence of an English publisher appointed as agent. We also have evidence of a catalogue produced by Boosey, nearly four years earlier than the earliest surviving catalogue of 1818.⁸⁸ That Boosey also had Breitkopf's catalogue for sale means the public would be able to select from a wider range of compositions than those imported solely on the judgement, or more probably business acumen, of a London music publisher.

⁸⁷ D. J. Blaikley, William C. Smith, and Peter Ward Jones, 'Boosey & Hawkes'.

⁸⁸ It may be worth considering whether the dating of Boosey as a music firm should not be put back to late 1814

Boosey reinforced the scope of his offerings of foreign music in December 1814 issue of *The Monthly Magazine*:

Mr. T. Boosey has just imported a choice selection of the most esteemed works of German composers; among other celebrated writers, are those of Beethoven, Cherubini, Campagnoli, Dumonchau, Dussek, Gelinek, Haydn, Himmel, Hague, Hummel, Kuster [sic], Kirmeyer [sic], Mozart, Menger, Neukonn [sic], Paer, Romberg, Riotti, Steibelt, Sterkel, Turk, Winter, Weber, & c. consisting of music for an orchestra, voice, pianoforte, violin, flute, guitar, clarinet, French horn, bass horn, bassoon, and organ; and arranged as sonatas, rondos, overtures, concertos, variations, trios, quartettos, quintettos, and marches; principally from the stock of Messrs. Breitkopf and Haertel of Leipzig.⁸⁹

A month later he presented his credentials as the agent of Breitkopf and Härtel to a wider readership with a notice in the *Gentleman's Magazine*:

T. Boosey, 4, Broad Street, agent for Breitkopf and Härtel of Leipzig, has published a catalogue of valuable German musick, just imported.⁹⁰

The connection with the Leipzig publisher explains the dominance of Germanic composers in Boosey's catalogues. Although neither specific titles nor the quantity of music imported were mentioned, the range of genres, scorings and the number of composers show the astonishing range of foreign music Boosey was introducing to England at the end of the Napoleonic wars.

A similar notice appeared in June 1815 *The Monthly Magazine* suggests Boosey was importing at quite frequent intervals:

Mr. T. Boosey has just imported a new and interesting collection of German music, besides the works of many eminent composers mentioned in the last catalogue: he has received, in addition, sonatas, rondos, duos, trios, quartettos, variations, dances, marches, overtures, operas, songs and hymns, etc., by Andree, Agthe, Binder, Boieldieu, Beethoven, Backofen, Cimarosa, Cherubini, Catel, Dulon, Ferrari, Gelinek, Gabler, Haydn, Himmel, Koehler, Kurpinski, Karr, Latroube, Mozart, Mehul, Newkourm [sic], Paer, Riem, Riotte, Steibelt, Spontini, Winter, Wanthal [sic], and many others, for an orchestra, piano-forte, violin, harp, guitar, flute, and the most esteemed vocal pieces.⁹¹

This time, Breitkopf and Härtel are not mentioned; however, the 'collection of German music' hints that this mainstay supplier (and Boosey as agent) remained in place. Of the 29 named composers, 17 are Germanic – Andree (presumably André of Offenbach), Agthe, Binder, Beethoven, Backofen, Dulon, Gabler, Haydn, Himmel, Köhler, Karr, Mozart, Neukomm, Riem, Riotte, Steibelt and von

⁸⁹ "Review of New Musical Publications," *The Monthly Magazine* 38, no. 5 (December 1814): 457-58

⁹⁰ *Gentleman's Magazine*, January 1815 p. 61

⁹¹ *The Monthly Magazine* 39, no. 5 (June 1815): 438

Winter, and these composers' works were published by Breitkopf and Härtel.⁹² In addition, the Czech composer, Gelinek who was chiefly active in Austria, as was the Bohemian, Vanhal, also were published by the Leipzig firm. The others are French and Italians. Of the French composers, A. Boieldieu, C. S. Catel and Etienne Henry Mehul were published by Breitkopf and Härtel; works by Italian composers, D. Cimarosa, J. G. Ferrari, L. Cherubini, Ferdinando Paer and Gasparo von Spontini, and by the Polish composer C. Kurpinsky are also listed in the firm's catalogue.⁹³

Six months later Boosey prepared to put his imported music before the public on a more regular basis:

T. Boosey respectfully informs the Amateurs of Foreign Music, that he has just published an extensive Catalogue for 1816; consisting of the stock of Messrs Breitkopf and Härtel, and other eminent publishers in Germany ...⁹⁴

and in May 1818:

German Music, just imported. Boosey and Co, ... respectfully inform the Public that their Catalogue of German Music for 1818, containing an extensive Importation of the Works of the most celebrated Composers, may now be had, Price 1s. ...⁹⁵

In November, 1818 Boosey announced that their "Catalogue of Foreign Music for 1819 is preparing for the Press, including very extensive importations from all parts of the Continent" further declaring it to be "nearly ready for the Press" in the following January and as "in the press and will shortly be published" in April⁹⁶ Finally, in May Boosey advertised that "Boosey and Co's extensive catalogue of Foreign Music for 1819, is just published, price 2s."⁹⁷

From a notice in the June 1819 issue of *Monthly Magazine*, we learn more of the extent and impact of Boosey's import business and something of the huge dimensions of his catalogues of foreign music:

Boosey and Co.'s Catalogue of Foreign Music, in 216 octavo pages, is, for its extent and variety, a literary and musical curiosity. It exhibits all that is valuable in continental publications, excites an appetite, and gratifies it by affording the power of immediate possession at an easy cost. Scores of names of composers of evident science will be made known to the English public through this catalogue; and, in addition to their entire works, in gross or in detail.⁹⁸

⁹² Breitkopf & Härtel, *Verzeichnis des Musikalien-verlages von Breitkopf & Härtel in Leipzig: vollständig bis ende 1902*. (Leipzig: Breitkopf & Härtel, 1903).

⁹³ Breitkopf & Härtel, *Verzeichnis des musikalien-verlages*.

⁹⁴ *Morning Chronicle* 22 December 1815.

⁹⁵ *Morning Chronicle* 1 May 1818

⁹⁶ *Morning Chronicle* 27 November 1818, 9 January 1891 and 2 April 1819.

⁹⁷ *Morning Chronicle* 25 May 1819

⁹⁸ *The Monthly Magazine* 47, no. 5 (June 1819): 450.

Admittedly, this notice most likely was a “puff” inserted by Boosey, yet it hints that his importing operation went far beyond that of his rivals. He had made it his specialisation, and whether or not it was profitable, his operation made conveniently accessible through his catalogue, must have played a significant role in widening, in a quite short space of time, the repertoire available to all manner of performers and increasing significantly knowledge of musical developments and emerging composers on the continent.

The earliest extant catalogue, ‘Selection of Admired Compositions contained in T. Boosey & Co’s General Catalogue of Foreign Music & Supplement’ (BoT 1), a stand-alone letterpress catalogue of four pages, predates that mentioned in the *Monthly Magazine* in June, 1819. It probably represents the compositions with which Boosey had had the most commercial success since bringing out catalogues from late 1814. It does allow for a little analysis. Even as a ‘selection’ it shows the continued dominance of Germanic composers (50%); French (18%), Italian (14%), Bohemian, Czech composers constitute the rest (see Table 2).⁹⁹ For the first time we also have access to the titles of the music imported, and it is interesting to note that the operas by Mozart named in his early advertisement in 1811 are retained in the catalogue. Those by Rossini vary a little. Despite the elapse of seven years, there has been very little change in prices (see Catalogue Plate 4-10).

⁹⁹ The contents of the catalogue are ordered by genre; nationality plays no role.

4 Selection of Admired Compositions from T. Boosey & Co.'s General Catalogue of Foreign Music & Supplement.

ORGAN.		MOZART, Requiem, by C. F. G. Schwenke, 4 Voices, 10 0		HIMMEL.	
ALBRECHTSBERGER, Ignazi, 9 6		PERGOLESE, Stabat Mater 8 0		Faithful, German Words 10 0	
Instructions for the use of the diminished and extreme Intervals 0 0				Songs from Tiedges Urania, German Words 7 6	
KETTEL, Grand Preludes, 9 Books each 4 3		OPERAS.		MARTINI.	
KNECHT, new and complete collection of all kinds of Preludes, Finales, Fantaisies, Versettes, Fugues, and Fugues, for beginners, and such as are more advanced on the Organ and Piano, (2d edition) No. 1, containing the Major mode of C 6 0		THE ORIGINAL EDITIONS, (WITH ITALIAN AND GERMAN WORDS.)		Cosa Rata, thick volume 1 10 0	
do. No. 2, containing the minor mode of C 6 0		MOZART.		MEHUL.	
do. No. 3, do. major mode of D 6 0		Don Juan, arranged by A. E. Müller 1 0 0		Joseph, or Jacob, and his Sons in Egypt, French and German Words 15 0	
do. No. 4, do. minor mode of D 6 0		Figaro, do. do. 1 5 0		NICOLO.	
do. No. 5, do. major mode of E flat 6 0		Il Flauto Magico, do. do. 15 0		Jocunde, French and German Words 1 5 0	
do. No. 6, do. minor mode of E 6 0		La Clemenza di Tito, do. do. 10 0		PAER.	
MARTINI, Pieces extracted from his School for the Organ and Piano, No. 1 and 2 each 4 3		Così fan tutte, arranged by Knecht 1 10 0		Sargino 1 5 0	
WERNER, (J. G.) 241 Preludes 10 0		Idomeneo, do. do. 1 6 0		Agnes, 2 Books 1 10 0	
VOCAL MUSIC WITH ACCOMPANIMENT OF PIANO.		L'Elfevent du Serail, do. do. French and German Words 1 2 6		Arbiter 1 7 6	
SACRED MUSIC.		Il Direttore della Comedia, German Words 7 6		Sophonice 1 5 0	
BRECHT, Christmas and Oelberge, (Christ at the Mount of Olives) 7 6		Opera Songs, which do not belong to his well-known Operas, by C. Schultz, 2 Books 1 0 0		Griechia 1 11 0	
GRAUN, Passions Cantate, 1st and 2nd, (Death of Jesus,) by Hiller, German words 7 6		CHERUBINI.		Forcuciti 1 6 0	
HANDEL, Messiah, with Accompt. by Mozart, arr. by Schwenke 1 10 0		Lodoiska, 2 vols. German words 1 15 6		PAISIELLO.	
HAYDN, 7 last words of Christ, Italian & German 15 0		Futiska 10 0		Overture and Favourite Airs from the Opera Mo- linara 0 6	
MARCELLO, 20 Salms, with accompaniment of Piano-forte, a new, elegant, and correct edition, publishing under the direction of Cherubini, in 12 parts: price of each part to Subscribers 12 0		Iux Jourées 15 0		Overture, Airs, &c. from Nina la Pazza per Amore, Italian and French Words 18 0	
MARTINI, 6 Salms with Accompaniment of Organ and Piano-forte 18 0		Eliat 15 0		RIGHINI.	
MOZART, Motetto Ne pulvis et cinis superbe, 4 Voices, Latin and German 0 6		CIMAROSA.		La Seta Incantata 10 0	
Hymn Splendens te Deus, 4 Voices, Latin and German 0 6		Il Matrimonio Segreto, arranged by Arnold 1 17 6		Arnida, 2 Books 1 5 0	
Cantata, Tutte le mie speranze, 5 Voices 2 6		Gli Orzi, ed i Curiaz, Italian, French, and German Words 15 0		Gerusalemme Liberata 10 0	
Heiliger sich guldig, &c. 4 do. 2 3		GLUCK.		Reina in Latium 1 0 0	
Allerbarmer hore, ach hore, &c. 4 Voices 4 6		Iphigene en Tauride, French and German Wds. 1 0 0		Tigrance 10 0	
Herr thier vor deim Thron, 4 Voices 4 6		Alceste, French and German Words 1 0 0		ROSSINI.	
4 Voices 0 6		Orpheus and Euridice, French and German Wds. 1 5 0		Tankred 1 10 0	
		HAYDN.		L'Italiana in Algeri 1 10 0	
		Seasons, English and German Words 1 5 0		Elizabeth in England 1 5 0	
		Orpheus and Euridice 12 6		L'Ingano Felice, Comic Opera 15 0	
				SPONTINI.	
				La Vestale, French and German Words, arr. by Schneider, 2 Books 1 10 6	
				WINTER.	
				Musical Drama of Calypso 1 0 0	
				ZINGARELLI.	
				Overture and Airs from Guiliotta and Romeo, Ital. 6 3	

MUSIC IN SCORE.

The following excellent Works in Score are kept on Sale.

The OPERAS of MOZART, CHERUBINI, CIMAROSA, GLUCK, MEHUL, PAISIELLO, &c.

The ORATORIOS, MASSES, &c. of BACH, GRAUN, HANDEL, HAYDN, JOMELLI, MOZART, PERGOLESE, RIGHINI, &c.

* * A Printed List may be seen on application.

N. B. A few Copies are yet on hand of T. BOOSEY & CO.'s GENERAL CATALOGUE of FOREIGN MUSIC, consisting of 200 Pages, closely printed, price 2s.

§1§ A SUPPLEMENT to the above Catalogue, containing all the latest Works of the most admired FOREIGN COMPOSERS which have appeared up to the present time on the Continent, is in the Press and will shortly be published.

W. WILSON, PRINTER, GRENVILLE-STREET, MATTON-GARDEN, LONDON.

All six Mozart's operas in Boosey's 1811 advertisement are listed in this catalogue. With the exception of *Così fan tutte* the price of which has been raised from £1.5s. to £1.10s., the prices of the other five works have not been changed. Three of the five Rossini's operas in the same advertisement are also offered here at the identical prices as in 1811.

Table. 2. Composers represented in Boosey's catalogue (BoT 1)

Composer / Arranger	Nationality	no. items
Albrechtsberger, Johann Georg, (1736-1809)	Austrian	2
Amon, Johan Andreas (1763-1825)	German	1
Arnold, Johann Gottfried (1773-1806)	German	2
Bach, Johann Sebastian (1685-1750)	German	4
Baillot, Pierre (1771-1842)	French	6
Baudiot, Charles Nicholas (1773-1849)	French	1
Bédard, Jean Baptiste (1765-ca. 1815)	French	4
Beethoven, Ludwig van (1770-1827)	German	60
Berbiguier, Tranquille Benoît (1782-1838)	French	15
Bochsa, Robert Nicolas Charles (1789-1856)	French	1
Bochsa and Duport. Jean Louis (1749-1812)	French	
Boieldieu, François Adrien (1775-1834)	French	4
Boieldieu / Hummel, Johann Nepomuk (1778-1837)	French / Austrian	3
Broes	?	1
Bruni, Antono Bartolomeo (1757-1821)	Italian	5
Call, Leonhard von (1767-1815)	?	4
Campagnoli, Bartolomeo (1751-1827)	Italian	3
Cherubini, Luigi (1760-1842)	Italian	17
Cimarosa, Domenico, 1749-1801	Italian	7
Dalvimare, Pierre (1772-1839)	French	1
Desargus, Xavier (1768-1832)	French	1
Devienne, François (1759-1803)	French	1
Dotzauer, Johann Friedrich (1783-1860)	German	2
Dressler, Raphael (1734-1835)	German	4
Drouet, Louis François Philippe (1792-1873)	French	1
Dussek, Jan Ladislav (1760-1812)	Bohemian	4
Dussek, Franz Josef (1766-1816)	Bohemian	3
Eberl, Anton (1765-1807)	Austrian	4
Fesca, Friedrich Ernst (1789-1826)	German	5
Field, John (1782-1837)	Irish	2
Fürstenau, Anton Bernhard (1792-1852)	German	1
Gabler, Christoph August	German	1
Gabrielsky, J. W.	?	9
Gaensbacher, Johann (1778-1844)	German	1
Gebauer, Etienne François (1776-1823)	French	3
Gebauer, François René (1773-1845)	French	1
Gluck, Christoph Willibald, Ritter von (1714-1787)	Bohemian	10
Graun, Karl Heinrich (1704-1759)	German	1
Gretry, André-Ernest-Modeste (1741-1813)	Liégeois, later French	1
Haensel, P.	?	4
Handel, George Frideric (1685-1759)	German	1
Haydn. Joseph (1732-1809)	Austrian	14
Haydn / Stegman, Carl David (1751-1826)	Austrian / German	2
Himmel, Friedrich Heinrich (1765-1814)	German	7
Hoffmeister, Franz Anton (1754-1812)	Austrian	1
Hugot, Antoine (1761-1803) & Wunderlich, Johann Georg (1755/56-1819)	French & German	1
Hummel, Johann Nepomuk (1778-1837)	Austrian	11

Isouard, Nicolo (1773-1818)	Maltse composer of French origin	1
Kittel, Johann Christian (1732-1809)	German	1
Klingenbrunner, Wilhelm	Austrian	2
Knecht, Justin Heinrich (1752-1817)	German	1
Köhler, Gottlieb Heinrich (1765-1833)	German	2
Kraft, Nikolaus (1778-1853)	Austrian / German	3
Krasinsky, Ernest Louis (1740-1811)	Polish; active in German and France	2
Kreith, Karl (1746-1803)	Austrian	4
Kreutzer, Rudolph (1766-1856)	French	21
Krommer, Franz (1759-1831)	Czech	17
Krufft, Baron	?	1
Lauska, Franz (1764-18250)	Moravian; active Germany	5
Marcello, Benedetto (1686-1739)	Italian	1
Martin y Soler, Vicente (1754-1806)	Spanish	4
Martin y / Field, John, 1782-1837	Spanish / Irish	2
Mayseder, Joseph (1789-1863)	Austrian	3
Méhul, Etienne Nicolas (1763-1817)	French	6
Meineki, Christopher (1782-1850)	American	1
Moritz, C. T.	German?	2
Moscheles, Ignaz, 1794-1870	Bohemian	2
Mozart, Wolfgang Amadeus (1756-1791)	Austrian	88
Mozart / Romberg, Andreas Jakob (1767-1821)	Austrian / German	1
Mozart / Friedrich Gottlieb Schwencke	Austrian / German	1
Mozart / Muller, August Eberhard (1767-1817)	Austrian / German	7
Mozart / Schultz, C.	Austrian / German	1
Mozart / Zuckner	Austrian / German?	1
Muller, August Eberhard	German	5
Muntzberger	German?	2
Naderman, Jean François-Joseph (ca. 1773-1835)	French	6
Onslow, George (1784-1853)	French, English descent	10
Paer, Ferdinando (1771-1839)	Italian	21
Paisiello, Giovanni (1740-1816)	Italian	2
Pergolesi, Giovanni Battista (1710-1736)	Italian	1
Petrini, Francesco (1744-1819)	German composer of Italian descent	2
Pleyel, Ignaz Josef (1757-1831)	Austro-French	1
Poissl, Johann Nepomuk (1783-1865)	German	1
Reicha. Antoine Joseph (1770-1836)	Czech, active in France and Austria	1
Ries, Ferdinand (1784-1838)	German	3
Righini, Vincenzo (1756-1812)	Italian	5
Rode, Jacques Pierre Joseph (1774-1830)	French	12
Rolla, Allesandro (1757-1841)	Italian	4
Romberg, Andreas Jakob (1767-1821)	German	15
Romberg, Bernhard, 1767-1841	German	12
Romberg, A. and B.	German	6
Rossini, Gioachino (1792-1868)	Italian	13
Schneider, Georg Abraham (1770-1839)	German	6
Spohr, Louis (1784-1859)	German	16
Spontini, Gaspere (1774-1851)	Italian	1
Steibelt, Daniel (1765-1823)	French composer of German birth	3
Stiastny, Johann (1764-1826)	Czech	4
Töpfer, Johann Gottlob (1791-1870)	German	1

Tulou, Jean Louis (1786-1865)	French	6
Vern, Auguste		1
Vernier, Jean Aimé, (1769-1840)	French	1
Viotti, Giovanni Battista (1755-1824)	Italian	13
Wanhall [Vanhall], Johann Baptist (1739-1813)	Bohemian	2
Weber, Carl Maria von (1786-1826)	German	3
Weigl, Joseph (1766-1846)	Austrian	1
Werner, J. G.	Austrian	1
Wilms, Johann Wilhelm (1772-1847)	Dutch composer of German birth	1
Winter, Peter von (1754-1825)	German	10
Zingarelli, Nicolò Antonio (1752-1837)	Italian	1
		624

Breitkopf would not have been Boosey's only source of importation, however. In 1814 Boosey's wording was "principally from the stock of Messrs. Breitkopf and Härtel" and in most advertisements the mention of 'very extensive importations from the Continent,' suggests dealings with more than one continental firm. Bland, for instance, continued to import foreign prints from Hoffmeister, even after he had established a relationship with foreign composers such as Haydn and Kozeluch. Longman and Broderip's foreign publications included prints which they imported from Artaria and other continental firms, as well as their own reprints from foreign editions; and undoubtedly their catalogue would have included publications procured through direct negotiation with foreign composers. Boosey also published works acquired through direct dealings with foreign composers; his dealings with Hummel and the dominance of that composer's music throughout his catalogues has already been mentioned.

IV. PIRACY

Some publishers undoubtedly expanded their catalogues substantially in this way, and may even have specialized in selling pirated editions. Indeed, illegal printing was widespread to the extent that all publishers practised it at some point.¹⁰⁰ This makes the fourth category in this survey of provenance of items in London music publishers' catalogues the most problematic to pin down, especially when it comes to the popular genres and composers prominent in so many publishers' catalogues.

I have suggested elsewhere that English editions of Josef Gelinek's airs with variations, issued by various publishers such as Robert Birchall, Clementi & Co., Samuel Chappell, Henry Falkner and Goulding & Co. are highly likely to have been pirated from a single continental source.¹⁰¹ It is worth repeating that such extraordinary piracy was the result of fashionable demand for a fashionable genre of music for a fashionable instrument and, very likely, for fashionable composers and performers as

¹⁰⁰ Tyson, "Steps to Publication and Beyond," 461.

¹⁰¹ See Chapter 6, pp. 316-20.

well. There has to be only one printed source for the proliferation of pirated editions, and in Gelinek's case, an imported Viennese print probably served as the basis for the numerous English editions.

Copyright protection in England required a publisher or author to enter a publication in the registers at Stationers' Hall. These now provide primary evidence for separating works which belong to the first category from those of the fourth, as publications were entered by authors or publishers who owned the copyrights and their names were recorded. Obviously, the publisher of pirated edition could not risk such an entry. Publications by minor publishers whose names rarely appear in the registers of the Stationers Hall may suggest pirated editions, but this is by no means definitive evidence. Certainly, not all authorized editions were entered at Stationers' Hall.¹⁰² To register a publication, the publisher or author had to meet the legal deposit requirement which entailed the deposit of nine to eleven copies as well as the payment of an entry fee. Although the Copyright Act of 1814 introduced legal penalties for not registering, these were not sufficient to force publishers to enter works at Stationers' Hall.¹⁰³

It is difficult to determine the extent to which pirated editions boosted the size of a publisher's catalogue, or where it occurred (for particular types of music items) but there seems little doubt that a not inconsiderable portion of the overall provenance of a catalogue can be attributed to piracy. The problem lies in what we do not know and the extent of our ignorance as opposed to what we do know, which probably constitutes a minute fraction of all unauthorized editions as a whole. The matter is further compounded by the absence of international copyright in this period.¹⁰⁴ What we now consider as piracy may have been legally acceptable practice in the late eighteenth- and early nineteenth-centuries. Publishers could secure copyright for certain countries, but England was seldom one of these. We must bear in mind that piracy was not exclusively confined to the minor players.

CONCLUSION

By the early decades of the nineteenth century the music-publishing scene in London had become extremely complex. The intricacy of this world is attested to by the different ways in which music by

¹⁰² The point has been made earlier that it is equally certain that not all music prints (authorised or not) bearing "Entd. Sta. Hall" actually were entered at the Hall. See Chapter 3, p. 124.

¹⁰³ For a further discussion of the operation of Stationers' Hall, and legal deposit, see Simon Eliot, "Mr. Greenhill, whom you cannot get rid of": copyright, legal deposit and Stationers' Company in the nineteenth century," in *Libraries and the Book Trade: The formation of collections from the sixteenth to the twentieth century*, eds. Robin Myers, Michael Harris, Giles Mandelbrote (New Castle, Delaware: Oak Knoll Press, 2000), 51-84; John Feather, "Publishers and Politicians: The Remaking of the Law of Copyright in Britain 1775-1842. Part I: Legal Deposit and the Battle of the Library Tax," *Publishing History* 24 (1988): 49-76

¹⁰⁴ The concept of international copyright did not come about until the middle of the nineteenth century. Tyson, "Steps to Publication and Beyond," 461.

domestic and foreign composers came into the hands of the London publishers. It is also recorded by the diversity of composers and compositions represented in catalogues. That music-publishing activities could so expand demonstrates that the economy and size of London provided a growing market sufficient to support and even stimulate this competitive business to the extent that most publishers could survive if not necessarily thrive. The provenance of publications in London music-publishers' catalogues reveals the increasingly diverse means by which publishers sought to expand the range of their publications, or to develop specializations, and reveals too that already by the early nineteenth century, the music trade in London was internationalized. Studied in this way, the catalogues are documents that testify to the cosmopolitan nature of London music publishing and London's place at the centre of the music publishing world of the time.

CHAPTER 5.

READING THE CATALOGUES

OVERVIEW

The most important function of music-publishers' sale catalogues was to inform the music-buying public. Catalogues were designed to assist readers when searching for music in print, and more importantly, to entice them into buying music. Catalogues were never conceived as documents for posterity, and their utilitarian purpose made them largely ephemeral in nature. Yet, no other single source presents the scope and diverse facets of the music-publishing industry and musical culture of the late-eighteenth and the early-nineteenth centuries as explicitly as publishers' sale catalogues. In essence, they are a microcosm of the musical world as perceived and, at least in part created by the publishers. This lends further weight to the contention that close examination of the publishers' catalogues allows us to see clearly and quite precisely the contemporary shifts in musical aesthetics, social changes and changes in performance practices.

Naturally, catalogues reflect the changes in music consumerism, the variations in the commercial interests of music publishers as well as the demands of the music-buying public.¹ Although these were fundamental premises common to all catalogues, the manner in which the contents of catalogues were laid out by various music publishers was far from universal. Even catalogues issued by a single publisher varied considerably in their focus and structure.

This chapter investigates how the focus and structure of the catalogues were modified to accommodate perceived changes in the musical trends and preferences. It explores how publishers deployed catalogues as a manipulative commercial device to cultivate and exploit public taste. To illustrate the nature of sale catalogues as a commercial device, we will concentrate on three aspects – medium, genre, and composer – which came to serve as the conceptual basis of the majority of

¹ William Weber, "Mass Culture and the Reshaping of European Musical Taste, 1770-1870," *International Review of the Aesthetics and Sociology of Music* 8, no. 1 (June 1977): 6.

catalogues. This promotion of medium, genre and composer reflects the publishers' specific thoughts concerning popular instruments, favoured genres, and even favourite composers. It also reveals the basis from which the publishers approached the market.

Catalogues at the beginning of the period of this study continued the prevailing view of a catalogue as an all-encompassing display of a publisher's output at a particular point in time. John Walsh's catalogue of c. 1721 "A Catalogue of English and Italian Musick. [sic] Vocal & Instrumental" may be taken as representative (see Catalogue Plate 5-1). It presents an amalgam of 152 instrumental and vocal items, solo and concerted, sacred and secular, all somewhat casually identified and distributed across six capacious divisions. Rarely, Walsh supplemented his umbrella-type catalogues with publications focussed on vocal music (three catalogues between 1721 and 1733), one for harpsichord (1731) and one for violin (1732).²

The expansion of publishers' repertoires from the last decades of the eighteenth century brought major changes to the structure of catalogues. As might be expected, the long-continued, more-or-less effective organisation of a small number of publications was no longer adequate for medium- or large-sized listings with 200 or more items. To improve ease of use, publishers began to introduce more precise category designators, and where a single heading had previously sufficed, sub-categories began to be added with increasing frequency.

We see evidence of this in Bland's 'A Catalogue of Vocal and Instrumental Music' (BIJ 1h, 1i and 1j, c. 1783, see Catalogue Plates 2-1, 2-2 and 2-3). There, three category headings are broken into two to five sub-categories. In Longman & Broderip's catalogue 'New Musical Publications' (LB 3, c. 1780, see Catalogue Plates 2-8 and 2-9) the category headings "For Concerts [instrumental music]" runs to six sub-categories. This trend further developed as the nineteenth century progressed. With the main categories further divided into subordinate categories, a layered structure emerged within a catalogue. The main category, commonly printed in larger fonts, or in capitals, stood-out from the subdivision headings and the contents. The resultant ordering and distribution of the items in this way changed the visual structure of the catalogues, and would have assisted users browsing over-crowded pages (see Catalogue Plate 5-2).

² Based on the summary of Walsh's catalogue in William C. Smith's *A Bibliography of the Musical Works Published by John Walsh during the years 1695-1720* (London: Bibliographical Society, 1948), xi-xiv.

Catalogue Plate 5-1. John Walsh's catalogue of c. 1721

A Catalogue of English & Italian Musick, Vocal & Instrumental Printed for John Walsh			
Musick for a single Violin	Sonatas and Concertos for 2 Violins & a Bass	Solos for a Violin & a Bass	Songs or Vocal Musick
Books for Learners on $\frac{1}{2}$ Violin 1-6	Correllis Opera Prima — 8-0	12 Solos by Corelli — 5-0	The Operas thus marked + have Symphonys
Familiar tunes for $\frac{1}{2}$ Violin — 1-6	Corellis Opera Secunda — 6-0	Ditto with Graces — 5-0	The Opera of Croesus — 2-0
Scotch tunes for $\frac{1}{2}$ Violin — 1-0	Corellis Opera Terza — 8-0	24 Solos by D ^r Pepusch — 10-0	The Opera of Numitor — 9-0
Jiggs & Hornpipes 1 st book — 1-6	Corellis Opera Quarta — 6-0	Mascittis Solos Opera Prima 6-0	Opera of Arminius — 9-0
Jiggs & Hornpipes 2 ^d book — 1-6	Corellis 12 Concertos — 15-0	Mascittis Opera Secunda — 6-0	Opera of Narcissus — 9-0
French dances & Minuets 1 st B ^k 2-6	Corellis Posthumous works — 6-0	Mascittis Opera Terza — 6-0	Opera of Calypso + — 9-0
French dances &c 2 ^d Book — 2-6	Albinonis Concertos — 6-0	Mascittis Opera Quarta — 6-0	Opera of Astartus
1 st Great book of Country dances 3-6	Vivaldis Concertos — 15-0	Mascittis Opera Quinta — 6-0	Opera of Camilla + — 9-0
2 ^d Great book Country dances 3-6	Albinonis Ballettis — 6-0	Mascittis Opera Sexta — 6-0	Opera of Thomyris + — 9-0
20 Books of Figure dances by M ^r Isaac — 1-0-0	Tibaldis Opera Prima — 4-0	Bomportis Solos — 4-0	Opera of Loves Triumph + 9-0
Select Lessons 1 st book — 1-6	Tibaldis Opera Secunda — 6-0	Galperinis Solos — 4-0	Opera of Pyrrhus + — 9-0
Select Lessons 2 ^d book — 1-6	Bomportis Opera Secunda — 4-0	6 Solos by Several Masters 4-0	Opera of Clotilda + — 9-0
Select Preludes by all M ^{rs} 2-6	Bomportis Opera Quarta — 4-0	Fingers & Purcells Solos 4-0	Opera of Arlinoe — 9-0
Grounds & Divisions 1 st B ^k 2-6	Zianis Sonatas — 4-0	Rules for Playing a Bass on a Violin — 1-6	Opera of Rosamond — 9-0
Grounds & Divisions 2 ^d B ^k 2-6	Bononrinis Sonatas — 3-0	6 Solos by Albinoni Opera 4 th 4-0	The Temple of Love — 9-0
Banisters Choice Opera Aires 1-6	Nicola Matice Aires — 10-0	Albinonis 12 Grand Solos 6-0	Opera of Almahide + — 9-0
Banisters 2 ^d Collection — 1-6	Pez 12 Sonatas — 3-0	Martino Bittis Solos — 4-0	Opera of Hydaspes + — 9-0
Hills Minuets — 1-0	Hen ^r Purcells Sonatas — 6-0	Viners Solos — 4-0	Opera of Etearco + — 9-0
A book of Instructions for the German Flute } 1-6	Hen ^r Purcells Aires — 8-0	Vivaldis Solos 2 ^d Opera 6-0	Opera of Rinaldo + — 9-0
	Fingers 12 Sonatas — 6-0	Schickhards 20 th Opera 4-0	Opera of Antiochus + — 9-0
		12 Solos by Giuseppe Valentini 6-0	Opera of Hamlet + — 9-0
		Geminianis Solos — 6-0	Opera of Dioclesion — 9-0
Musick for two Violins		Musick for $\frac{1}{2}$ Harpsicord Spinnet or Organ	Collections of Songs by Several Authors
D ^r Pepuschs Aires — 3-0	Ravenscrofts Sonatas — 5-0	Books of Instructions for Learners on $\frac{1}{2}$ Harpsicord or Spinnet 2-0	M ^r Eccles Songs — 15-0
Valentines Aires — 3-0	Harmonia Mundi 2 ^d Coll 5-0	Kellers rules for a Thro bass 1-6	D ^r Blows Songs — 15-0
Bononcinis Aires — 3-0	Valentines Sonatas — 6-0	The Ladys Banquet 1 st book — 2-6	Hen ^r Purcells Orphans 1-10-0
Courtivills Aires — 3-0	Schickhards Sonatas — 6-0	The Ladys Banquet 2 ^d book — 2-6	M ^r Weldon's Songs — 10-0
Fingers Aires — 3-0	Corellis 4 Operas — 15-0	The Ladys Entertainment 1 st book 2-6	The Judgment of Paris — 7-6
Opera Aires — 2-0	Tophams Sonatas — 3-0	The Ladys Entertainment 2 ^d book 2-6	Drinking Songs — 2-6
	Mascittis Sonatas — 5-0	The Ladys Entertainment 3 ^d book 3-0	A Book of Catches — 2-6
	Hydaspes Concertos — 6-0	The Ladys Entertainment 4 th book 4-0	A Book of Scotch Songs — 2-6
	Thomyris Concertos — 6-0	being select Opera aires by Babel	A Book of Comical Songs — 2-6
	Camilla Concertos — 6-0	Babells great book of Lessons — 7-0	Ramondons Songs — 2-6
	6 Sets of Trumpet Tunes 6-0	Lessons by several Masters 1-6	Welldots Authors — 4-0
	Albertis Concertos — 9-0	1 st Biron's Lessons — 1-6	Authors by several Authors 4-0
	Schickhards 10 th Opera — 2-6	Dupars Lessons — 2-6	The M ^r Venus & Adonis — 5-0
	Vivaldis Cuckoo Concertos 3-0	The Opera of Camilla for $\frac{1}{2}$ the Harpsicord — 3-0	D ^r Pepuschs Cantatas — 5-0
	Valentinis Bizzarias 4-0	Masimans Lessons — 2-0	Galliards Cantatas — 4-0
		Sig ^r Baptists Lessons — 5-0	Haydens Cantatas — 2-0
		Hen ^r Purcells Lessons — 3-0	Vanbrughes Songs — 5-0
		D ^r Blows Lessons — 1-6	Graves Songs — 2-0
		D ^r Blows Psalms — 1-6	Careys Songs — 2-0
		M ^r Purcells Psalms — 1-6	Durleys Songs — 2-0
		Voluntarys for $\frac{1}{2}$ Organ 4-0	D ^r Pepuschs Additional Songs in Opera of Thomyris 2-6
		Pasquins for $\frac{1}{2}$ Organ 2 ^d book 5-0	D ^r Pepuschs 2 ^d Cantatas 5-0
		Lessons for $\frac{1}{2}$ Bass Viol — 3-0	A book of Sea Songs — 1-6
		Songs & Aires for $\frac{1}{2}$ Viol — 2-6	
		M ^r Youngs Lessons — 5-0	
		The Ladys Banquet 3 ^d book 3-0	

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5. *Swiss Air*, in D. 6. *Water's last Waltz*, in B.

7. *And Robin Gray*, in D. 8. *And Robin Gray*, in D.

9. *And Robin Gray*, in D. 10. *And Robin Gray*, in D.

11. *And Robin Gray*, in D. 12. *And Robin Gray*, in D.

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141. *And Robin Gray*, in D. 142. *And Robin Gray*, in D.

143. *And Robin Gray*, in D. 144. *And Robin Gray*, in D.

145. *And Robin Gray*, in D. 146. *And Robin Gray*, in D.

147. *And Robin Gray*, in D. 148. *And Robin Gray*, in D.

149. *And Robin Gray*, in D. 150. *And Robin Gray*, in D.

151. *And Robin Gray*, in D. 152. *And Robin Gray*, in D.

153. *And Robin Gray*, in D. 154. *And Robin Gray*, in D.

155. *And Robin Gray*, in D. 156. *And Robin Gray*, in D.

157. *And Robin Gray*, in D. 158. *And Robin Gray*, in D.

159. *And Robin Gray*, in D. 160. *And Robin Gray*, in D.

161. *And Robin Gray*, in D. 162. *And Robin Gray*, in D.

163. *And Robin Gray*, in D. 164. *And Robin Gray*, in D.

165. *And Robin Gray*, in D. 166. *And Robin Gray*, in D.

Pianoforte & Violoncello continued.

BEETHOVEN'S Variations on La Coccinella, for Piano. 3 0

BEETHOVEN'S First Trio in D minor. 8 0

BEETHOVEN'S Second Trio in E flat. 8 0

BEETHOVEN'S Third Trio in C. 8 0

BEETHOVEN'S Fourth Trio in F sharp minor. 8 0

BEETHOVEN'S Fifth Trio in D. 8 0

BEETHOVEN'S Sixth Trio in E flat. 8 0

BEETHOVEN'S Seventh Trio in E major. 8 0

BEETHOVEN'S Eighth Trio in F major. 8 0

BEETHOVEN'S Ninth Trio in F major. 8 0

BEETHOVEN'S Tenth Trio in F major. 8 0

BEETHOVEN'S Eleventh Trio in F major. 8 0

BEETHOVEN'S Twelfth Trio in F major. 8 0

BEETHOVEN'S Thirteenth Trio in F major. 8 0

BEETHOVEN'S Fourteenth Trio in F major. 8 0

BEETHOVEN'S Fifteenth Trio in F major. 8 0

BEETHOVEN'S Sixteenth Trio in F major. 8 0

BEETHOVEN'S Seventeenth Trio in F major. 8 0

BEETHOVEN'S Eighteenth Trio in F major. 8 0

BEETHOVEN'S Nineteenth Trio in F major. 8 0

BEETHOVEN'S Twentieth Trio in F major. 8 0

BEETHOVEN'S Twenty-first Trio in F major. 8 0

BEETHOVEN'S Twenty-second Trio in F major. 8 0

BEETHOVEN'S Twenty-third Trio in F major. 8 0

BEETHOVEN'S Twenty-fourth Trio in F major. 8 0

BEETHOVEN'S Twenty-fifth Trio in F major. 8 0

BEETHOVEN'S Twenty-sixth Trio in F major. 8 0

BEETHOVEN'S Twenty-seventh Trio in F major. 8 0

BEETHOVEN'S Twenty-eighth Trio in F major. 8 0

BEETHOVEN'S Twenty-ninth Trio in F major. 8 0

BEETHOVEN'S Thirtieth Trio in F major. 8 0

BEETHOVEN'S Thirty-first Trio in F major. 8 0

BEETHOVEN'S Thirty-second Trio in F major. 8 0

BEETHOVEN'S Thirty-third Trio in F major. 8 0

BEETHOVEN'S Thirty-fourth Trio in F major. 8 0

BEETHOVEN'S Thirty-fifth Trio in F major. 8 0

BEETHOVEN'S Thirty-sixth Trio in F major. 8 0

BEETHOVEN'S Thirty-seventh Trio in F major. 8 0

BEETHOVEN'S Thirty-eighth Trio in F major. 8 0

BEETHOVEN'S Thirty-ninth Trio in F major. 8 0

BEETHOVEN'S Fortieth Trio in F major. 8 0

BEETHOVEN'S Forty-first Trio in F major. 8 0

BEETHOVEN'S Forty-second Trio in F major. 8 0

BEETHOVEN'S Forty-third Trio in F major. 8 0

BEETHOVEN'S Forty-fourth Trio in F major. 8 0

BEETHOVEN'S Forty-fifth Trio in F major. 8 0

BEETHOVEN'S Forty-sixth Trio in F major. 8 0

BEETHOVEN'S Forty-seventh Trio in F major. 8 0

BEETHOVEN'S Forty-eighth Trio in F major. 8 0

BEETHOVEN'S Forty-ninth Trio in F major. 8 0

BEETHOVEN'S Fiftieth Trio in F major. 8 0

BEETHOVEN'S Fifty-first Trio in F major. 8 0

BEETHOVEN'S Fifty-second Trio in F major. 8 0

BEETHOVEN'S Fifty-third Trio in F major. 8 0

BEETHOVEN'S Fifty-fourth Trio in F major. 8 0

BEETHOVEN'S Fifty-fifth Trio in F major. 8 0

BEETHOVEN'S Fifty-sixth Trio in F major. 8 0

BEETHOVEN'S Fifty-seventh Trio in F major. 8 0

BEETHOVEN'S Fifty-eighth Trio in F major. 8 0

BEETHOVEN'S Fifty-ninth Trio in F major. 8 0

BEETHOVEN'S Sixtieth Trio in F major. 8 0

BEETHOVEN'S Sixty-first Trio in F major. 8 0

BEETHOVEN'S Sixty-second Trio in F major. 8 0

BEETHOVEN'S Sixty-third Trio in F major. 8 0

BEETHOVEN'S Sixty-fourth Trio in F major. 8 0

BEETHOVEN'S Sixty-fifth Trio in F major. 8 0

BEETHOVEN'S Sixty-sixth Trio in F major. 8 0

BEETHOVEN'S Sixty-seventh Trio in F major. 8 0

BEETHOVEN'S Sixty-eighth Trio in F major. 8 0

BEETHOVEN'S Sixty-ninth Trio in F major. 8 0

BEETHOVEN'S Seventieth Trio in F major. 8 0

BEETHOVEN'S Seventy-first Trio in F major. 8 0

BEETHOVEN'S Seventy-second Trio in F major. 8 0

BEETHOVEN'S Seventy-third Trio in F major. 8 0

BEETHOVEN'S Seventy-fourth Trio in F major. 8 0

BEETHOVEN'S Seventy-fifth Trio in F major. 8 0

BEETHOVEN'S Seventy-sixth Trio in F major. 8 0

BEETHOVEN'S Seventy-seventh Trio in F major. 8 0

BEETHOVEN'S Seventy-eighth Trio in F major. 8 0

BEETHOVEN'S Seventy-ninth Trio in F major. 8 0

BEETHOVEN'S Eightieth Trio in F major. 8 0

BEETHOVEN'S Eighty-first Trio in F major. 8 0

BEETHOVEN'S Eighty-second Trio in F major. 8 0

BEETHOVEN'S Eighty-third Trio in F major. 8 0

BEETHOVEN'S Eighty-fourth Trio in F major. 8 0

BEETHOVEN'S Eighty-fifth Trio in F major. 8 0

At the same time, individual categories within the broad-ranging type of catalogues of the late-eighteenth century began to be converted into catalogues for a particular medium, genre or composer. The appearance of these specialized catalogues are indicative not only of the publishers' broadening market, but also of the publishers' efforts to appeal to distinct segments of the music-buying public with catalogues which reflected quite specific tastes and preferences. By 1840, the end result is a quite complex array of catalogues diverse in emphasis, and thus diverse in content, and diverse in size whether in the number of pages or number of items. We can glimpse something of this in the diagram below:

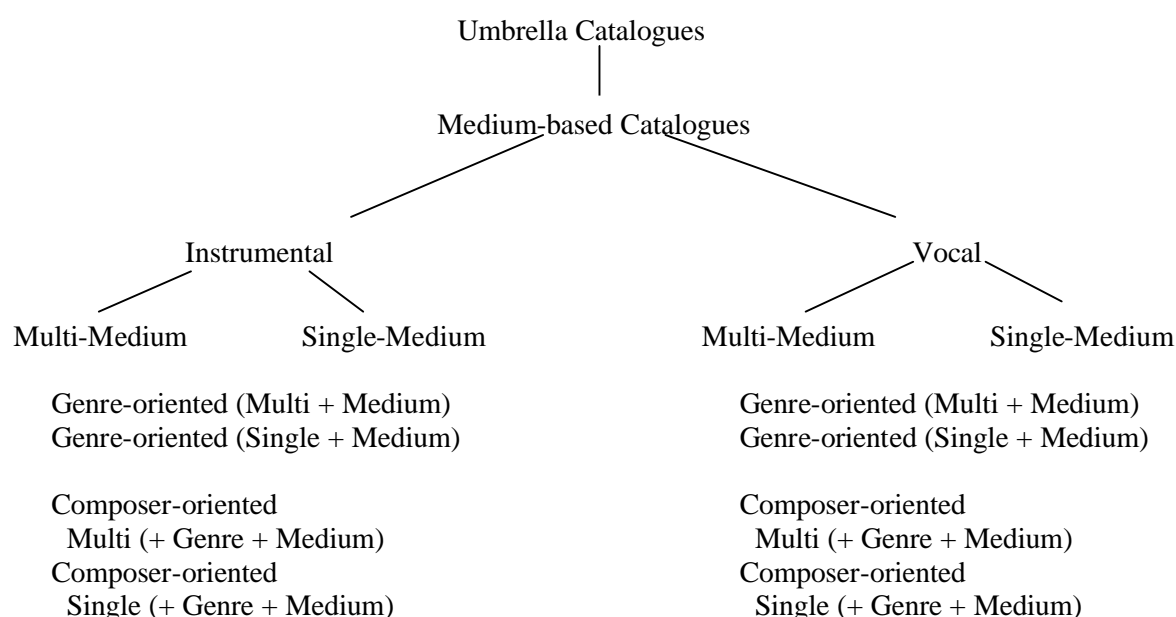


Table 1. Summary of Catalogue Production
V+I = Vocal and Instrumental (Umbrella)

Date	Umb.	Instrumental		Vocal	Composer			Genre	
		Multi-M	Single		V + I.	Instr.	Voc.	Instr.	Vocal
1780-1784	85.8	14.2	0.0	0.0	0.0	0.0	0.0	0.0	0.0
1785-1789	85.0	3.8	0.0	0.0	0.0	2.5	0.0	0.0	8.7
1790-1794	39.1	17.0	17.3	17.7	0.0	0.0	0.0	0.0	8.9
1795-1799	32.1	3.1	12.1	1.7	3.3	0.0	21.3	0.0	26.4
1800-1804	25.6	5.5	21.3	2.3	20.0	1.2	5.6	0.7	17.8
1805-1809	38.3	5.9	25.6	6.1	10.5	5.5	0.0	2.0	6.1
1810-1814	3.2	32.4	36.9	0.0	17.4	0.0	5.6	3.8	0.7
1815-1819	13.2	11.5	29.4	0.0	15.0	12.0	10.4	2.8	5.7
1820-1824	12.6	7.7	15.9	3.4	9.5	13.7	16.8	18.5	1.9
1825-1829	16.6	17.3	14.8	16.4	7.5	20.5	1.8	1.8	3.3
1830-1834	15.0	7.8	26.1	21.5	7.6	11.0	2.9	0.0	7.9
1835-1837	13.5	12.8	19.5	13.8	3.6	11.5	5.3	0.8	19.1

It is on the basis of these divisions that the present Chapter is organised. It must be emphasized, first, that no finite dates can be assigned to the appearance of composer- or genre-oriented catalogues beyond the general observation that the more specialised the catalogue type, the more likely is its later appearance, and, second, that the various types of catalogues co-existed. The emergence of a new type did not necessarily signal the demise of any existing catalogue types. Indeed, both umbrella-type and multi-medium catalogues provide a continuum throughout the period of this study.

It should also be remembered that although the following discussion treats catalogue production type by type, music items themselves were not rigidly confined. For example, the appearance of single-medium catalogues devoted to the flute from about 1800 does not mean that music for the flute was absent from other types of catalogues. There were still categories of music for the flute in multi-medium catalogues of instrumental music and also in umbrella-type catalogues and, if relevant, in composer-oriented catalogues. The isolation of catalogue types does, however, make for a convenient basis by which we can better study both their emergence (and decline) and their particular emphasis. Above all, throughout this discussion it should always be borne in mind that this ever-more complex web of catalogues is no random occurrence. Every stage in its creation, every type of catalogue result from an ever-more vigorous commercial drive to capture as efficiently as possible the attention of a market ever-increasing in size and in the diversity of its tastes and predilections.

I. UMBRELLA-TYPE CATALOGUES

I. UMBRELLA-TYPE – 1) GENERAL CLASSIFICATION

Most catalogues issued in the eighteenth-century and the large stand-alone catalogues issued throughout the period concerned in this study can be described as ‘umbrella-type’ (see Table 2). As the name suggests, this type of catalogues is all-encompassing and contain a wide range of instrumental and vocal music, from symphonies and concertos to solo sonatas, and from operas to single songs.

Although the size of umbrella-type catalogues varied greatly as to the number of items included and their number of pages,³ the significance of umbrella-type catalogues to us is that they best present us with an overview of a publisher’s output, and the proportions allotted to different genres and media of performance.

³ Among the eight issued in 1780, those by John Bland (BIJ 1a), William Forster (FW 1a), and William Napier (NW 1b) were single folio sheet catalogues printed within music, whereas one issued by Robert Bremner and the three issued by Longman and Broderip (LB 1, LB 4, LB 5) were stand-alone productions, comprising two (folio), four (octavo), seven (octavo) and four (folio) pages respectively.

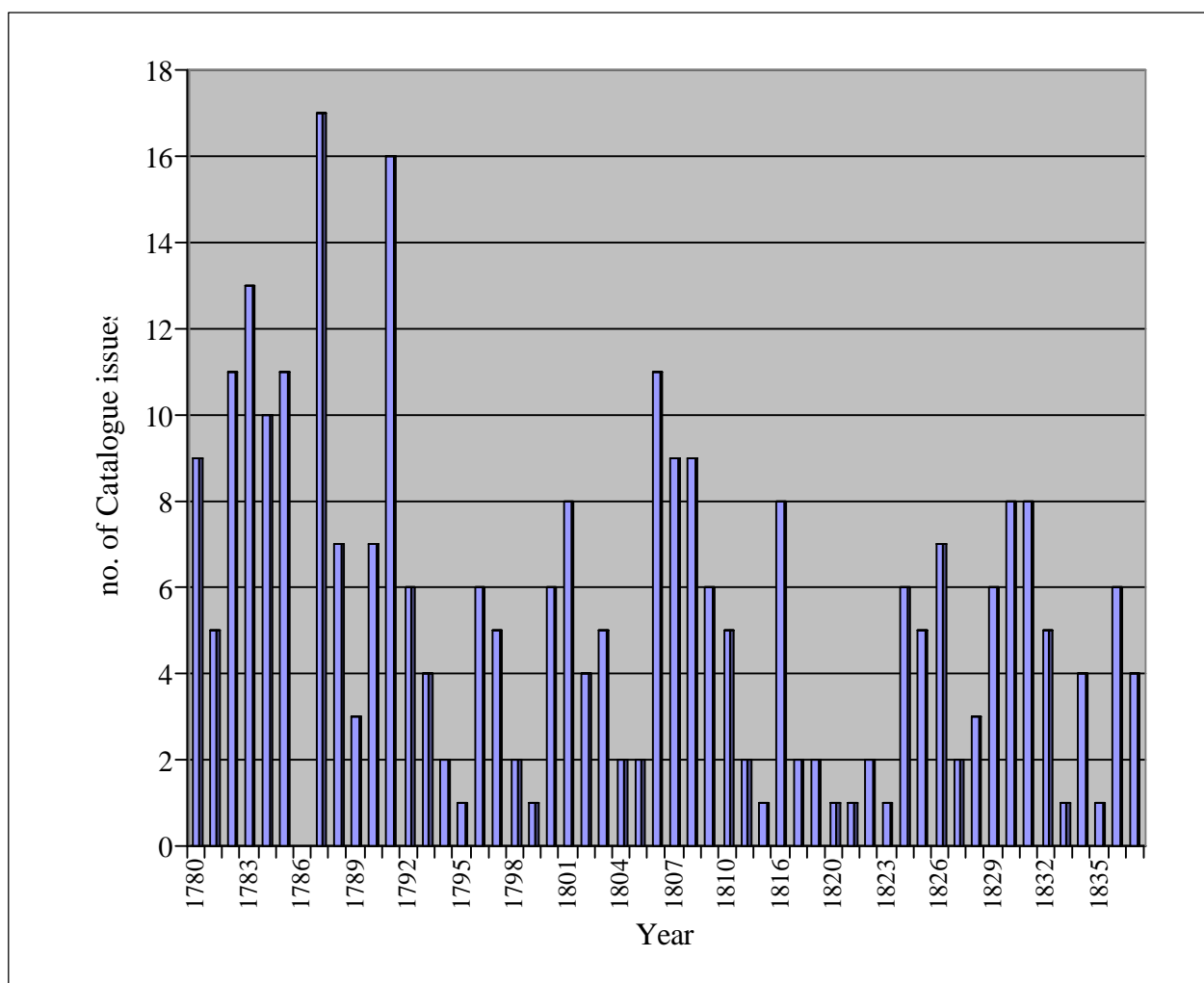
Table 2. Umbrella-type Catalogues

*Thematic catalogues in italics

Date	Catalogues	Issues
1778	NW 1a	1
1780	BIJ 1a, BrR 1, FW 1a, LB 1, LB 4, LB 5, NW 1b, WeJ 1, WeJ 2	9
1781	BluJ 1, LB 6, LB 7, TS 1a, 1b	5
1782	BS 1a, BIJ 1b, 1c, 1d, 1e, 1f, BrR 2, FW 1b, PrJ 1d, RE 1, SK 1	11
1783	BIJ 1g, 1h, 1i, 1j, BIJ 2a, FW 1c, 1d, 1e, 1f, PrJ 1e, 1f, 1g, 1h	13
1784	BR 1a, 1b, BIJ 2b, 2c, FJ 1, FW 1g, 1h, 1i, LB 8a, PrJ 1i	10
1785	BS 1b, BiA 1a, BIJ 2d, 2e, 2f, 2g, DJ 1a, 1b, LB 8b, NW 1c, PrJ 2	11
1786	BiA 1b, 1c, 1d, BIJ 2h, 2i, BIJ 4, CoJ 1a, DJ 2a, DJ 3a, FW 1j, 1k, 1l, LB 11, LB 12, LB 13, LB 14, TS 2	17
1787	BiA 1e, CoJ 1b, 1c, DJ 3b, FW 1m, 1n, 1o	7
1788	BIJ 2j, DJ 4a, 4b	3
1789	BIJ 2k, BIJ 5, BIJ 7, DJ 4c, LB 15, SmG 1, TS 3	7
1790	BIJ 2l, 2m, 2n, BIJ 8, CoJ 1d, DJ 2b, DJ 3c, 3d, DJ 4d, 4e, PrJ 3, PrJ 4, TS 4a, 4b, 4c, TS 5	16
1791	DJ 4f, 4g, 4h, 4i, 4j, BIJ 12	6
1792	DJ 4k, 4l, GG 1, GG 2	4
1793	BR 2a, PrJ 5	2
1794	PrJ 6	1
1795	BR 2b, 2c, 2d, CD 1a, 1b, CD 2a	6
1796	CoW 1a, 1b, 1c, CD 1c, CD 2b	5
1797	BR 4a (Plate 2), CD 3	2
1798	BR 4b (Plate 2)	1
1799	AS 1, BR 4c (Plate 2.), DJ 10a, LB 8c, MT 2a, 2b	6
1800	BR 4d (Plate 2), 4e (Plate 2.), DJ 10b, LC 3, PIJ 1a, 1b, PIJ 2a, TS 7	8
1801	BR 4f (Plate 2), 4g (Plate 2), 4h (Plate 2), 4i (Plate 2)	4
1802	BR 4j (Plate 2), 4k (Plate 2), CM 1, HA 1a, PIJ 3, WoR 1	5
1803	BR 4l (Plate 2), PrJ 7	2
1804	HA 1b, PW 1	2
1805	CW 2, DJ 17a, PrJ 10, PrJ 11, PB 1, TS 8, TW 1a, 1b, 1c, 1d, 1e	11
1806	BrW 4a, 4b, 4c, DJ 17b, HA 2, LL 4, PB 3, TW 1f, WC 3	9
1807	BR 13a, BrW 5a, 5b, 5c, CD 4, DJ 17c, PB 4, SK 2a, 2b	9
1808	BrW 7a, 7b, GG 7, TW 1g, 1h, WC 4	6
1809	BR 13b, BrW 8a, 8b, DJ 17d, PE 1	5
1810	PIJ 2b, 2c	2
1811	PrJ 13	1
1815	MW 1, MoJ 1a, 1b, 1c, <i>Phi I</i> , PrJ 14, WG 6a, 6b	8
1816	GW 1, MoJ 1d	2
1817	BR 13c, PrJ 16	2
1818	BoT 1	1
1820	BoT 2	1
1821	PiW 1a, 1b	2
1822	PoJ 5	1
1823	CM 7, CM 8, CM 9, CM 10, WR 1a, WI 2	6
1824	BoT 3, GoS 1, HT 1, PoJ 11a, WR 1b	5
1825	CM 13, CM 14, DeJ 1, PoJ 11b, PrJ 22, WG 8, WI 5a	7
1826	RH 9a, WI 5b	2
1827	BH 1a, BM 1, GJ 2	3
1828	CM 19, GG 24, RH 9b, WI 6a, 6b, 6c	6
1829	GG 25, PA 2, PoJ 11c, RH 9c, WI 6d, 6e, 6f, WI 10	8
1830	BaJ 1, BH 1b, FH 12a, 12b, 12c, FH 14, HW 1a, SG 1	8
1831	CR 16, PZ 1a, PZ 1b, RH 14, WI 11	5

1832	HW 1b	1
1833	CR 20, EW 1, ML 5, ML 6	4
1834	LG 1	1
1835	CR 26, BeA 1a, 1b, HG 1, PJ 2, WA 1	6
1836	GG 43, WI 15, WI 16, GG 45	4
		290

Figure 5-1. Umbrella-type Catalogues



I. UMBRELLA-TYPE – II) MAKE-UP

To demonstrate the nature and makeup of the umbrella-type catalogues, we must turn to the category headings found in the catalogues. The period 1780 to 1790 was chosen for further analysis as most catalogues issued during the period were wide-ranging umbrella-type catalogues.⁴ Table 2-a sets out the fifty categories most frequently found in 109 umbrella-type catalogues issued during this decade.

Table 2-a. The fifty categories most frequently listed Umbrella-type Catalogues issued 1780-1790

R= Ranking.

C= Category no.

Occ= Occurrences

C.	R	Categories	Catalogues	Occ.
1	1	For Concerts. Overtures, Symphonies, & c. in Parts	BIJ 1a, BrR 1, FW 1a, LB 1, LB 4, LB 5, NW 1b, WeJ 1, WeJ 2, BluJ 1, LB 6, LB 7, TS 1a, 1b, BIJ 1b, 1c, 1d, 1e, 1f, BrR 2, FW 1b, PrJ 1d, RE 1, SK 1, BIJ 1g, 1h, 1i, 1j, BIJ 2a, FW 1c, 1d, 1e, 1f, PrJ 1e, 1f, 1g, 1h, BIJ 2b, 2c, FW 1g, 1h, 1i, LB 8a, PrJ 1i, BiA 1a, BIJ 2d, 2e, 2f, 2g, LB 8b, NW 1c, BiA 1b, 1c, 1d, BIJ 2h, 2i, BIJ 4, FW 1j, 1k, 1l, LB 13, LB 14, BiA 1e, FW 1m, 1n, 1o, BIJ 2j, 2k, BIJ 5, LB 15, SmG 1, BIJ 2l, 2m, 2n, PrJ 3, PrJ 4, TS 4a, 4b, 4c	79
2	2	Quartets [unspecified instrumental]	BIJ 1a, FW 1a, LB 1, LB 4, LB 5, NW 1b, WeJ 1, WeJ 2, BluJ 1, LB 7, BIJ 1b, 1c, 1d, 1e, 1f, BrR 1, BrR 2, FW 1b, PrJ 1d, SK 1, BIJ 1g, 1h, 1i, 1j, BIJ 2a, FW 1c, 1d, 1e, 1f, PrJ 1e, 1f, 1g, 1h, BIJ 2b, 2c, FW 1g, 1h, 1i, PrJ 1i, BiA 1a, BIJ 2d, 2e, 2f, 2g, DJ 1a, 1b, NW 1c, BiA 1b, 1c, 1d, BIJ 2h, 2i, FW 1j, 1k, 1l, LB 13, LB 14, BiA 1e, FW 1m, 1n, BIJ 2j, 2k, LB 15, BIJ 5, BIJ 7, BIJ 2l, 2m, 2n, PrJ 3, PrJ 4, TS 4a, 4b, 4c	73
3	3	Trios [unspecified instrumental]	BIJ 1a, FW 1a, LB 1, LB 4, LB 5, NW 1b, LB 7, BS 1a, BIJ 1b, 1c, 1d, 1e, 1f, FW 1b, PrJ 1d, BIJ 1g, 1h, 1i, 1j, FW 1c, 1d, 1e, 1f, PrJ 1e, 1f, 1g, 1h, BR 1a, 1b, FW 1g, 1h, 1i, PrJ 1i, BS 1b, BiA 1a, DJ 1a, 1b, NW 1c, BiA 1b, 1c, 1d, BIJ 5, FW 1j, 1k, 1l, LB 13, LB 14, BiA 1e, FW 1m, 1n, 1o, BIJ 5, BIJ 7, PrJ 3, TS 4a, 4b, 4c	57
4	3	Guitar Music	LB 4, LB 5, NW 1b, WeJ 2, BluJ 1, LB 6, TS 1a, 1b, BIJ 1b, 1c, 1d, 1e, 1f, BrR 1, BrR 2, PrJ 1d, RE 1, SK 1, BIJ 1g, 1h, 1i, 1j, BIJ 2a, PrJ 1e, 1f, 1g, 1h, BIJ 2b, 2c, PrJ 1i, BIJ 2d, 2e, 2f, 2g, DJ 1a, 1b, NW 1c, BIJ 2h, 2i, BIJ 4, DJ 2a, DJ 3a, 3b, BIJ 2j, 2k, DJ 4a, 4b, 4c, BIJ 5, BIJ 7, BIJ 2l, 2m, 2n, DJ 4a, 4b, PrJ 3, PrJ 4	57
5	4	Quintets	BIJ 1a, FW 1a, LB 4, LB 5, NW 1b, BIJ 1b, 1c, 1d, 1e, 1f, BrR 1, BrR 2, FW 1b, BIJ 1g, 1h, 1i, 1j, BIJ 2a, FW 1c, 1d, 1e, 1f, BIJ 2b, 2c, FW 1g, 1h, 1i, BIJ 2d, 2e, 2f, 2g, NW 1c, BIJ 2h, 2i, FW 1j, 1k, 1l, LB 13, LB 14, FW 1m, 1n, 1o, BIJ 2j, 2k, LB 15, BIJ 5, BIJ 7, BIJ 2l, 2m, 2n	50
6	5	Duets for two Performers on 1 Piano Forte or Harpsichord	WeJ 1, LB 6, BS 1a, BIJ 1c, 1d, 1e, 1f, SK 1, BIJ 1g, 1h, 1i, 1j, BIJ 2a, BR 1a, 1b, BIJ 2b, 2c, BS 1b, BiA 1a, BIJ 2d, 2e, 2f, 2g, DJ 1a, 1b, PrJ 2, BiA 1b, 1c, 1d, BIJ 2h, 2i, BIJ 4, DJ 2a, DJ 3a, LB 11, LB 13, LB 14,	48

⁴ 109 of 135 catalogue (issues) were umbrella-type.

			TS 2, BiA 1e, DJ 3b, FW 1o, BIJ 2j, DJ 4a, 4b, BIJ 2k, DJ 4c, LB 15, BIJ 5	
7	6	Sonatas and Lessons for the Harpsichord or Piano Forte	BIJ 1a, LB 4, LB 6, BluJ 1, BIJ 1b, 1c, 1d, 1e, 1f, BrR 2, RE 1, BIJ 1g, 1h, 1i, 1j, PrJ 1e, 1f, 1g, 1h, 1i, BiA 1a, DJ 1a, 1b, BiA 1b, 1c, 1d, DJ 2a, DJ 3a, FW 1j, 1k, 1l, LB 11, LB 13, LB 14, BiA 1e, DJ 3b, FW 1m, 1n, DJ 4a, 4b, 4c, LB 15, BIJ 5	43
8	6	Vocal Music. English	BS 1a, BrR 1, BrR 2, RE 1, BIJ 2a, PrJ 1e, 1f, 1g, 1h, BR 1a, 1b, BIJ 2b, 2c, PrJ 1i, BS 1b, BiA 1a, BIJ 2d, 2e, 2f, 2g, DJ 1a, 1b, PrJ 2, BiA 1b, 1c, 1d, BIJ 2h, 2i, BIJ 5, DJ 2a, DJ 3a, LB 13, LB 14, BiA 1e, DJ 3b, BIJ 2j, DJ 4a, 4b, BIJ 2k, DJ 4c, LB 15, BIJ 5, BIJ 7	43
9	7	Divine Music / Sacred Music	BIJ 1a, 1b, LB 4, BrR 1, BIJ 1c, 1d, 1e, 1f, BrR 2, RE 1, SK 1, BIJ 2a, PrJ 1e, 1f, 1g, 1h, BR 1a, 1b, BIJ 1g, 1h, 1i, 1j, BIJ 2a, 2b, 2c, BiA 1a, BIJ 2d, 2e, 2f, 2g, BiA 1b, 1c, 1d, BIJ 2h, 2i, BIJ 4, BiA 1e, BIJ 2j, 2k, BIJ 5, BIJ 7	41
10	8	Duets [unspecified instrumental]	BIJ 1a, FW 1a, NW 1b, WeJ 2, BS 1a, BIJ 1b, 1c, 1d, 1e, 1f, FW 1b, PrJ 1d, BIJ 1g, 1h, 1i, 1j, FW 1c, 1d, 1e, 1f, BR 1a, 1b, FW 1g, 1h, 1i, BS 1b, BiA 1a, DJ 1a, 1b, NW 1c, BiA 1b, 1c, 1d, FW 1j, 1k, 1l, 1m, 1n, BIJ 7	39
11	9	Harpsichord Music	FW 1a, LB 1, NW 1b, LB 7, BS 1a, BIJ 1c, 1d, 1e, 1f, FW 1b, BIJ 1g, 1h, 1i, 1j, FW 1c, 1d, 1e, 1f, BR 1a, 1b, FW 1g, 1h, 1i, BS 1b, NW 1c, DJ 2a, DJ 3a, FW 1j, 1k, 1l, DJ 3b, TS 2, FW 1m, 1n, DJ 4a, 4b, 4c, BIJ 7	38
12	10	Vocal Music. [unclassified]	BIJ 1a, FW 1a, NW 1a, LB 1, NW 1b, BluJ 1, LB 7, BIJ 1b, 1c, 1d, FW 1b, PrJ 1d, BIJ 1e, 1f, 1g, 1h, 1i, 1j, FW 1c, 1d, 1e, 1f, FJ 1, FW 1g, 1h, 1i, NW 1c, CoJ 1a, FW 1j, 1k, 1l, TS 2, CoJ 1b, 1c, FW 1m, 1n, SmG 1	37
13	11	Solos [unspecified instrumental]	WeJ 2, BIJ 1c, 1d, 1e, 1f, 1g, 1h, 1i, 1j, FW 1c, 1d, 1e, 1f, BR 1a, 1b, FW 1g, 1h, 1i, BiA 1a, 1b, 1c, 1d, FW 1j, 1k, 1l, LB 13, LB 14, BiA 1e, FW 1m, 1n	30
14	11	Voluntaries and Fugues for the Organ or Harpsichord	BIJ 1a, 1b, LB 5, WeJ 1, LB 6, TS 1a, 1b, BIJ 1c, 1d, 1e, 1f, BrR 2, RE 1, BIJ 1g, 1h, 1i, 1j, BIJ 2b, 2c, 2d, 2e, 2f, 2g, 2h, 2i, BIJ 5, LB 11, BIJ 2j, 2k, BIJ 5	30
15	12	Catches, Glees, & c.	BS 1a, BIJ 2a, BR 1a, 1b, BIJ 2b, 2c, BS 1b, BiA 1a, BIJ 2d, 2e, 2f, 2g, BiA 1b, 1c, 1d, BIJ 2h, 2i, BIJ 4, DJ 2a, DJ 3a, BiA 1e, DJ 3b, BIJ 2j, DJ 4a, 4b, BIJ 2k, DJ 4c, LB 15, BIJ 5	29
16	13	Vocal Italian	BluJ 1, LB 4, LB 6, BS 1a, BrR 1, BrR 2, BIJ 2a, PrJ 1e, 1f, 1g, 1h, BR 1a, 1b, BIJ 2b, 2c, BS 1b, BIJ 2d, 2e, 2f, 2g, DJ 1a, BIJ 2h, 2i, BIJ 4, BIJ 2j, 2k, BIJ 5, BIJ 7	28
17	14	Treatises	LB 4, LB 5, WeJ 1, BluJ 1, LB 6, TS 1a, 1b, BrR 1, BrR 2, PrJ 1d, 1e, 1f, 1g, 1h, BR 1a, BR 1b, PrJ 1i, BiA 1a, DJ 1a, 1b, BiA 1b, 1c, 1d, 1e, DJ 4a, 4b, 4c	27
18	15	Duets for German Flutes	LB 4, LB 5, NW 1b, LB 6, BrR 1, BrR 2, RE 1, BIJ 2a, 2b, 2c, 2d, 2e, 2f, 2g, 2h, 2i, LB 13, LB 14, FW 1o, BIJ 2j, 2k, LB 15, BIJ 5	23
19	16	Solos, Violin	LB 5, NW 1b, BluJ 1, LB 6, TS 1a, 1b, BrR 1, PrJ 1d, SK 1, PrJ 1e, 1f, 1g, 1h, FJ 1, LB 8a, PrJ 1i, LB 8b, NW 1c, FW 1o, LB 15, BIJ 5, BIJ 7	22
20	17	Trios, for the German Flute	LB 4, LB 5, NW 1b, BluJ 1, LB 6, BrR 1, BrR 2, BIJ 2b, 2c, FJ 1, BIJ 2d, 2e, 2f, 2g, NW 1c, BIJ 2h, 2i, 2j, 2k	19
21	17	Concertos in Parts	LB 1, LB 4, LB 5, BrR 2, BIJ 2a, 2b, 2c, 2d, 2e, 2f, 2g, 2h, 2i, DJ 1a, 1b, NW 1c, FW 1o, BIJ 2j, 2k	19
22	18	Sonatas, Lessons for the Harpsichord or Piano	LB 5, WeJ 1, BrR 1, SK 1, BIJ 2a, 2b, 2c, 2d, 2e, 2f, 2g, 2h, 2i, BIJ 4, FW 1o, BIJ 2j, 2k, BIJ 5	18

		Forte, without Accompaniments		
23	18	Duets for Violins	LB 4, LB 5, BluJ 1, LB 6, TS 1a, 1b, BrR 1, BrR 2, RE 1, SK 1, FJ 1, LB 8a, 8b, LB 13, LB 14, FW 1o, LB 15, BIJ 5	18
24	18	Trios for Violins	LB 4, LB 5, BrR 1, BIJ 2a, 2b, 2c, FJ 1, BIJ 2d, 2e, 2f, 2g, 2h, 2i, 2j, 2k, 2l, 2m, 2n	18
25	19	Military Music for Clarinets, & c.	LB 1, LB 4, WeJ 1, WeJ 2, LB 6, TS 1a, 1b, BS 1a, FJ 1, LB 8a, BS 1b, LB 8b, DJ 4a, 4b, 4c, BIJ 5	16
26	20	Sonatas, & c. for the Harpsichord or Piano Forte, with Accompaniments	WeJ 1, BrR 1, BIJ 2a, 2b, 2c, 2d, 2e, 2f, 2g, 2h, 2i, BIJ 4, BIJ 2j, 2k, BIJ 5	15
27	20	Concertos for the Harpsichord or Piano Forte	LB 6, BrR 1, BiA 1a, DJ 1a, 1b, BiA 1b, 1c, 1d, LB 13, LB 14, BiA 1e, FW 1o, BIJ 5, LB 15, BIJ 5	15
28	21	German Flute Music	WeJ 1, PrJ 1d, 1e, 1f, 1g, 1h, 1i, DJ 1a, 1b, LB 8b, DJ 2a, DJ 4a, 4b, 4c	14
29	21	Instructions	LB 5, LB 6, TS 1a, 1b, BrR 2, PrJ 1d, RE 1, PrJ 1e, 1f, 1g, 1h, PrJ 1i, TS 2, TS 3	14
30	21	Dances	BIJ 1i, 1j, BIJ 2a, 2b, 2c, 2d, 2e, 2f, 2g, 2h, 2i, BIJ 4, BIJ 2j, 2k	14
31	22	Duets for Violin and Violoncello	LB 6, RE 1, PrJ 1e, 1f, 1g, 1h, LB 8a, PrJ 1i, LB 8b, LB 13, LB 14, FW 1o, LB 15	13
32	22	Overtures for the Harpsichord or Piano Forte	LB 4, LB 5, LB 6, DJ 1a, 1b, FW 1j, 1k, 1l, LB 11, LB 13, LB 14, FW 1o, LB 15	13
33	22	Overtures, for the Harpsichord or Piano Forte, without Accompaniments	BIJ 2a, 2b, 2c, 2d, 2e, 2f, 2g, 2h, 2i, BIJ 4, BIJ 2j, 2k, BIJ 5	13
34	23	Favourite Operas and Entertainments for a German Flute or Violin	LB 5, BIJ 2a, 2b, 2c, 2d, 2e, 2f, 2g, 2h, 2i, 2j, 2k	12
35	23	Operas and Entertainments for a Voice and Harpsichord	LB 6, BIJ 2a, 2b, 2c, 2d, 2e, 2f, 2g, 2h, 2i, 2j, 2k	12
36	24	Vocal Music. Italian and French	TS 1a, 1b, RE 1, BiA 1a, 1b, 1c, 1d, LB 13, LB 14, BiA 1e, LB 15	11
37	24	Solos for Flute and Violin	BIJ 2a, 2b, 2c, 2d, 2e, 2f, 2g, 2h, 2i, 2j, 2k	11
38	24	Solos for Tenor and Violoncello	BIJ 2a, 2b, 2c, 2d, 2e, 2f, 2g, 2h, 2i, 2j, 2k	11
39	24	Harp Music	WeJ 1, BluJ 1, BiA 1a, 1b, 1c, 1d, LB 12, LB 13, LB 14, BiA 1e, LB 15	11
40	24	Marches	BIJ 2b, 2c, 2d, 2e, 2f, 2g, 2h, 2i, BIJ 4, BIJ 2j, 2k	11
41	25	Italian Operas [& songs, from]	BrR 1, BrR 2, NW 1c, PrJ 2, DJ 2a, DJ 3a, 3b, DJ 4a, 4b, 4c	10
42	25	Trios for two Violins and Bass	WeJ 1, BluJ 1, LB 6, TS 1a, 1b, BrR 2, RE 1, SK 1, LB 8a, LB 8b	10
43	25	Vocal Music. French	BS 1a, 1b, DJ 2a, DJ 3a, 3b, DJ 2b, DJ 3c, DJ 4a, 4b, 4c	10
44	26	Quintets for Violins, & c.	WeJ 1, LB 6, TS 1a, 1b, BS 1a, FJ 1, LB 8a, BS 1b, LB 8b	9
45	26	Solos for German Flute	LB 6, TS 1a, 1b, BrR 1, BrR 2, RE 1, SK 1, FJ 1, BIJ 5	9
46	27	For the Harpsichord, Piano Forte and Organ	WeJ 2, PrJ 1d, 1e, 1f, 1g, 1h, 1i, PrJ 2	8

47	28	Duets for Violin and Tenor	LB 6, LB 8a, 8b, LB 13, LB 14, FW 1o, LB 15	7
48	28	For the Violoncello	BluJ 1, LB 6, TS 1a, 1b, BrR 1, FJ 1, LB 8b	7
49	29	English Operas and Entertainments for a Voice and Harpsichord	LB 4, LB 5, BrR 2, FJ 1, LB 11, LB 15	6
50	29	Favorite Songs sung at the Public Gardens, & c. For a Voice and Harpsichord	LB 4, LB 5, LB 6, PrJ 2, BIJ 5, LB 12	6

The most frequently listed category, ‘For Concerts. Overtures, Symphonies, in parts,’ attests to the popularity of orchestral music and the growth of public concerts. As Julian Rushton puts it, this was a result of “a new kind of appreciation of instrumental music.”⁵ It also confirms the dominance of overtures and symphonies as the most performed genres in public concerts of the period. Stanley Sadie has noted that in eighteenth-century England, ‘all concerts were orchestral’.⁶ Sadie’s statement is not entirely accurate as chamber music, which in the previous centuries was considered to be music written for the private sphere, began to appear in public concerts in London during the second half of the eighteenth century. String quartets, for instance, were performed in public concerts from the 1770s.⁷ Nevertheless, Sadie’s statement sums up the general make-up of the eighteenth century-concert repertoires, as it was unusual for any public concerts to include more than two items of chamber music, despite the fact that most concerts lasted for three hours or more.⁸

The next seven most common categories including instrumental quartets, trios, guitar music, and duets, sonatas and lessons for the harpsichord or piano forte, as well as much of the vocal music which was published with keyboard accompaniments, were repertoires primarily aimed at the domestic setting. As Table 2-a shows, by the 1780s, London music publishers were already modelling their catalogues to cater for their largest and the most lucrative market, amateur domestic performers.

Among the instruments of domestic music making, the harpsichord or alternatively the piano forte were by far the most widely accepted media. We can also observe the popularity of the keyboard-duet medium (Table 2-a, R5) was well established by the 1780s; it was the highest ranked category of keyboard music. ‘Sonatas’ and ‘lessons’ (R6, 18 and 20) were favoured genres of solo-keyboard

⁵ Julian Rushton, *Classical Music: a concise History from Gluck to Beethoven*. (London: Thames and Hudson, 1986), 12.

⁶ Stanley Sadie, “Concert Life in Eighteenth Century England,” *Proceedings of the Royal Musical Association*, 85th Session (December 1958): 17; Weber, *Music and the Middle Class: The Social Structure of Concert Life in London, Paris, and Vienna, Between 1830 and 1848* (London: Croom Helm, 1795), 160. According to Weber, chamber concerts and solo recitals only began to appear in London from 1835.

⁷ Meredith McFarlane and Simon McVeigh, “The String Quartet in London Concert Life, 1769-1799,” Chap. 9 in *Concert Life in Eighteenth-Century Britain*, ed. Susan Wollenberg and Simon McVeigh (Aldershot: Ashgate, 2004), 161-162 and 164.

⁸ McFarlane and McVeigh, “The String Quartet in London Concert Life,” 165.

music of this period. The sampled categories make it clear that this group – ‘sonatas and lessons for the piano forte’ – is represented by two types, ‘with’ or ‘without accompaniments’. The former may be considered the precursors of duo sonatas (melodic instrument plus piano), piano trios, piano quartets and quintets.

Instrumental quartets feature more prominently than quintets. The category ‘[unspecified] quartets’ was the second most frequently listed category, while ‘quintets’ occupied fourth position. During the period, publishers often employed headings, such as ‘quartets,’ ‘quintets,’ ‘trios’ and ‘duets’, rather than specifying the scoring, and consequently various different combinations of instrumental ensembles appeared under these broadly-defined categories (see Catalogue Plate 5-3). Such a practice signifies the inter-changeability or flexibility of scoring. For instance, the flute part could be performed on the violin and the piano part on the harp or vice versa. Composers deliberately wrote and designated their chamber music in such a manner in order to catch a wider market.

The popularity of the violin and flute is well reflected in the category-headings. Instrumental quartets and trios usually included flute or violin, popular instruments among amateur gentlemen players. In addition, duets for two flutes or two violins were by far the most prominent duet scoring, if we exclude the four-hand keyboard medium. The frequent occurrence of the category, ‘Guitar Music’ (R3) confirms the popularity of the English guitar during the late eighteenth century.

Broadly speaking, vocal music appears under two types of category headings – language-based (categories no. 8, 16, 36, 43) and genre-based types (categories no. 15, 35, 50), or the combination of the two (categories no. 41, 49). The popularity of English-language vocal music (categories no. 8, 15, 49, 50 and part of category 12) proves that as far as vocal music was concerned native composers played a significant part.

I. UMBRELLA-TYPE – III) ORGANIZATION OF CONTENTS

Within the umbrella-type catalogues, the treatment and organization of contents varied from publisher to publisher. The sequential arrangements of categories as they appeared within the catalogues are worth noting (see Table 2-b.).

Table 2-b.

BIJ 1a (John Bland) c. 1780

1. For concerts.
 - 1-a) Overtures, Symphonies, & c. in Parts
 - 1-b) Quintetts
 - 1-c) Quartetts
 - 1-d) Trios
 - 1-e) Duetts
2. Airs for the Flute or Violin

3. Harpsichord Lessons, Sonatas
4. Single Overtures, Concertos, Lessons, Divertimentos, Variations, & c. for the Harpsichord
5. Vocal Music
6. Guittar Music
7. Divine Music. Voluntaries, & c.

FW 1a (William Forster) c. 1780

1. Concertos and Overtures in Parts
2. Quintettos
3. Quartettos
4. Trios
5. Duets
6. Harpsichord
7. Vocal

BluJ 1 (James Blundell) c. 1781

1. Sonatas, & c. for the Harpsichord
2. Overtures, & c. for Concerts
3. Quartettos
4. Trios, for two Violins, Bass, & c.
5. Trios, for German Flute
6. Violin Duettos
7. German Flute Duetts
8. Vocal Music
9. Operas
10. Vocal Italian
11. Violin Solos
12. For the Violoncello
13. Treatises
14. Harp Music
15. Guitar Music
16. Musical Instruments, & c. manufactured and sold, Wholesale, Retail, and for Exportation, by James Blundell

BrR 2 (Robert Bremner) c. 1782

1. For Concerts
2. Quintettos
3. Quartets
4. Periodical Overtures in Eight Parts
5. Italian Operas
6. Sacred Music
7. Vocal Italian
8. Violin Trios
9. Violin Duets
10. Violin Solos
11. German Flute Trios
12. German Flute Duets
13. German Flute Solos
14. For the German Flute or Violin
15. For the Violoncello
16. For the Harpsichord, with Accompaniments
17. For the Harpsichord, without Accompaniments
18. Opera Overtures
19. For the Guitar
20. Vocal English
21. Scots Music
22. Treatises on Music

BS 1a (Samuel Babb) c. 1782

1. Harpsichord Music
2. Harpsichord Duets
3. Harpsichord Music single
4. Quintetts for Violins
5. Quartetts for Violins
6. Trios
7. Duets
8. Military Music
9. Vocal Music. Italian
10. French Music
11. Catches, Glees, & c.

PrJ 1e (John Preston) c. 1783 (see Catalogue Plate 5-3)

1. For Concerts. Overtures & Symphonies, in Parts, & c.
2. Concertos
3. Quartetts
3. Trios
4. Duets, Violins & Violoncellos
5. Violin Solos
6. Single Lessons, & c. for the Harpsichord
7. Treatises
8. Vocal Music. English
9. Vocal Music. Italian
10. Divine Music
11. German Flute Music
12. Guittar Music
13. Instruction Books
14. Songs, Cantatas, & c. & c.

BR 1a (Robert Birchall) c. 1784

1. Harpsichord Music
2. Harpsichord Duets
3. Trios
4. Duets
5. Solos
6. Vocal Music. English
7. Vocal Music. Italian
8. Divine Music
9. Catches, Glees, & Duets.
10. Treatises

DJ 1b (Joseph Dale) (11) c. 1785

1. Harpsichord Music. Concertos
2. Overtures for the Harpsichord
3. Harpsichord Quartetts
4. Duets for two Performers on one Harpsichord
5. Harpsichord Sonatas
6. Instrumental Music
7. Guitar Music
8. German Flute Music
9. Treatises
10. Italian Operas and Songs
11. Vocal Music English

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Kammell's 2^d Set of Six Op. 7 10 6
Weitz's Six new D? for the Flute Op. 4 10 6
Bach's 4 new, for D? Op. 19 8 0

Trios.

Kammell's 6, for 2 Viol & Bass, Op. 16 10 6
Kotzwara's Six D? 6 0
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Kammell's Six, four for 2 Violins, and 2 for a Violin and Tenor, Op. 15 10 6
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Six, for 2 Violins, Op. 6 4 0
Mancinelli's 8, for 2 Violins 3 0
Reinard's 8 easy for D? Op. 4 3 0
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Violin Solos.

Celestini's Six, Op. 2 10 6
Kammell's Six, Op. 8 10 6

For the Organ, Harpsichord &c

Bach's Six Lessons, with Accompaniment for a Violin and Violoncello 10 6
Bach's Six D? Op. 17 10 6
Giordani's Six favorite Lessons, with an Accompt for a Violin, Op. 27 10 6
J. C. Moller's Six D? Op. 4 10 6
Dale's Six D? Op. 2 10 6
Six Sonatinos, Op. 3 5 0
Howard's Six Sonatas, with a Viol. Accompt 10 6
Giordani's 3 Sonatas, with Obligato Accompt for a Flute, or Violin, and Viola de Gambo, or Tenor, Op. 30 7 6
Jones's 6 Sonatas, with Violin Accompt 8 0
Scouler's Six Lessons 6 0
Reichardt's Six Concertos 10 6
Billington's 6 Sonatas, with an Obligato Accompt for the Ger. Flute, Op. 3 7 6
Scouler's Six Sonatas, with Accompt for a Violin, Op. 2 10 6

Single Lessons, &c for the Harp.

The Chace, a favorite Lesson 0 6
Mordini of Milan Lesson 1 0
A Lesson by the King of Prussia 0 6
A favorite Lesson 0 6
Griffes Concerto 1 6
Parts to D? 1 0
Scouler's Six Lessons each 1 0
A new favorite Lesson 0 6
Auld Robin Gray, with Variations 0 6
Push about the Jorum, with D? 0 6
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Gratt's Sonatas 1 0
Overture in May Day 0 6
The favorite Gigg in Correlli's 6th 0 6
Solo, with Divisions 0 6
In airy Dreams, with Variations 0 6
Giordani's Duett, for 2 Performers on one Harpsichord or Piano Forte 3 0

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Heck's Art of Playing Thorough Bass, with variety of Examples & Lessons of Accompaniment for Practice 21 0
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A concise & easy Treatise on Singing, address'd to the Dilettanti in Music, who are desirous of performing Duets or any Vocal Music in parts, with a set of English Duets for Beginners, by Dr Nares 7 6
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We can see that the organizational structure of these catalogues largely falls into two groups. In catalogues BS 1a, BR 1a, BluJ 1 and especially DJ 1b, publishers placed the most popular and thus most saleable music for the harpsichord as their first categories. This positioning reflects a deliberate marketing strategy, a simple, but an innovative approach which shows these publishers' commercial awareness of the new market; it would have made this category more visible and engaged music-buyers' attention immediately upon examination of the catalogues.

In BS 1a, although the second category 'Harpsichord Duets' and the third 'Harpsichord Music single' could have been set out as sub-divisions of the first category, the publisher did not attempt to make this clear visually or otherwise; likewise, categories 9, 10, and 11, all subdivisions of vocal music, were not treated as sub-divided categories. A similar organizational structure can be observed in Birchall's first catalogue. Birchall, too did not distinguish categories which are more appropriate as sub-categories from main categories.

The other publishers, Bremner (BrR 2), Bland (BIJ 1a), Forster (FW 1a) and Preston (PrJ 1e, see Catalogue Plate 5-3) chose to list their publications by the size of the medium, proceeding roughly from the larger 'Concert music' to smaller ensembles. 'For Concerts' (overtures and symphonies for orchestra-type groups) usually appears as the first category which is followed logically by 'Quintets,' 'Quartets,' 'Trios,' 'Duets' and 'Solos'. Arrangement by the size of the medium was a frequently-used classification in umbrella-type catalogues, and it complied with the way people normally perceived music and sought out their desired repertoire, that is, by the size of the media. In other words, this approach was widespread as it presented publications in a familiar and expected manner, thus providing ease of use for readers.

These two prevalent arrangements suggest that in the eighteenth century, publishers at least were aware of the importance of arrangement of catalogue contents, and planned the organizational structure of their catalogues.

I. UMBRELLA-TYPE - IV) DECLINE OF UMBRELLA-TYPE CATALOGUES

Table 2-c. Decline of Umbrella-type catalogues

Date	% of all catalogues produced
1780-1784	85.8
1785-1789	85.0
1790-1794	39.1
1795-1799	32.1
1800-1804	25.6

1805-1809	38.3
1810-1814	3.2
1815-1819	13.2
1820-1824	12.6
1825-1829	16.6
1830-1834	15.0
1835-1837	13.6

As shown in Table 2-c, umbrella-type catalogues accounted for 85% of the entire catalogue output in the 1780s. The following decade saw a sharp decrease to 35%; by the first decade of the 1800s, they accounted for only 32%; and in the 1810s, the percentage had dropped drastically to an average of 8%. In the following decades, umbrella-type catalogues made up only about 14 to 15% of the entire catalogue production. The reason for this dramatic shift was the expansion of publishers' repertoires conflicting with the prevailing practice of printing catalogues within music publications. It has already been mentioned that the practice of printing catalogues within music items posed a limitation on the number of pages that could be allocated to catalogues. To cope with the incessant proliferation of music items within the confines of within-music catalogues, the majority of publishers resorted to a wide range of catalogues which were more restricted in scope, such as single-medium, single-composer, or single-genre varieties. Some publishers turned to the stand-alone type, already well-known through umbrella catalogues, which was not subject to page limitation. Here the expanding repertoire could be fully displayed, and several stand-alone umbrella-type catalogues from the early nineteenth century are book-like productions of over 100 pages.⁹ However, stand-alone catalogues were only occasionally issued.

The decline of umbrella-type catalogues was also associated with changes in marketing techniques. Music publishers were recognizing the advantage of more focused advertising. They must have realized that printing catalogues aimed at a particular market within music items most likely to be purchased by that segment of the market was much more effective than printing umbrella-type catalogues. As a result, extensive catalogues of flute music are more likely to be found within music written for that instrument; likewise, catalogues of chamber arrangements of symphonies and overtures are usually found within the publications of the same genres and scoring.

Finally, the decrease in the number of umbrella-type catalogues from 1790 coincided with increasing specialization within the music publishing industry, such as the emergence of publishers of flute music or harp music in the early decades of the nineteenth century. It suggests that the size of the market was sufficient to sustain small-scale operations targeted at niche markets as well as large publishing firms appealing to both specialized and more homogenous mass markets.

⁹ Clementi's 1823 catalogue, CM 9 ran to 189 octavo pages. T. Boosey & Co. 'Catalogue of Foreign Music' issued in 1819 and comprising 216 octavo pages, has not been located. The catalogue was advertised in the *Monthly Magazine*, no. 47 (1819): 450.

II. INSTRUMENTAL MEDIUM-ORIENTED CATALOGUES – MULTI AND SINGLE

The appearance of catalogues solely devoted to instrumental media can be attributed to the prestige instrumental music gained during the period concerned in this study. There was increasing focus on instrumental music (concerted, chamber and solo varieties) in an era unprecedented in developments that saw the range, resonance and technical capabilities of conventional instruments expanded as they were modified and improved, and then eventually mass-produced and widely distributed.

The most important change in the music-publishing industry during the late-eighteenth and early-nineteenth centuries was the appearance of a new spectrum of instrumental music repertoires centred on a number of fashionable instruments, and chiefly developed to cater for the domestic amateur market. There was, of course, the ousting of the harpsichord by the piano, but there was too the welcoming of the harp and guitar, and increasing attention to violin and cello.

Medium-oriented catalogues, which record this new spectrum of instrumental repertoires, offer us clear insight into both the development and changing popularity of musical instruments throughout the period. Arguably, they provide a more precise chronology of such changes than is given even in studies devoted to particular instruments. They are our best source of information because they draw our attention directly to the instruments which were in vogue and to the music written for them. In addition, medium-oriented catalogues allow us knowledge of what was then considered to be the most favoured combinations of instruments in chamber music.

From the 1790s, instrumental medium-oriented catalogues comprised around a third of the entire catalogue production, with the exception of a five-year period between 1810 and 1814, when they reached the 69% mark (see Table 1). In these five years, 23 catalogues were issued in a total of 35 states.¹⁰

Within the instrumental medium-oriented catalogues, we encounter two varieties: multi-medium and single-medium instrumental catalogues. Multi-medium catalogues may be defined as containing items for a variety of instruments either in a solo capacity or in various combinations. A single-medium catalogue, as its name implies, contains items solely for one instrument which may however be accompanied by another instrument.

¹⁰ Two publishing firms' contributions outnumbered the others. Monzani (as Monzani and Hill) contributed three catalogues (MT 6b, 6c, MT 8a to 8e, and MT 11a, 11b), two for the flute and one for the harp. James Platts contributed six catalogues (PIJ 4c, PIJ 5c, PIJ 6b, PIJ 7, PIJ 9a and 9b) – four for harp, one for piano forte, and one for violin and other miscellaneous instruments.

Table 3. Instrumental Medium-oriented Catalogues: Summary table

SMC* = Single-Medium Instrumental catalogues classified under composer category

SMG* = Single-Medium Instrumental catalogues classified under genre category

Thematic Catalogues in Italics

 = Harpsichord
 = Harpsichord or Piano Forte
 = Piano Forte

 = Harp
 = Flute
 = Guitar
 = Violin / Violoncello

Date	Multi-Medium	Single-Medium Catalogues	SMC*	SMG*
1780	LB 2, LB 3a, 3b			
1781	PrJ 1a, 1b			
1782	PrJ 1c			
1784	LB 8a			
1785	LB 8b, LB 9			
1786	LB 10			
1790	BIJ 9a (Page 1.), ¹¹ BIJ 9c (Page 1.), FJ 2	BIJ 9b (Page 2.), BIJ 9c (Page 2.)		
1792	BIJ 9d (Page 1.), BIJ 9e (Page 1.), BIJ 9f (Page 1.), LB 16	BIJ 9d (Page 2.), BIJ 9e (Page 2.), BIJ 9f (Page 2.) <i>BIJ 13a, 13b</i>		
1793	BIJ 9g (Page 1.)	<i>BIJ 13c, 13d</i> , BIJ 14a, 14b, <i>BIJ 16a, 16b</i> , BIJ 9g (Page 2.)		
1794	DJ 7a, 7b, 7c, 7d	<i>BIJ 16c</i>		
1797		BR 4a (Plate 1), <i>BW 5</i> , <i>LiF 2a, 2b</i>		
1798		BR 4b (Plate 1), <i>GG 4</i>		
1799	LB 8c, LC 1	BR 4c (Plate 1), <i>DJ 9a</i>		
1800	DJ 13a, LC 2	BR 4d (Plate 1), 4e (Plate 1), BR 6a, <i>BR 7</i> , <i>DJ 11a, 11b</i> , <i>FJ 3a, 3b</i>		<i>BR 8</i>
1801	DJ 13b, 13c, 13d	BR 4f (Plate 1), 4g (Plate 1), 4h (Plate 1), 4i (Plate 1), BR 6b, <i>DJ 11c</i>		
1802	DJ 13e		<i>BrW 1</i>	
1803		<i>BrW 2</i> , <i>DJ 15</i> , <i>FJ 3c</i> , <i>PIJ 4a</i>		
1805		<i>DJ 9b</i> , <i>DJ 16</i> , <i>FJ 3d</i> , <i>FJ 4</i> , <i>MT 4a</i> , <i>LL 2</i> , <i>WC 1</i>	<i>PrJ 9</i>	
1806	WC 2	<i>FJ 3e, 3f</i> , <i>LL 3a</i>		
1807	MT 7, PIJ 5a, WG 3a	<i>BR 9a</i> , <i>BR 10a, 10b</i> , <i>BR 11a</i> , <i>GG 8</i> , <i>MT 4b, 4c</i> , <i>MT 6a</i>	<i>BR 14</i>	
1808	WG 3b	<i>BR 10c</i> , <i>FJ 3g</i> , <i>LL 3b</i> , <i>WC 5a, 5b</i>		
1809	PIJ 5b	<i>DJ 9c, 9d</i> , <i>PIJ 4b</i> , <i>PIJ 6a</i>		
1810	MiC 2a, 2b, WG 3c	<i>BR 9b</i> , <i>BR 10d</i> , <i>BR 11d</i> , <i>MiC 3</i> , <i>MiC 4a</i> , <i>MT 6b</i> , <i>MT 8a, 8b, 8c, 8d, 8e</i> , <i>PIJ 4c</i> , <i>PIJ 6b</i> , <i>PIJ 7</i> , <i>PIJ 9a, 9b</i>		<i>CM 3a, 3b</i> , <i>PIJ 8a</i>

1811	PhC 1, PIJ 5c	BJ 2, MiC 4b, 4c, MT 6c		CM 3c
1812	SK 3, WG 3d			
1813	WG 4a, 4b	CS 1, MT 11a, 11b		
1814		FJ 3h, SK 4a, WG 5	CS 3	
1815	MT 13a, 13b, PIJ 5d, WG 4c	MW 2a, MT 12a, 12b, PIJ 10a, 10b, SK 4b, 4c, 4d, 4e	CM 4, GG 9a, BR 16a	FH 1a
1816	MT 13c, 13d	MT 12c, 12d, 12e, MT 14a, 14b, PIJ 6c, 6d, PIJ 9c, 9d, 9e, PIJ 11, SK 6		SK 5
1817		MW 2b	FH 2	
1818	FiC 1		CS 6, CS 7	FH 1b
1819	HoW 3a, 3b	FH 5, PIJ 9f, SK 4f, 4g	GG 10	
1820	GG 11, LL 5a, MT 13e, PM 1	PIJ 9g, PoJ 4a	BR 16b, CM 5, LW 1, MT 15a, 15b, RH 3	PIJ 8b
1821		GG 14a, PoJ 4b	GG 9b, GG 13b	PoJ 6, PoJ 7a, PIJ 8c
1822	GG 15	FH 6a, HoW 5a, RH 5	BLM 1	PoJ 7b, 7c, 7d, 7e, PIJ 8d, RH 4, RM 1
1823	HoW 3c, 3d	CM 6, GG 14b	CR 1a, PrJ 21, GG 13c, 13d, 13e, RH 6a	PoJ 7f, 7g, 7h, FH 1c, WI 1
1824	BoT 3, CR 2, LL 5b, PoJ 9a, 9b	CM 12, GG 14c, HoW 5b, PoJ 8	LF 1, RH 6b	PoJ 7i, 7j, 7k
1825	HoW 3e, MT 13f, 13g, 13h, WI 4a	FH 6b, FH 8, GG 16, LT 1, MT 14c, 14d, 14e, 14f	MT 15c, LF 2a, GG 13f	
1826	HoW 3f, 3g, RH 11	GG 17, MT 14g	CS 2d, 2e, CM 17, GG 13g, 13h, 13i, 13j, 13k, PA 1	
1827	CR 4, HoW 3h, ML 2, WI 4b, 4c, 4d	BoT 5, CM 18a, CR 5, FH 9, LT 2, WC 6	CS 2f, 2g, GG 13l, 13m, 13n, GG 23a, LF 2b, WI 8	BoT 4, FH 10, GG 22
1828	WI 4e, 4f	BJ 3, CM 18b, CR 8, HoW 5c, PrJ 24	CM 21a, 21b, CS 2h, CR 6, CR 7a, GG 23b, GG 13o	
1829	CR 11a, CR 12, CR 13, HoW 6, HoW 7a, 7b, WR 2, WI 4g, 4h, 4i, 4j, 4k, 4l	KR 1, CR 9a	CR 1b, CR 10a, CR 7b, CAB 4a	BoT 6
1830	FH 15, FH 16a, ML 3	CR 9b, CR 15, GG 27, GG 28, WC 7, WW 2	CM 22, CR 14, FH 13a, 13b, GG 13p	
1831	CR 11b, FH 16b	CR 10a, 10b, CS 11a, CS 13, CR 17	BA 1a, 1b, GG 30, CS 2i, FH 13c	
1832	ML 4a, 4b	CS 10c, CS 15a, 15b, CR 18, GG 32a, 32b	BA 1c, 1d, 1e, 1f, 1g, 1h, CR 19, CAB 4b	CAB 5a
1833		CR 21a, GG 32c, WR 3, WR 4a, 4b	BA 1i, CS 2j, 2k	CAB 5b
1834	CR 22, WR 5a	CS 10d, 10e, CS 11b, CS 12a, 12b, 12c, CS 15c, CR 21b, 21c, GG 18a, GG 35a	GG 36a	
1835	BoT 7, CR 23a, FH 16c, PZ 2, PZ 3, WR 5b	CR 21d, CR 24a, CR 25a, CR 28, GG 18b, GG 35b, 35c, PH 1, PZ 5	GG 36b, CR 27a, FH 17, FH 20	FH 19, GG 40, MR 1, PZ 4

1836		WI 17a	GG 36c	
1837	CR 23b, CR 29a, 29b, CR 30, CR 32, CR 33	BoT 8a, CoH 1, CR 24b, CR 25b, CR 31, GG 46a, 46b, GG 47, WI 17b	CR 10b, 10c, CR 27b, 27c	
1838		BoT 8b, WR 6		
1840	BoT 9	GM 3, GM 5	GG 36d, 36e	
Total	115	212		

As with the examination of category-headings in the umbrella-type catalogues, a similar breakdown of the instrumental-medium catalogues set out in Tables 3-a to 3-f provides a comprehensive overview of the various types of instrumental music which were in vogue. Tables 3-a to 3-f list by decade the most frequently found categories (ranked 1 to 10, with equal rankings included). Examination of these categories reveals the changing landscape of instrumental music.

II. INSTRUMENTAL MEDIUM-ORIENTED CATALOGUES – I) CATEGORIES

Table 3-a. Categories most frequently listed in instrumental medium-oriented Catalogues 1780-1789
(Rankings 1 to 8 across 10 catalogue issues)

R= Ranking

R	Categories	Multi-Medium	Single-Medium	Occ.
1	Guitar Music	LB 2, LB 3a, 3b, PrJ 1a, 1b, 1c, LB 9, LB 10		8
1	Concertos for Harpsichord or Piano Forte	LB 2, LB 3a, 3b, PrJ 1a, 1b, 1c, LB 9, LB 10		8
2	For Concerts. Overtures and Symphonies in parts	LB 3a, 3b, PrJ 1a, 1b, 1c, LB 8a, 8b		7
2	Duets for Violin and Violoncello	LB 3a, 3b, PrJ 1a, 1b, 1c, LB 8a, 8b		7
3	Duets for German Flutes	LB 3a, 3b, PrJ 1a, 1b, 1c, LB 10		6
4	Sonatas and Lessons for Harpsichord	LB 2, PrJ 1a, 1b, 1c, LB 10		5
5	Voluntaries for Organ or Piano Forte	LB 2, LB 3a, 3b, LB 9		4
5	Airs with Variations, Harpsichord & c.	LB 2, LB 3a, 3b, LB 9		4
5	Overtures. Harpsichord	LB 2, LB 3a, 3b, LB 9		4
5	Duets for Violin and Tenor	LB 3a, 3b, LB 8a, 8b		4
5	Quintets for Violin	LB 3a, 3b, LB 8a, 8b		4
5	Concertos for Violin	LB 3a, 3b, LB 8a, 8b		4
5	Trios for Violin, Tenor and Bass	LB 3a, 3b, LB 8a, 8b		4
5	Trios for 2 Violins and Bass	LB 3a, 3b, LB 8a, 8b		4
5	Military Music	LB 3a, 3b, LB 8a, 8b		4
5	Concertos for Hautboys and Clarinets	LB 3a, 3b, LB 8a, 8b		4
5	French Horn of Clarinet Music	LB 2, LB 3a, 3b, LB 10		4
5	Solos for Flute	LB 2, LB 3a, 3b, LB 10		4
6	Instruction Books	PrJ 1a, 1b, 1c		3
6	Treatise	PrJ 1a, 1b, 1c		3
6	Trios (unspecified combination)	PrJ 1a, 1b, 1c		3
6	For the Harpsichord or Piano Forte	PrJ 1a, 1b, 1c		3
6	Solos, Violin	LB 2, LB 3a, 3b		3
7	Duets for Harpsichord or Piano Forte	LB 8a, 8b		2

7	Concertos for German Flute	LB 3a, 3b		2
7	Trios for German Flutes and Bass	LB 3a, 3b		2
7	Duets for two Violins	LB 8a, 8b		2
7	Quartets for Violin	LB 8a, 8b		2
7	Concertos for Violoncello and Bassoon	LB 3a, 3b		2
7	Violoncello or Bassoon Music	LB 3a, 3b		2
7	Quintets & Quartets for the Harpsichord or Piano forte	LB 9, LB 10		2
8	Violoncello Music	LB 8b		1
8	Quartets (unspecified)	PrJ 1c		1
8	Harp Music	LB 9		1
8	Trios for German Flutes	LB 10		1

Table 3-a reveals a broad-spectrum interest in chamber music during the period. Twenty-five of 35 categories (across all rankings) included music for one or combinations of 14 instruments: harpsichord, piano forte, organ, guitar, violin, tenor, violoncello, bass, flute, oboe, clarinet, bassoon, French horn and harp. Overall, chamber music with violin (eight categories) or flute (four categories) dominated, although challenged by the eight categories devoted to the harpsichord or piano forte music. The table also confirms that during the 1780s, the English guitar still held its ground as a popular instrument of domestic music-making.¹²

Table 3-b. Categories most frequently listed in instrumental medium-oriented Catalogues issued 1790-1799 (Rankings 1 to 10 across 37 catalogue issues)

R	Categories	Multi-Medium	Single-Medium	Occ.
1	Duets for Harpsichord or Piano Forte		BIJ 9b (Page 2.), 9c (Page 2.), 9d (Page 2.), 9e (Page 2.), 9f (Page 2.), 9g (page 2.), BIJ 14a, 14b, BIJ 16a, 16b, 16c, BR 4a (Plate 1.), BW 5, BR 4b (Plate 1.), 4c (Plate 1.), DJ 9a	16
2	Duets (Unspecified combination of)	BIJ 9a (Page 1.), 9c (Page 1.), 9d (Page 1.), 9e (Page 1.), 9f (Page 1.), 9g (Page 1.), DJ 7a, 7b, 7c, 7d	BR 4a (Plate 1.), 4b (Plate 1.), 4c (Plate 1.)	14
3	Trios (unspecified combination)	BIJ 9a (Page 1.), 9c (Page 1.), 9d (Page 1.), 9e (Page 1.), 9f (Page 1.), 9g (Page 1.), DJ 7a, 7b, 7c, 7d,	BR 4a (Plate 1), 4b (Plate 1), 4c (Plate 1)	13
3	For Concerts. Overtures and Symphonies in parts	BIJ 9a (Page 1.), 9c (Page 1.), 9d (Page 1.), 9e (Page 1.), 9f (Page 1.), LB 16, BIJ 9g (Page 1.), DJ 7a, 7b, 7c, 7d, LB 8c, LC 1		13
4	Quartets (unspecified)	BIJ 9a (Page 1.), 9c (Page 1.), 9d (Page 1.), 9e (Page 1.), 9f (Page 1.), LB 16, BIJ 9g (Page 1.), DJ 7a, 7b, 7c, 7d		11
4	Concertos in Parts	BIJ 9a (Page 1.), 9c (Page		11

¹² According to Coggin, the English guitar reached its peak of popularity in the 1760s. Philip Coggin, "This easy and agreeable instrument': A history of the English guittar," *Early Music* 15, no. 2 (May 1987): 206-207.

		1.), 9d (Page 1.), 9e (Page 1.), 9f (Page 1.), LB 16, BIJ 9g, DJ 7a, 7b, 7c, 7d		
4	Overtures. Harpsichord or Piano Forte		BIJ 9b (Page 2.), 9c (Page 2.), 9d (Page 2.), 9e (Page 2.), 9f (Page 2.), 9g (Page 2.), BR 4a (Plate 1.), 4b (Plate 1.), 4c (Plate 1.), 4d (Plate 1.), 4e (Plate 1.)	11
4	Quintets (unspecified)	BIJ 9a (Page 1.), 9c (Page 1.), 9d (Page 1.), 9e (Page 1.), 9f (Page 1.), LB 16, BIJ 9g (Page 1.), DJ 7a, 7b, 7c, 7d		11
5	Guitar Music	BIJ 9a (Page 1.), 9c (Page 1.), 9d (Page 1.), 9e (Page 1.), 9f (Page 1.), 9g (Page 1.), DJ 7a, 7b, 7c, 7d		10
5	Dances	BIJ 9a (Page 1.), 9c (Page 1.), 9d (Page 1.), 9e (Page 1.), 9f (Page 1.), 9g (Page 1.), DJ 7a, 7b, 7c, 7d		10
6	Concertos for Harpsichord or Piano Forte		BIJ 9b (Page 2.), 9c (Page 2.), 9d (Page 2.), 9e (Page 2.), 9f (Page 2.), 9g (Page 2.), BR 4a (Plate 1.), 4b (Plate 1.), 4c (Plate 1.)	9
6	Sonatas and Lessons for Harpsichord		BIJ 9b (Page 2.), 9c (Page 2.), 9d (Page 2.), 9e (Page 2.), 9f (Page 2.), 9g (Page 2.), BR 4a (Plate 1.), 4b (Plate 1.), 4c (Plate 1.)	9
6	Marches	BIJ 9a (Page 1.), 9c (Page 1.), 9d (Page 1.), 9e (Page 1.), 9f (Page 1.), 9g (Page 1.)	BR 4a (Plate 1.), 4b (Plate 1.), 4c (Plate 1.)	9
7	Harpsichord or Piano Forte, with Accompaniments		BIJ 13a, 13b, BIJ 16a, 16b, 16c, LiF 2a, 2b, GG 4	8
7	Instruction Books	BIJ 9c (Page 1.), 9d (Page 1.), 9e (Page 1.), 9f (Page 1.), 9g (Page 1.), DJ 7b, 7c, 7d		8
7	Solos, Violin	BIJ 9a (Page 1.), 9c (Page 1.), 9d (Page 1.), 9e (Page 1.), 9f (Page 1.), 9g (Page 1.), LB 8c, LC 1		8
8	Voluntaries for Organ or Piano Forte		BIJ 9b (Page 2.), 9c (Page 2.), 9d (Page 2.), 9e (Page 2.), 9f (Page 2.), 9g (Page 2.)	6
8	Violoncello Music	DJ 7a, 7b, 7c, 7d, LB 8c, LC 1		6
8	Solos, Tenor or Violoncello	BIJ 9a (Page 1.), 9c (Page 1.), 9d (Page 1.), 9e (Page 1.), 9f (Page 1.), 9g (Page 1.)		6
8	Solos for Flute	BIJ 9b (Page 1.), 9c (Page 1.), 9d (Page 1.), 9e (Page 1.), 9f (Page 1.), 9g (Page 1.)		6

8	Operas, & c. For German Flute	BIJ 9a (Page 1.), 9c (Page 1.), 9d (Page 1.), 9e (Page 1.), 9f (Page 1.), 9g (Page 1.)		6
9	Airs with Variations, Harpsichord or Piano Forte		BR 4a (Plate 1.), 4b (Plate 1.), 4c (Plate 1.), 4d (Plate 1.), 4e (Plate 1.)	5
10	Harp Music	DJ 7a, 7b, 7c, 7d		4
10	Harpsichord or Piano Forte, without Accompaniments		BIJ 13a, 13b, 13c, 13d	4
10	For the Piano Forte	DJ 7a, 7b, 7c, 7d		4

As shown in Table 3-b, by the 1790s harpsichord and piano forte were in prime position appearing in nine categories, with the piano as the alternative instrument in six of these nine categories, while harpsichord alone category had sixth ranking. More significant is the appearance of a category “For the Piano Forte” in the top rankings for the first time. Unspecified ‘duets,’ trios’, ‘quartets’ and ‘quintets,’ even when combined (49 occurrences) did not match the popularity of the harpsichord or piano forte. ‘Guitar music’, the category to have appeared most frequently in the 1780s had fallen to the fifth place. Concerted music is still in high rankings occupying third, fourth and sixth positions, but diversity of solo instruments has reduced from eight (harpsichord, piano forte, violin, hautboy, clarinet, German flute, violoncello and bassoon) in the previous decade to two (harpsichord and piano forte).

Table 3-c. Categories most frequently listed in instrumental medium-oriented Catalogues issued 1800-1809 (Rankings 1 to 10 across 57 catalogue issues)

R	Categories	Multi-Medium	Single-Medium	Occ.
1	Duets for two Performers on Piano Forte	DJ 13a, 13b, 13c, 13d, 13e, WC 2, WG 3a, 3b	BR 4d (Plate 1.), 4e (Plate 1.), BR 6a, BR 4d (Plate 1.), 4e (Plate 1.), 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.), BR 6b, BrW 2, DJ 9b, LL 3a, BR 11a, LL 3b, DJ 9c, 9d	26
2	Piano Forte Music	DJ 13a, 13b, 13c, 13d, 13e, WC 2, WG 3a, 3b	DJ 11a, 11b, BR 7, DJ 11c, BrW 2, DJ 15, DJ 16, MT 4a, BR 10a, 10b, MT 4b, 4c, BR 10c, WC 5a, 5b	23
3	Solos, for Flute	LC 2, MT 7, WC 5a, 5b	FJ 3a, 3b, 3c, 3d, WC 1, FJ 3e, 3f, MT 6a, FJ 3g	13
3	Duets for two flutes	LC 2, MT 7	FJ 3a, 3b, 3c, 3d, WC 1, FJ 3e, 3f, MT 6a, FJ 3g, WC 5a, 5b	13
4	Flute Quartets	MT 7	FJ 3a, 3b, 3c, 3d, 3e, 3f, MT 6a, FJ 3g, WC 5a, 5b	11
5	Sonatas and Lessons for the Piano Forte	LC 2, MT 7	BR 4d (Plate 1.), 4e (Plate 1.) 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.), FJ 4, LL 2	10
6	Concertos for the Piano Forte	LC 2, MT 7	BR 4d (Plate 1.), 4e (Plate 1.), 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.), LL 2	9
6	Flute Concertos		FJ 3a, 3b, 3c, 3d, 3e, 3f, 3g, WC 5a, 5b	9
6	Flute Trios	LC 2, MT 7	FJ 3d, 3e, 3f, MT 6a, FJ 3g, WC 5a, 5b	9
7	Harp Music	DJ 13a, 13b,	DJ 16, BR 9a	8

		13c, 13d, 13e		
8	Favorite Airs with Variations for Piano Forte	MT 7	BR 4d (Plate 1.), 4e (Plate 1.), 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.)	7
9	Operas, & c. for German Flute		BR 4d (Plate 1.), 4e (Plate 1.), 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.)	6
9	Solos (Unspecified)		BR 4d (Plate 1.), 4e (Plate 1.), 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.)	6
9	Trios (Unspecified)		BR 4d (Plate 1.), 4e (Plate 1.), 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.)	6
9	Duets (Unspecified)		BR 4d (Plate 1.), 4e (Plate 1.), 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.)	6
9	Marches		BR 4d (Plate 1.), 4e (Plate 1.), 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.)	6
10	Tutors and Instruction Books	WC 2, MT 7	FJ 4, WC 5a, 5b	5

Table 3-c confirms that by the first decade of the nineteenth century, piano was ‘the instrument’ for domestic music-making. It had completely replaced the harpsichord and is unchallenged in the top two rankings – a huge leap from its tenth ranking in the previous decade. The table also reveals a regained popularity for the flute (six categories) and the complete fading of the guitar; ‘Guitar music’ does not even feature in the ten most frequently listed categories. Concerted music, ‘For Concerts. Overtures and Symphonies in parts’ and ‘Concertos in parts’ which occupied the third and the fourth positions in the previous decade has disappeared as well; concertos for the piano forte and for the flute are the sole surviving categories of concerted music. ‘Harp music’ shows a further increase in popularity.

Table 3-d. Categories most frequently listed in instrumental medium-oriented Catalogues issued 1810-1819 (Rankings 1 to 10 across 70 catalogue issues)

R	Categories	Multi-Medium	Single-Medium	Occ.
1	Harp Music	MiC 2a, 2b, WG 3c, PhC 1, WG 3d, WG 4a, 4b, 4c	BR 9b, MT 11a, 11b, SK 4a, 4b, 4c, 4d, 4e, FH 5, SK 4f, 4g	19
2	Rondos, and Airs, with Variations for the Harp		BR 9b, PIJ 4c, PIJ 6b, PIJ 9a, 9b, SK 4a, 4b, 4c, 4d, 4e, PIJ 6c, 6d, PIJ 9c, 9d, 9e, 9f, SK 4f, 4g	18
3	Duets for two Performers on Piano Forte	MiC 2a, 2b, WG 3c, PhC 1, WG 3d, WG 4a, 4b, WG 4c	BR 11a, MiC 3, BJ 2, WG 5, PIJ 10a, 10b, SK 6, FH 5	16
4	Duets, & c. for Harp and Piano Forte		BR 9b, PIJ 4c, PIJ 6b, PIJ 7, MT 11a, 11b, SK 4a, WG 5, SK 4b, 4c, 4d, 4e, FH 5, SK 4f, 4g	15
5	Flute Trios (Flute, & c.)		MT 6b, MT 8a, 8b, 8c, 8d, 8e, MT 6c, FJ 3h, MT 12a, 12b, 12c, 12d, MT 14a, 14b	14
5	Flute Quartets (Flute, & c.)		MT 6b, MT 8a, 8b, 8c, 8d, 8e, MT 6c, FJ 3h, MT 12a, 12b, 12c, 12d, MT 14a, 14b	14
6	Duets, for two Flutes		MT 6b, MT 8a, 8b, 8c, 8d, 8e, MT	13

			6c, FJ 3h, MT 12a, 12b, 12c, 12d, MT14a, 14b	
7	Flute Quintets (Flute, & c.)		MT 6b, MT 8a, 8b, 8c, 8d, 8e, MT 6c, FJ 3h, MT 12a, 12b, 12c, 12d	12
7	Flute Concertos		MT 8a, 8b, 8c, 8d, 8e, MT 6c, MT 12a, 12b, 12c, 12d, MT 14a, 14b	12
8	Harp and Flute		MT 6b, MT 8a, 8b, 8c, 8d, 8e, MT 6c, MT 12a, 12b, 12c, 12d	11
9	Sonatas and Lessons for the Piano Forte	MiC 2a, 2b, PhC 1, SK 3	MiC 4a, 4b, 4c, MW 2a, 2b	9
9	Flute Solos		MT 8a, 8b, 8c, 8d, 8e, MT 12a, 12b, 12c, 12d	9
9	Overtures, arr. for Piano Forte	MiC 2a, 2b, PhC 1, SK 3	MiC 4a, 4b, 4c, MW 2a, 2b	9
10	Flute Instructions		MT 8a, 8b, 8c, 8d, 8e, MT 12d, MT 14a, 14b	8
10	Flute Solos with Bass Accompaniment		MT 6b, 6c, MT 12a, 12b, 12c, 12d, MT 14a, 14b	8

Table 3-d makes obvious the growing popularity of the harp during the 1810s; it now had top rankings, ahead even of the piano. This is by no means an indication that the quantity of harp music published during this decade exceeded that of the piano forte. Rather, it suggests that the vogue of the harp was at its peak, and music publishers were shrewd enough to capitalize. Although not in the top four rankings, the flute remained consistently popular, demonstrated through its appearance in nine of the 15 categories. Even the piano and harp each appeared only in four categories. Also noteworthy is the first appearance of categories combining two favoured instruments (flute and piano, flute and harp, and harp and piano). In fact, these three instruments solo or in ensemble, made up all categories.

Table 3-e. Categories most frequently listed in instrumental medium-oriented Catalogues issued 1820-1829 (Rankings 1 to 10 across 78 catalogue issues)

R	Categories	Multi-Medium	Single-Medium	Occ.
1	Piano Forte Music	PM 1, CR 2, WI 4a, RH 11, CR 4, ML 2, WI 4b, 4c, 4d, WI 4e, 4f, CR 12, CR 13, WR 2, WI 4g, 4h, 4i, 4j, 4k, 4l	PoJ 4a, 4b, GG 14a, FH 6a, GG 14b, PoJ 8, GG 14c, PoJ 9a, 9b, FH 6b, FH 8, GG 16, BoT 5, CR 8, CR 9a	35
2	Duets for two Performers on Piano Forte	GG 11, GG 15, PoJ 9a, 9b, WI 4a, FH 6b, RH 11, CR 4, ML 2, WI 4b, 4c, 4d, BoT 5, WI 4e, 4f, CR 12, CR 13, WR 2, WI 4g, 4h, 4i, 4j, 4k, 4l	PoJ 4a, 4b, FH 6a, HoW 5a, PoJ 8, HoW 5b, BJ 3, CR 8, HoW 5c, CR 9a	34
3	Harp and Piano Forte	GG 11, GG 15, BoT 3, PoJ 9a, 9b, WI 4a, CR 4, ML 2, WI 4b, 4c, 4d, 4e, 4f, CR 12, CR 13, WI 4g, 4h, 4i, 4j, 4k, 4l	FH 6a, RH 5, FH 6b, GG 17, FH 9, CR 8, PrJ 24,	28
4	Harp Music	GG 15, CR 2, PoJ 9a, 9b, WI 4a, CR 4, ML 2, WI 4b, 4c,	FH 6a, 6b, GG 17, FH 9, BJ 3, CR 8, PrJ 24,	27

		4d, 4e, 4f, CR 12, CR 13, WI 4g, 4h, 4i, 4j, 4k, 4l		
5	Quadrilles (P.F.)	GG 11, GG 15, WI 4a, ML 2, WI 4b, 4c, 4d, 4e, 4f, WR 2, WI 4g, 4h, 4i, 4j, 4k, 4l	PoJ 4a, 4b, FH 6a, PoJ 8, FH 6b,	21
6	Flute Music	PM 1, BoT 3, WI 4a, ML 2, WI 4b, 4c, 4d, 4e, 4f, 4g, 4h, 4i, 4j, 4k, 4l	CM 6,	16
7	Flute and Piano Forte	PM 1, CR 2,	PoJ 4a, 4b, CM 12, LT 1, MT 14c, 14d, 14e, 14f, 14g, BoT 5, CR 5	13
8	Military Music	GG 11, WI 4b, 4c, 4d, 4e, 4f, 4g, 4h, 4i, 4j, 4k, 4l		12
9	Duets for Violin and Flute	MT 13e, 13f, 13g, 13h, WI 4e, 4f	MT 14c, 14d, 14e, 14f, 14g,	11
9	Duets for two Flutes	GG 11	CM 12, MT 14c, 14d, 14e, 14f, 14g, CM 18a, LT 2, WC 6, CM 18b	11
10	Solos for the Flute		CM 12, MT 14c, 14, 14e, 14f, 14g, CM 18a, CR 5, WC 6, CM 18b	10
10	Trios for three Flutes		CM 12, MT 14c, 14d, 14e, 14f, 14g, CR 5, LT 2, WC 6, CM 18b	10

Table 3-e demonstrates that the piano had regained its popularity and was well clear of any other instrument. This gain was at the expense of the harp. Although the harp and piano duo, combining the two most popular instruments, was by far the most favoured combination, the number of categories which involved harp had dropped from four in the previous decade to two. The ousting of the flute had begun and although it was still prominent across all the lower ranked categories, the categories for the flute had reduced from nine in the previous decade to six. Society's vogue for quadrilles was well established by the 1820s.

Table 3-f. Categories most frequently listed in instrumental medium-oriented Catalogues issued 1830-1837 (Rankings 1 to 10 across 73 catalogue issues)

R	Categories	Multi-Medium	Single-Medium	Occ.
1	Piano Forte Duets	FH 15, FH 16a, 16b, ML 4a, 4b, BoT 7, CR 23a, FH 16c, CR 30,	CR 9b, CR 15, GG 27, GG 28, GG 32a, 32b, CR 17, CR 21a, GG 32c, WR 4a, 4b, CS 12a, 12b, 12c, CR 21b, 21c, 21d, CR 28, PZ 5, PH 1,	29
2	Piano Forte Music / P.F. Solos.	FH 15, FH 16a, 16b, BoT 7, CR 23a, FH 16c, CR 23b, CR 29a, 29b, CR 30, CR 32,	CR 9b, CR 15, GG 27, GG 28, CR 17, GG 32a, 32b, CR 18, CR 21a, GG 32c, WR 4a, 4b, PZ 5, PH 1, WI 17a, GG 46a, 46b	27
3	Quadrilles [for the Piano Forte]	FH 15, FH 16a, 16b, ML 4a, 4b, FH 16c, CR 29a, 29b, CR 33	GG 28, CR 17, CS 10c, CR 21a, WR 4a, 4b, CS 10d, 10e, CR 21b, 21c, 21d	20
4	Waltzes [for the Piano]	ML 4a, 4b, CR 33	CR 17, CS 10c, CS 10d,	14

	Forte]		10e, CR 21a, CS 12a, 12b, 12c, CR 21b, 21c, 21d	
5	Overtures arr. for the Piano Forte	PZ 2, PZ 3	CS 10a, 10b, 10c, CR 21a, CS 10d, 10e, CR 21b, 21c, 21d	11
5	Piano Forte and Flute / Flute, with Piano Accompaniment	BoT 7, CR 23a, 23b, CR 29a, 29b	WC 7, WR 3, PZ 5, CR 28, CR 25b, CR 31	11
5	Violin and Piano Forte	ML 3, CR 11b, WR 5a, BoT 7, CR 23a, CR 29a, 29b, CR 30	CR 24a, CR 28, CR 24b,	11
6	Duets, Harp and Piano Forte	FH 15, FH 16a, 16b, ML 4a, 4b, FH 16c	GG 18a, 18b, BoT 8a	10
7	Guitar Music	CR 22, CR 29a, 29b, CR 30, CR 32	WW 2, CS 15a, 15b, 15c	9
7	Harp Music	FH 16a, 16b, ML 4a, 4b, FH 16c	WR 4a, GG 18a, 18b, BoT 8a	9
7	Violoncello and Piano Forte	WR 5a, BoT 7, CR 11b, CR 23a, WR 5b, CR 29a, 29b	CR 25a, 25b	9
7	Duets, for Violin and Violoncello (or Bass)	CR 11b, WR 5a, CR 23a, WR 5b, CR 30	CR 24a, CR 25a, CR 24b, CR 25b,	9
8	Mazourkas (P.F.)	FH 16a, 16b, ML 4a, 4b, FH 16c	CS 10c, 10d, 10e,	8
8	Studies, Instructions & c. for P. F.	CR 29a, 29b, CR 33	CR 17, CR 21a, 21b, 21c, 21d	8
8	Violoncello Music / Solos	CR 22, WR 5a, CR 23a, WR 5b, CR 30, CR 32	CR 25a, 25b,	8
9	Violin, Instructions and studies	CR 11b, CR 22, WR 5a, CR 23a, WR 5b	CR 24a, 24b	7
9	Flute Solos	CR 23a, CR 29a, 29b, CR 30, CR 32	WR 3, CR 31	7
9	Duets for two Flutes	CR 23a, CR 29a, 29b, CR 30	WC 7, WR 3, CR 31	7
9	Trios for two Flutes and Piano	CR 23a, CR 29a, 29b, CR 30	WC 7, WR 3, CR 31	7
10	Operas arr. for P.F.	CR 23a	CS 10a, 10b, 10c, 10d, 10e,	6
10	Rondos for the Piano Forte	CR 22, CR 32	GG 35a, PZ 5, GG 35b, 35c,	6
10	For Piano Forte, Violin & Violoncello	BoT 7, CR 23a, CR 29a, 29b	CR 25a, 25b	6
10	Preceptive Works for the Flute / Flute Studies	CR 22, CR 23a, CR 29a, 29b	WC 7, CR 31	6
10	For Violin, Tenor and Violoncello (or Bass)	WR 5a, CR 23a, WR 5b, CR 23b	CR 25a, CR 25b	6
10	For Three Flutes	CR 23a, CR 29a, 29b, CR 30	WR 3, CR 31	6

Table 3-f presents us with a vastly altered landscape. Most noticeable is the absolute supremacy of the piano, not just in the total number of occurrences (183 out of 257), but with a role in 15 of the 25 categories. Besides the top-ranking duet and solo categories, there are four-genre related categories for piano forte which see the ‘Quadrille’ category continued from the previous decade and now joined by ‘Quadrilles’, ‘Waltzes’, ‘Mazurkas’ and ‘Rondos’. There are two arrangement categories (the long continuing ‘Overtures’ (Tables 3-a, b, and d) is now joined by ‘Operas’; six categories of the piano fort in association with one or more other instruments, and a pedagogic category, ‘Studies, Instructions’. All but one of the six flute categories have dropped to ninth and tenth rankings; the

popularity of music for the harp has collapsed to seventh from its top rankings in the 1810s and the harp now appears in only one combination category. After three decades, music for guitar has reappeared among these top-ranked categories, but this time it is the Spanish rather than the English guitar that is favoured. Also notable is the growing number of categories devoted to string instruments – an important shift in favoured instruments beyond the piano forte. The violin, shunned since 1800, makes a vigorous return; the violoncello become prominent for the first time, and the trio scorings (string trio and piano trio) are new chamber categories.

II. INSTRUMENTAL MEDIUM-ORIENTED CATALOGUES –II) SINGLE-MEDIUM

Although single-medium catalogues first appeared in 1790, the issuing of catalogues for a single medium was not common until the nineteenth-century. The only exceptions were catalogues of harpsichord, or piano forte music issued in the 1790s by John Bland, Robert Birchall and Joseph Dale. Catalogues of harpsichord music appeared first, followed by ‘harpsichord or piano forte’ music, and these were subsequently replaced by catalogues of piano forte music. Despite the widespread popularity of the flute and the English guitar in eighteenth-century England, these two instruments did not receive the same attention in terms of single-medium catalogues as that given to the harpsichord or piano forte.

II. INSTRUMENTAL MEDIUM – II) SINGLE-MEDIUM – A) HARPSICHORD / PIANO FORTE OR HARPSICHORD / PIANO FORTE

Much of the expansion of the music-publishing industry was driven by the technical advances in piano manufacturing which led to the production of a variety of relatively inexpensive pianos, and subsequently raised the demand for music for the instrument. Catalogues for the harpsichord, harpsichord or piano forte, and (solely) for the piano forte when combined make up over 20% of the entire catalogue production of the London music publishers for the period of this study. They dominated the single-medium category of catalogues. As shown in Table 4, if we include various states of each catalogue, we have a total of 244 issues. A chronological breakdown is particularly illuminating.


Table 4. Catalogues devoted to Harpsichord / Harpsichord or Piano Forte / Piano Forte

HG* = Catalogues of harpsichord music classified under genre category

PC* = Catalogues for piano music classified under composer category

PG* = Catalogues for piano music classified under genre category

Thematic catalogues in *italics*

 = Duet catalogues

	Harpsichord	Harpsichord or Piano Forte	HG*	Piano Forte	PC*	PG*
1790	BIJ 9b (Page 2.), 9c (Page 2.)					
1792	BIJ 9d (Page 2.), 9e (Page 2.), 9f (Page 2.)	<i>BIJ 13a, 13b</i> ¹³				
1793	BIJ 9g (Page 2.), <i>BIJ 13c, 13d</i>	BIJ 14a, 14b		BIJ 16a, 16b		
1794				BIJ 16c		
1797		BR 4a (Plate 1.)		BW 5, LiF 2a, 2b		
1798		BR 4b (Plate 1.)		GG 4		
1799		BR 4c (Plate 1.)		DJ 9a		
1800	BR 7	BR 4d, 4e, (Plate 1.) BR 6a	BR 8	DJ 11a, 11b		
1801		BR 4f, 4g, 4h, 4i (Plate 1.), BR 6b		DJ 11c		
1802					BrW 1	
1803				BrW 2, DJ 15		
1805				DJ 9b, FJ 4, MT 4a, LL 2	PrJ 9	
1806				LL 3a		
1807				BR 10a, 10b, BR 11a, GG 8, MT 4b, 4c	BR 14	
1808				BR 10c, LL 3b		
1809				DJ 9c, 9d		
1810				BR 10d, BR 11b, MiC 3, MiC 4a		CM 3a, 3b, PIJ 8a
1811				BJ 2, MiC 4b, 4c		CM 3c
1813				CS 1		
1814				WG 5	CS 3	
1815				MW 2a	CM 4, GG 9a, BR 16a	FH 1a
1816				SK 6		SK 5
1817				MW 2b	FH 2	
1818					CS 6, CS 7	FH 1b
1819					GG 10	
1820				PoJ 4a	BR 16b, CM 5, LW 1, MT 15a, 15b, RH 3	PIJ 8b
1821				GG 14a, PoJ 4b	GG 9b, GG 13b ¹⁴	PIJ 8c, PoJ 6, PoJ 7a
1822				FH 6a, HoW 5a	BLM 1	PIJ 8d, PoJ 7b, 7c, 7d, 7e, RH 4, RM 1

¹³ The first two states of Bland's thirteenth catalogue contain two periodical collections, one for the harpsichord (Bland's 'Harpsichord Collection') and one for the piano forte ('Le tout Ensemble'). The third and fourth states of the same catalogue are devoted to the 'Harpsichord Collection' only. 'Le tout Ensemble' then becomes joined to Bland's Collection of Duets (BIJ 14a and 14b) as BIJ 16.

¹⁴ GG 13a contains vocal and instrumental music.

1823				GG 14b	GG 13c, 13d, 13e, <i>PrJ</i> 21, RH 6a	FH 1c, PoJ 7f, 7g, 7h, WI 1
1824				GG 14c, HoW 5b , PoJ 8	LF 1, RH 6b	PoJ 7i, 7j, 7k
1825				FH 6b, FH 8, GG 16	GG 13f, LF 2a, <i>MT</i> 15c	
1826					CS 2d, ¹⁵ 2e, CM 17, GG 13g, 13h, 13i, 13j, 13k, PA 1	
1827				BoT 5	CS 2f, 2g, GG 13l, 13m, 13n, GG 23a, LF 2b, WI 8	BoT 4, FH 10, GG 22
1828				BJ 3, CR 8, HoW 5c	CS 2h, CM 21a, 21b, CR 7a, GG 13o, GG 23b	
1829				CR 9a	CR 7b, CR 10a, CAB 4a	BoT 6
1830				CR 9b, CR 15, GG 27, GG 28	CM 22, <i>CR</i> 14, FH 13a, 13b, GG 13p	
1831				CS 10a, 10b, CR 17	BA 1a, 1b, CS 2i, FH 13c, GG 30	
1832				CS 10c, CR 18, GG 32a, 32b	BA 1c, 1d, 1e, 1f, 1g, 1h, CAB 4b	CAB 5a
1833				CR 21a, GG 32c, WR 4a, 4b	CS 2j, 2k, BA 1i	CAB 5b
1834				CS 10d, 10e, CS 12a, 12b, 12c , CR 21b, 21c, GG 35a	GG 36a	
1835				CR 21d, CR 28, GG 35b, 35c, PH 1 , PZ 5	CR 27a, <i>FH</i> 17, FH 20, GG 36b	FH 19, GG 40, MR 1, PZ 4
1836				WI 17a	GG 36c	
1837				CoH 1, GG 46a, 46b, GG 47, WI 17b	CR 10b, 10c, CR 27b, 27c	
1838				WR 6		
1840				GM 5	GG 36d, 36e	
Total	9	15	1	95	88	36
Total	25			219		

¹⁵ CS 2a, 2b and 2c contain instrumental and vocal music.

The transition from harpsichord to piano forte is signposted in the titles of catalogues issued by London music publishers, so making these valuable chronological markers of this major change in medium of performance. Bland's sixteenth catalogue, 'Index to Le tout Ensemble, Sonatas with Accompaniments for the Piano Forte & Index to the Duetts for two Performers on One Piano Forte by the following eminent Masters' (BIJ 16a and 16b, c. 1793) was the first catalogue designated solely as piano music. The appearance of such a catalogue indicates the growing popularity of the instrument. Bland abandoned the alternative 'for the harpsichord or piano forte' used in BIJ 14a and 14b in rewording the title for the thematic catalogue version of the Collection issued in the same year. He did not reissue his harpsichord catalogue (BIJ 13c and 13d) after 1793. Joseph Dale's first catalogue devoted to the keyboard medium, 'Dale's Collection of Duets for two Performers on One Piano Forte, by the most Celebrated Composers' (DJ 9a) issued in 1799, does not even mention the harpsichord as the alternative to the piano. Likewise, Bland & Weller, seem not to have thought it necessary to include "or harpsichord" in the catalogue title when they issued their 'Duetts [sic] for Two Performers on One Piano Forte, by the most Eminent Composers' (BW 5, c. 1797).

Catalogues designated for the harpsichord were still issued until 1800 by Robert Birchall (BR 7), who continued Bland's harpsichord collection (BIJ 13d), which implies that, to a certain extent, the two instruments existed side by side for a considerable period of time.¹⁶ Although the leading English piano manufacturer, Broadwood stopped making harpsichords as early as 1794,¹⁷ other harpsichord manufacturers were still at work, attempting to overcome the tonal limitation of the harpsichord by fitting the instrument with innovations such as 'Venetian swell' and 'nag's head swell,'¹⁸ to compete with the increasingly flexible piano.

However, by 1800, not only was the piano dominant, but it was also being constantly improved. In the third state of Bland's expanding sixteenth catalogue, (BIJ 16c, c. 1794), a handful of works added to *Le tout ensemble* (numbers 34 to 37) are described as for '[the piano forte] with additional keys,' a reference to the then recent development in piano construction.¹⁹ In England, the expansion of the piano compass from five octaves to five-and-a half, and later to six octaves, dates to the early 1790s.²⁰ Bland's addendum hints that by the time the later numbers of the periodical, *Le tout ensemble* were published, a sizeable number of music buyers owned the latest variety of piano 'with additional keys'. Manufacturers in the British Isles, who produced the pianos with extended keyboards, included

¹⁶ Birchall also continued the "for the Harpsichord or Piano Forte" designation in BR 4a to 4l (to c. 1803).

¹⁷ Cyril Ehrlich, *The Piano: a History*, 2nd ed. (Oxford: Clarendon, 1990), 18.

¹⁸ Virginia Pleasants, "The Early Piano in Britain (C1760-1800)," *Early Music* 13, no. 1 (February, 1985): 44.

¹⁹ In the previous year, one of the three works added to *Le Tout Ensemble* in BIJ 16b (No. 33) is also designated as for the piano forte with additional keys.

²⁰ David Rowland, "Piano Music and Keyboard Compass in the 1790s," *Early Music* 27, no. 2 (May, 1999): 283.

Broadwood, Longman & Broderip, Clementi, and Southwell.²¹ Among them, Longman & Broderip and Clementi were also eminent music publishers.

On the whole, the production of single medium (piano) catalogues closely followed the development of the instrument. (See Table 4-a). Arthur Loesser deems the advertisement of the music instrument maker, Frederic Neubaur, which appeared in Mortimer's *London Universal Directory* of 1763 as the first recorded evidence of the existence of the instrument in the country.²² By 1800 there were 45 piano manufacturers in London,²³ and within another 40 years, English piano manufacturers claimed a leading role among European countries in the technological development of the instrument. The popularity and sales of the piano forte were more prominent in England than in any city on the continent. English pianos were considered superior to the continental pianos in quality and workmanship,²⁴ and the affluent English middle-class had the economic power to purchase the "new" instrument. In addition, the population of London made the mass production of the piano economically feasible. The combination of these factors – technology, capitalism and a sizeable market – provided an environment conducive to the prospering music business.

In the 1790s, Broadwood was manufacturing about 400 squares and over 100 grand pianos per year; by the 1820s, the firm's annual production reached 1000 squares and 400 grand pianos. The booming piano manufacturing industry in England is also attested to by astonishing variety of 23 pianos offered by the firm of Clementi, in the firm's 1823 catalogue (CM 9). With prices varying from 32 to 250 guineas,²⁵ this range catered for nearly all classes of purchasers, from pianos within the reach of the lower middle class to the pianos exclusively produced for the wealthy middle class and the nobility.

Table 4-a. Number of catalogues vs. development of the piano forte

	Harp ^d	Harp ^d /P. F.	P.F.	Development
1790-94	8	4	3	In 1792 the Broadwood piano compass was extended to five and a half octaves. Longman and Broderip were selling pianos with an extended compass by the autumn of 1793. ²⁶ In 1794 the Broadwood piano compass was extended to six octaves. ²⁷

²¹ Rowland, "Piano Music and Keyboard Compass in the 1790s," 283-87.

²² Arthur Loesser, *Men, Women and Pianos: A Social History* (London: Gollancz 1955), 219.

²³ Mary Burgan, "Heroines at the Piano: Women and Music in Nineteenth-Century Fiction," in *The Last Chord: Essays on Victorian Music*, ed. Nicholas Temperley (Bloomington and Indianapolis: Indiana University Press, 1989), 45.

²⁴ Loesser, *Men, Women and Pianos*, p. 234; Alexander Ringer, "Beethoven and the London Pianoforte School," *The Musical Quarterly* 56, no. 4 (October 1970): 743.

²⁵ A Catalogue of Vocal and Instrumental Music. Published by Clementi, Collard & Collard. (1823), p. xv. BL Mic. A. 2054.

²⁶ Rowland, "Piano Music and Keyboard Compass in the 1790s," 286

				1794, Broadwood stopped making harpsichords.
1795-99		3	5	1790s, Broadwood's annual output reached 400 squares and 100 grand pianos; In 1795, William Stodart was granted a patent for an upright grand; By the end of 1795, Broadwood had manufactured 2800 squares and 843 grand pianos. ²⁸ Longman & Broderip manufactured six-octave square pianos by 1796. Iron bracings and struts (for the piano) were patented in 1799, by Joseph Smith. ²⁹
1800-04	2	9	6	By the end of 1800, there were 45 Piano manufacturers in London; By the end of 1800, Broadwood had manufactured 7029 pianos.
1805-09			17	By the end of 1805, Broadwood had manufactured 13,222 pianos; In 1807, William Southwell obtained a patent for a cabinet piano; ³⁰ In 1808, Sébastien Erard's 'repetition action' (on piano) was patented in England. ³¹
1810-14			14	In 1810, Clementi introduced a six-octave square piano. ³² By the end of 1810, Broadwood had manufactured 19,010 pianos; In 1811, Robert Wornum produced the first 'cottage' piano; ³³ In 1811, Broadwood started to make cabinet pianos.
1815-19			13	By the end of 1815, Broadwood had manufactured 27,236 pianos. By the 1820s Broadwood's annual output reached 1000 squares and 400 grands
1820-24			46	c. 1820, Broadwood introduced iron bracing to grand pianos; ³⁴ By the end of 1820, Broadwood had manufactured 35,864 pianos; Pierre Érard took out an English patent for the "double-escapement" action in 1821; ³⁵ In 1822, Broadwood started making cottage uprights. In 1823, Clementi & Co. patented the harmonic swell and bridge of reverberation on piano; ³⁶ In 1823 Clementi, Collard & Collard offered 23 varieties of pianos for sale; By the end of 1824, Broadwood had manufactured 45,000 pianos; By 1824, the number of piano makers in London reached 50. ³⁷
1825-29			42	In 1825, Érard obtained an English patent for fixing iron bars to the wood braces of piano; By the end of 1825, Broadwood had manufactured 46,043 pianos; In 1827, Broadwood obtained patent for four metal bracing bars. ³⁸

²⁷ Rowland, "Piano Music and Keyboard Compass in the 1790s," 283-24; Pleasants, "The early piano in Britain (c1760-1800)," 43; David Wainwright, "John Broadwood, the Harpsichord and the Piano," *The Musical Times* 123, no. 1676 (October, 1982): 677.

²⁸ John Broadwood & Sons Ltd, *History of John Broadwood & Sons*. (accessed 27 July 2007) http://www.uk-piano.org/broadwood/serial_numbers.html.

²⁹ W. L. Sumner, *The Pianoforte*, 3rd ed. (London: Macdonald, 1971), 71.

³⁰ Dorothy de Val, "Clementi as Entrepreneur," in *Muzio Clementi: Studies and Prospects*, ed. Robert Illiano, Luca Sala and Massimiliano Sala (Bologna: UT Orpheus, 2002), 330.

³¹ Rosamond E. M. Harding, "History of the Piano: England and France, 1800-1860," in *The New Grove: Piano*, 3rd ed. (London: Macmillan, 1988), 41.

³² Margaret Cranmer and Peter Ward Jones, 'Clementi,' *Grove Music Online*, ed. L. Macy (Accessed 27 July 2007) <<http://www.grovemusic.com>>

³³ Harding, "History of the Piano: England and France, 1800-1860," 44.

³⁴ Derek Adlam and Cyril Ehrlich, 'Broadwood,' *Grove Music Online*, ed. L. Macy (Accessed 27 July 2007) <<http://www.grovemusic.com>>

³⁵ Sumner, *The Pianoforte*, 55.

³⁶ De Val, "Clementi as Entrepreneur," 331.

³⁷ Loesser, *Men, Women and Pianos*, 259.

³⁸ Sumner, *The Pianoforte*, 72.

1830-34			47	By the end of 1830, Broadwood had manufactured 57,759 pianos.
1835-40			27	By the end of 1835, Broadwood had manufactured 67,680 pianos.
	10	15	220	

Considered together, Tables 3 and 3-a make clear, first, the eclipse of the harpsichord; second, the clear dominance of the piano forte from 1805; third, its subsequent overwhelming acceptance and the huge rise in the demand for the instrument from the 1820s, the first decade of peace and economic growth after the Napoleonic wars; and finally, publishers flocking to produce piano music, recognizing its commercial value, and the outpouring of associated catalogues.

II. INSTRUMENTAL MEDIUM – II) SINGLE-MEDIUM – A) HARPSICHORD / PIANO FORTE OR HARPSICHORD / PIANO FORTE – a) DUET REPERTOIRES

It is worth remarking that the first piano catalogues were devoted to the four-hand medium. In part, there may not have been sufficient solo repertoire available, and to some extent, the duet setting was most fashionable especially for the genteel young ladies who were rapidly taking up the instrument. The extended compass of the piano may well have encouraged and offered greater possibilities to composers to write and arrange music for four-hands on this instrument.

As we have seen, as early as 1793, Bland issued a catalogue specifically for the four-hand combination: ‘Bland’s Collection of Duetts for two Performers on One Harpsichord or Piano Forte by the following Eminent Composers.’ (BIJ 14a and 14b) and immediately offered (together with *Le tout Ensemble*) as “Duetts for two Performers on One Piano Forte” in BIJ 16. Bland and Weller followed with ‘Duetts for the Two Performers on One Piano Forte, by the most Eminent Composers’ (BW5), in 1797, and Joseph Dale’s ‘Dale’s Collection of Duets for two Performers on One Piano Forte by the most Celebrated Composers’ (DJ 9a) appeared in 1799. By 1800, in all, Bland was offering 25 items in duet form;³⁹ Bland & Weller, 36 items and Joseph Dale, 40 items (see Table 4-b).

There is no doubt that the steady appearance of catalogues devoted to the four-hand medium from 1793 is a remarkable indicator of the demand for the new repertoire for the new instrument and of music publishers’ finely-tuned commercial instincts sensing the moment to bring out catalogues, and even anticipating the rising demand and the increasing profitability of the medium.

From 1800, the four-hand repertoire is surpassed by solo repertoire with ten solo catalogues (in multiple states) appearing by 1811. Nonetheless, duets were continued in five new catalogues (BR 6,⁴⁰ LL3, BR 11, MiC 3 and BJ 2) and three further states of Dale’s 1799 catalogue. What accounted

³⁹ BIJ 14b contains 22 duets; both BIJ 16b and 16c contain 25 duets, of which 22 are identical to BIJ 14b.

⁴⁰ Birchall continued and expanded “Bland’s Collection of Duetts” (BIJ 14a and 14b) and retained the Harpsichord/piano forte alternative.

for the absence of catalogues given over to this medium between 1816 and 1822 remains unclear; perhaps the extended compass piano was no longer a novelty by the early 1810s, so that although music for four-hands continued to be published, publishers did not devote catalogues to this medium.⁴¹

From the early 1820s, duet catalogues began to reappear. William Hodsoll issued one catalogue (HoW 5) in three states over a period of six years; Samuel Chappell contributed one catalogue (CS 12), with all of its three states issued in 1834; and Paine and Hopkinson issued one (PH 1) in 1835. The re-emergence of duet catalogues can be attributed to a number of developments in piano mechanism which extended the capability of the instrument in terms of sonorities and dynamic effects. One of the driving forces behind these various improvements was ‘the interest in operatic music; the piano was expected to imitate the sound of massed instruments, yet also the subtleties of tremolos of violin’.⁴² Iron bracing and heavier strings introduced in the 1820s enhanced the resonance of the instrument; Erard’s double-action mechanism enabled a rapid execution on the instrument, and with the compass extended to six octaves, the piano was becoming a powerful instrument, an ideal vehicle for conveying symphonic repertoires and a “household orchestra”.

Table 4-b. Duet Repertoire – Original Compositions vs. Arrangements

= Harpsichord or Piano Forte

Date	Catalogue	Original	%	Arrang.	%	Total
1793	BIJ 14a	10	55.5	8	44.4	18
1793	BIJ 14b	14	63.6	8	36.4	22
1793	BIJ 16a	14	63.6	8	36.4	22
1793	BIJ 16b	17	68.0	8	32.0	25
1794	BIJ 16c	17	68.0	8	32.0	25
1797	BW 5	14	38.9	22	61.1	36
1799	DJ 9a	21	52.5	19	47.5	40
1800	BR 6a	25	71.4	10	28.6	45
1801	BR 6b	25	64.1	14	35.9	39
1805	DJ 9b	15	37.5	25	62.5	40
1806	LL 3a	17	32.1	36	67.9	53
1807	BR 11a	47	52.2	43	47.8	90
1808	LL 3b* ⁴³	17	32.1	36	67.9	53
1809	DJ 9c	17	34.7	32	65.3	49
1809	DJ 9d ⁴⁴	17	34.7	32	65.3	49
1810	BR 11b	47	51.1	45	48.9	92
1810	MiC 3	22	36.7	38	63.3	60
1811	BJ 2	9	22.0	32	78.0	41

⁴¹ Duet categories are retained in multi-medium catalogues throughout the period of this study. From 1800 the designation is for the piano forte. See Tables 3-c to 3-f.

⁴² Sumner, *The Pianoforte*, p. 55.

⁴³ Catalogue contents identical to LL 3a, but with altered publisher’s imprint.

⁴⁴ The number of entries is the same as in 9c, but an addition is made to the last entry to include Handel’s March, from ‘Handel’s Water Piece’ to ‘Handel’s Water Piece & March’. The imprint is also altered to Joseph Dale, from Joseph Dale & Son in the previous state.

1814	WG 5	14	29.2	34	70.8	48 ⁴⁵
1816	SK 6	7	38.9	11	61.1	18 ⁴⁶
1822	HoW 5a	15	30.6	34	69.4	49
1824	HoW 5b	15	28.8	37	71.1	52
1828	HoW 5c	20	27.8	52	72.2	72
1834	CS 12a	61	21.0	229	79.0	290
1834	CS 12b	62	20.6	239	79.4	301
1834	CS 12c	64	21.1	239	78.9	303
1835	PH 1	12	14.8	69	85.2	81

The shift from original works to arrangements in duet-writing is reflected in the ratio of original versus arrangements in the duet-medium catalogues shown in Table 4-b. A significant increase in the proportion of arrangements comes in 1805 with Dale's catalogue (DJ 9b). The four-hand arrangements themselves reveal much of the performance practice and the two distinct areas of repertoire favoured at the time. On the one hand, there is a never diminishing body of items devoted to arrangements of Handel's oratorios, and on the other, a continually up-dated body of items centred on the operatic and symphonic compositions of continental composers.

Arrangements of choruses especially, and of arias from Handel's oratorios are universal in most publishers' catalogues from Bland's of the early-1790s (BIJ 14a/16a, 14b/16b) to Chappell's issued forty years later (CS 12a, 12b and 12c). Their presence reflects the unchanging affection of the English public for Handel demonstrated since 1784 in the many Handel 'Commemorations' in London, and across the country in the programmes of the ever-increasing number of musical festivals and choral societies. While the four-hand arrangements of Handel's oratorios provided stability, the other side of the duet catalogues was in a constant state of flux. The nature of the items remained more or less the same, the only difference between the earliest and the latest catalogues were the names of the composers represented and accordingly the works.

Tables 4-c to 4-f demonstrate this ongoing renewal of repertoire which made the duet medium a potent force for the constant updating of English musical taste. 'Bland's Collection of Duets for two Performers on One Harpsichord or Piano Forte ...' for instance, contains eight arrangements (Handel's 'Water Music' and a Coronation Anthem ["Zadok the Priest"]; overtures from operas by Arne, a rondo by Garth; songs by Stamitz and Graeff; and a movement from a favourite overture by Haydn). Chappell's catalogue, 'A Catalogue of Duets for two Performers on the Piano Forte' (CS 12) included arrangements of operas and symphonies of Auber, Bellini, Himmel, Mayer, Meyerbeer, Mozart, Rossini, Weber, Beethoven, Cherubini, Boieldieu, Haydn and Mehul.

⁴⁵ The remaining three works are for duets for the harp and piano forte.

⁴⁶ The remaining 34 works are country dances for the piano.

Table 4-c. BIJ 14b (c. 1793) (* = English composers)

Composer	Arranger	No of items
Arne, Thomas Augustine (1710-1778)*	Carter, Thomas (c. 1740-1804)*	1
Arne, T. A.*	Richardson*	1
Garth, John (c. 1772-c.1810)*	Not stated	1
Graeff, Johann Georg (b. c. 1762)	Billington, Thomas* (1754-1832)	1
Haydn, Joseph (1732-1809)	Not stated	1
Stamitz, Carl (1745-1801)	Billington, Thomas*	1
Handel, George Frideric (1685-1759)	Pring, Jacob Cubitt*	1
Handel, G. F.	Not stated	1
		8 ⁴⁷

Table 4-d. BW 5 (c. 1797)

Composer	Arranger	No. of items
Arne, T. A.*	Not stated	1
Arne, T. A.*	Carter, T.*	1
Haydn, J.	Not stated	1
Hook, James (1746-1827)*	Not stated	1
Kotzwara, Franz (1750-1791)	Latour, Francis Tatton*	1
Kreutzer, Rudolph (1766-1831)	Not stated	1
Martini, Johann Paul (1741-1816)	Not stated	1
Pleyel, Ignace Joseph (1757-1831)	Latour, F. T. *	1
Stamitz, C.	Billington, T.*	1
Jouve, Joseph	Not stated	1
Airs (incl. national airs)	Not stated	6
Handel, G. F.	Not stated	6
		22

Table 4-e. HoW 5c (c. 1828)

Composer	Arrangers	No of items
Arne, T. A.*	Not stated	1
Arnold, Samuel (1740-1802)*	Rimbault, Stephen Francis* (1773-1837)	1
Boieldieu, Adrien (1775-1834)	Harris, G. F.*	1
Dussek, Jan Ladislav (1760-1812)	Rimbault, S. F.*	1
Graeff, J. G. (b. c. 1762)	Billington, T.*	1
Haydn, Joseph	Rimbault, S. F.*	3
Haydn, J.	Not stated	2
Hook, J.*	Rimbault, S. F.*	1
Kotzwara, F.	De Kriffit, W. B.	1
Kreutzer, Rudolph (1766-1831)	Haigh, Thomas (1769-c. 1808)*	1
Martini, J. P.	Rimbault, S. F.*	1
Martini, J. P.	Not stated	1
Jouve, Joseph	Not stated	1
Mozart, Wolfgang Amadeus (1756-1791)	Rimbault, S. F.*	4
Mozart, W. A.	Not stated	3
Päer, Ferdinando (1771-1839)	Rimbault, S. F.*	1
Rimbault, S. F.*	Rimbault, S. F.*	2
Romberg, Andreas Jakob (1767-1821)	Rimbault, S. F.*	1
Rossini, Giachino (1792-1868)	Rimbault, S. F.*	2
Stamitz, C.	Billington, T. *	1
Salieri, Antonio (1750-1825)	Rimbault, S. F.*	1

⁴⁷ These items comprised the 'arrangement' side of all states of BIJ 14 and BIJ 16.

Storace, Stephen (1762-1796)*	Rimbault, S. F.*	1
Ware, William Henry*	Rimbault, S. F.*	1
Weber Carl Maria von (1786-1826)	Rimbault, S. F.*	2
National airs and anonymous works	Not stated	4
National airs and anonymous works	Corri, Montague P.* (1784-1849)	3
Handel, G. F.	Haigh, T.*	6
Handel, G. F.	Poole, Samuel*	3
		51

Table 4-f. CS 12c (c. 1834)

Composer	Arrangers	No of items
Auber, Daniel François Esprit (1792-1871)	Bochsa, Nicholas Charles (1789-1856)	1
Auber, D. F. E.	Burrowes, John Freckleton* (1787-1854)	4
Auber, D. F. E.	Latour, F. T.*	7
Auber, D. F. E.	Watts, William (fl. 1817-1821)*	8
Auber, D. F. E.	Not stated	1
Beethoven, Ludwig van (1770-1827)	Beethoven, L. van	2
Beethoven, L. van	Bruguier, David	1
Beethoven, L. van	Burrowes, J. F.*	1
Beethoven, L. van	Watts, W.*	4
Bellini, Vincenzo (1801-1835)	Diabelli, Anton (1781-1858)	2
Bishop, Henry (1786-1855)	Bruguier, David	1
Boieldieu, A.	Bochsa, N. C.	1
Boieldieu, A.	Herz, Henri (1803-1888)	1
Boieldieu, A.	Windsor, James W.*	1
Burrowes, J. F.*	Burrowes, J. F.*	1
Cherubini, Luigi (1760-1842)	Bruguier, D.	2
Clifton, Arthur* (1784?-1832)	Corri, P. A.*	1
Cooke, T. and Hodson, G. A. (d. 1863)	Burrowes, J. F.*	1
Cramer, John Baptist (1771-1858)	Cramer, J. B.	1
Dainville, L. F.	Not stated	1
Esch, Louis von	Esch, L. von	1
Graun, Karl Heinrich (1704-1759)	Burrowes, J. F.*	1
Guglielmi, Pietro Alessandro (1728-1804)	Cianchettini, Pio (1779-1851)	1
Haydn, J.	Haigh, T.*	1
Haydn, J.	Bruguier, D.	4
Herz, Henri (1803-1888)	Latour, F. T.*	1
Herz, H.	Herz, H.	1
Himmel, Friedrich Heinrich (1765-1814)	Haigh, T.*	1
Himmel, F. H.	Novello, Vincent (1781-1861)*	6
Himmel, F. H.	Chaulieu, Charles (1788-1849)	1
Hodson, G. A.*	Bochsa, N. C.	1
Hodson, G. A.*	Hodson, G. A.*	1
Horsley, William* (1774-1858)	Roshyel, H. E.	2
Hummel, J. N.	Pixis, Johann Peter (1788-1874)	1
Hummel, Johann Nepomuk (1778-1837)	Watts, W.*	2
Kiallmark, George* (1781-1835)	Kiallmark, George*	3
Kreutzer, R.	Not stated	1
Krommer, Franz (1759-1831)	Bruguier, D.	1
Latour, F. T.*	Latour, F. T.*	6
Locke, Matthew* (1621/3-1677)	Haigh, T.*	4
Maelzel, Johann Nepomuk	Kalkbrenner, Friedrich (1785-1849)	1
Mayr, Giovanni Simone (1763-1845)	Burrowes, J. F.*	3
Mehul, Etienne Nicolas (1763-1817)	Field, John*	1
Mehul, E. N.	Latour, F. T.*	1

Mehul, E. N.	Sharp, Richard*	1
Meyerbeer, G.	Moscheles, Ignaz (1794-1870)	2
Meyerbeer, Giacomo (1791-1864)	Watts, W.*	4
Meyerbeer, G.	Not stated	1
Moscheles, I.	Moscheles, I.	9
Moscheles, I.	Not stated	3
Mozart, Wolfgang Amadeus	Burrowes, J. F.*	4
Mozart, W. A.	Latour, F. T.*	6
Mozart, W. A.	Webbe, Samuel, the younger* (1768-1843)	1
Mozart, W. A.	Not stated	1
Musard, P. (1793-1859)	Latour, F. T.*	5
Päer, Ferdinando (1771-1839)	Not stated	1
Pixis, J. P.	Pixis, J. P.	2
Pleyel, Ignace Joseph	Latour, F. T.*	1
Ries, Ferdinand (1784-1838)	Not stated	1
Romberg, Bernhard (1767-1841)	Burrowes, J. F.*	1
Rossini, G.	Bochsa, N. C.	1
Rossini, G.	Bruguier, D.	3
Rossini, G.	Burrowes, J. F.*	6
Rossini, G.	Chaulieu, C.	1
Rossini, G.	Diabelli, A.	3
Rossini, G.	Haigh, T.*	1
Rossini, G.	Kalkbrenner, F. W. M.	1
Rossini, G.	Latour, F. T.*	8
Rossini, G.	Klose, Francis Joseph (1784-1830)	2
Rossini, G.	Watts, W.*	4
Rossini, G.	Meves, Augustus*	3
Rossini, G.	Webbe, Samuel the younger*	1
Rossini, G.	Not mentioned	3
Spontini, Gaspare (1774-1851)	Harris, Joseph John*	1
Steibelt, Daniel (1765-1823)	J. B. Cramer	1
Storace, Stephen (1763-1796)	Bruguier, D.	5
Tolbecque, Jean	Not stated	2
Wade, Joseph Augustine* (1796-1845)	Burrowes, J. F.*	1
Weber, C. M. von	Bruguier, D.	1
Weber, C. M. von	Latour, F. T.*	6
Weber, C. M. von	Klose, F. J.*	3
Weber, C. M. von	Not stated	1
Weigl, Joseph (1766-1846)	Hüntten, François (1793-1878)	1
Winter, Peter (1765-1825)	Bruguier, D.	1
Winter, P.	Burrowes, J. F.*	1
Winter, P.	Schneider, Friedrich (1786-1853)	1
Caledonian Airs	Burrowes, J. F.*	4
Italian Airs	Diabelli, A.	12
	Kiallmark, G.	1
French Airs	Klose, F. J.	2
	Valentine, Thomas* (1790-1878)	1
Spanish Airs	Bochsa, N. C.	1
Tyrolese or Bavarian Air	D'Elers	1
Count Oginsky	Not stated	1
Not stated	Bochsa, N. C.	3
Not stated	Corri, P.*	1
Not stated	Bruguier, D.	5
Not stated	Burrowes, J. F.*	1
Not stated	Dussek, Sophia*	1

Not stated	Sor, Fernando (1778-1839)	1
Not stated	Smart, Henry (1778-1823)*	1
Not stated	Smith*	1
Not stated	Neukomm, Sigismund Ritter von (1778-1858)	1
Not stated [The Troubadour Waltz and the Darmstadt Waltz]	Not stated	1
Handel, G. F.	Haigh, T.*	6
Handel, G. F.	Webbe, S.*	1
		239

By the 1830s, English composers were seldom the subject of arrangements. Instead, the duet medium offered a profitable occupation, with many Englishmen – William Watts, Francis Tatton Latour, Stephen Francis Rimbault, John Freckleton Burrowes – becoming arrangers for specific publishers.

Without a doubt, the duet medium was aimed at reproducing popular operatic and symphonic repertoires in domestic settings. Although many middle-class households could afford the piano, public concerts were still expensive to attend in the first decades of the nineteenth century. That the piano-duet medium was considered a more suitable vehicle than the piano-solo medium for transcriptions of the operatic or symphonic repertoires also points to the mainstay of the music publishers' market – the amateur performer, as four-hand arrangements or transcriptions often were much easier than solo transcriptions.

II. INSTRUMENTAL MEDIUM – II) SINGLE-MEDIUM – A) HARPSICHORD / PIANO FORTE OR HARPSICHORD / PIANO FORTE – b) REPERTOIRES FOR THE PIANO (OTHER THAN DUETS)

Solo repertoires for the piano forte as outlined in Table 4-g demonstrate the supremacy of light-weight repertoires which were aimed at the domestic amateur performers. Most popular of all were airs with variations, closely followed rondos.

Table 4-g. Solo repertoires for the Piano Forte

1. Airs, with Variations	1790	BIJ 9b (Page 2.), 9c (Page 2.)	2	
	1792	BIJ 9d (Page 2), 9e (Page 2.), 9f (Page 2.), <i>BIJ 13a, 13b</i>	5	
	1793	BIJ 9g (Page 2), <i>BIJ 13c</i>	2	
	1794	<i>BIJ 13d</i>	1	
	1797	BR 4a (Plate 1.)	1	
	1798	BR 4b (Plate 1.)	1	
	1799	BR 4c (Plate 1.)	1	
	1800	BR 4d (Plate 1.), 4e (Plate 1.), DJ 11a, 11b	4	
	1801	BR 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.), DJ 11c	5	
	1802	BrW 1	1	
	1803	BrW 2, DJ 15	2	
	1805	FJ 4, <i>MT 4a, PrJ 9</i>	3	
	1807	BR 10a, 10b, <i>MT 4b, 4c</i> , BR 14	5	
	1808	BR 10c	1	

1. Aires, with Variations (continued)	1810	BR 10d, MiC 4a, CM 3a, 3b	4	
	1811	MiC 4b, 4c, CM 3c	3	
	1814	CS 3	1	
	1815	MW 2a, <i>CM 4, GG 9a, BR 16a</i>	4	
	1816	SK 5	1	
	1817	MW 2b, <i>FH 2</i>	2	
	1818	CS 6	1	
	1819	<i>GG 10</i>	1	
	1820	PoJ 4a, <i>BR 16b</i> , CM 5, LW 1, <i>MT 15a, 15b, RH 3</i>	7	
	1821	GG 14a, PoJ 4b, <i>GG 9b</i> , GG 13b	4	
	1822	FH 6a, <i>BLM 1, RM 1</i>	3	
	1823	GG 14b, GG 13c, 13d, 13e, <i>PrJ 21</i>	5	
	1824	GG 14c, PoJ 8, PoJ 9a, 9b, LF 1	5	
	1825	FH 6b, FH 8, GG 16, LT 1, GG 13f, LF 2a, <i>MT 15c</i>	7	
	1826	CS 2d, 2e, CM 17, GG 13g, 13h, 13i, 13j, 13k, PA 1	9	
	1827	BoT 5, CS 2f, 2g, GG 13l, 13m, 13n, GG 23a, LF 2b, WI 8	9	
	1828	BJ 3, CR 8, CS 2h, CM 21a, 21b, CR 7a, GG 13o, GG 23b	8	
	1829	CR 9a, CR 7b, CR 10a, CAB 4a	4	
	1830	CR 9b, CR 15, GG 27, GG 28, <i>CR 14</i> , FH 13a, 13b, GG 13p	8	
	1831	CS 10a, 10b, CR 17, CS 2i, FH 13c, GG 30	6	
	1832	CS 10c, CR 18, GG 32a, 32b, CAB 4b	5	
	1833	GG 32c, WR 4a, 4b, CS 2j, 2k	5	
	1834	CR 21a, 21b, 21c, GG 35a, 35b, GG 36a	6	
	1835	CR 21d, CR 28, GG 35c, CR 27a, FH 20, GG 36b, FH 19, PZ 4	8	
	1836	WI 17a, GG 36c	2	
	1837	CR 10b, 10c, CoH 1, WR 6, GG 46a, 46b, GG 47, WI 17b, CR 27b, 27c	10	
	1840	GG 36d, 36e	2	164
2. Rondos	1790	BIJ 9b (Page 2.), 9c (Page 2.)	2	
	1792	BIJ 9d (Page 2), 9e (Page 2.), 9f (Page 2.), <i>BIJ 13a, 13b</i>	5	
	1793	BIJ 9g (Page 2), <i>BIJ 13c</i>	2	
	1794	<i>BIJ 13d</i>	1	
	1797	BR 4a (Plate 1.)	1	
	1798	BR 4b (Plate 1.)	1	
	1799	BR 4c (Plate 1.)	1	
	1800	BR 4d (Plate 1.), 4e (Plate 1.), DJ 11a, 11b	4	
	1801	BR 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.), DJ 11c	5	
	1802	BrW 1	1	
	1803	BrW 2, DJ 15	2	
	1805	FJ 4, <i>MT 4a</i> , LL 2	3	
	1807	BR 10a, 10b, <i>MT 4b, 4c</i>	4	
	1808	BR 10c	1	
	1810	BR 10d, MiC 4a, CM 3a, 3b, PIJ 8a	5	
	1811	MiC 4b, 4c, CM 3c	3	
	1816	SK 5	1	
	1818	CS 6, CS 7	2	
	1820	PoJ 4a, LW 1, <i>MT 15a, 15b</i> , PIJ 8b	5	
	1821	GG 14a, PoJ 4b, GG 13b, PIJ 8c	4	
	1822	FH 6a, <i>BLM 1</i> , PIJ 8d, RH 4, <i>RM 1</i>	5	
	1823	GG 14b, GG 13c, 13d, 13e	4	
	1824	GG 14c, PoJ 8, PoJ 9a, 9b, LF 1	5	
	1825	FH 6b, FH 8, GG 13f, LF 2a <i>MT 15c</i>	5	
	1826	CS 2d, 2e, CM 17, GG 13g, 13h, 13i, 13j, 13k, PA 1	9	

2. Rondos (continued)	1827	BoT 5, CS 2f, 2g, GG 13l, 13m, 13n, GG 23a, LF 2b, WI 8	9	
	1828	BJ 3, CR 8, CS 2h, CM 21a, 21b, CR 7a, GG 13o, GG 23b	8	
	1829	CR 9a, CR 7b, CR 10a, CAB 4a	4	
	1830	CR 9b, CR 15, GG 27, GG 28, CM 22, <i>CR 14</i> , FH 13a, 13b	8	
	1831	CS 10a, 10b, CR 17, CS 2i, FH 13c, GG 30	6	
	1832	CS 10c, CR 18, GG 32a, 32b, CAB 4b	5	
	1833	GG 32c, WR 4a, 4b, CS 2j, 2k	5	
	1834	CS 10d, 10e, CR 21a, 21b, 21c, GG 35a, 35b, GG 36a	8	
	1835	CR 21d, CR 28, GG 35c, CR 27a, FH 20, GG 36b, FH 19	7	
	1836	WI 17a, GG 36c	2	
	1837	CR 10b, 10c, CoH 1, WR 6, GG 46a, 46b, GG 47, GM 5, WI 17b, CR 27b, 27c	11	
	1840	GG 36d, 36e	2	156
3. Waltzes	1800	DJ 11a, 11b	2	
	1801	DJ 11c	1	
	1802	BrW 1	1	
	1803	BrW 2, DJ 15	2	
	1805	FJ 4, <i>MT 4a</i> , LL 2	3	
	1807	BR 10a, 10b, <i>MT 4b, 4c</i>	4	
	1808	BR 10c	1	
	1810	BR 10d, MiC 4a PIJ 8a	3	
	1811	MiC 4b, 4c	2	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1818	CS 6, CS 7	2	
	1820	PoJ 4a, CM 5, <i>MT 15a, 15b</i> , PIJ 8b	5	
	1821	GG 14a, PoJ 4b, PIJ 8c, PoJ 6, PoJ 7a	5	
	1822	PIJ 8d, PoJ 7b, 7c, 7d, 7e	5	
	1823	GG 14b, <i>PrJ 21</i> , PoJ 7f, 7g, 7h	5	
	1824	GG 14c, PoJ 8, PoJ 9a, 9b, PoJ 7i, 7j, 7k	7	
	1825	GG 16, <i>MT 15c</i>	2	
	1826	CM 17	1	
	1827	BoT 4, BoT 5	2	
	1828	BJ 3, CR 8, CR 7a	3	
	1829	CR 9a, CR 7b, CR 10a, BoT 6	4	
	1830	CR 9b, GG 27, GG 28, CM 22, <i>CR 14</i> , GG 13p	6	
	1831	CS 10a, 10b, CR 17, BA 1a, 1b, FH 13c, GG 30	7	
	1832	CS 10c, CR 18, BA 1c, 1d, 1e, 1f, 1g, 1h	8	
	1833	GG 32c, CS 2j, 2k, BA 1i	4	
	1834	CS 10d, 10e, CR 21a, 21b, 21c, GG 35a, 35b, GG 36a	8	
	1835	CR 21d, CR 28, CR 27a, FH 20, GG 36b, FH 19	6	
	1836	WI 17a, GG 36c	2	
	1837	CR 10b, 10c, CoH 1, WR 6, GG 46a, 46b, GG 47, GM 5, WI 17b, CR 27b, 27c	11	
	1840	GG 36d, 36e	2	116
4. Marches	1790	BIJ 9b (Page 2.) 9c (Page 2.)	2	
	1792	BIJ 9d (Page 2), 9e (Page 2.), 9f (Page 2.), <i>BIJ 13a, 13b</i>	5	
	1793	BIJ 9g (Page 2), <i>BIJ 13c</i>	2	
	1794	<i>BIJ 13d</i>	1	
	1797	BR 4a (Plate 1.)	1	
	1798	BR 4b (Plate 1.)	1	
	1799	BR 4c (Plate 1.)	1	
	1800	BR 4d (Plate 1.), 4e (Plate 1.)	2	
	1801	BR 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.)	4	
	1805	FJ 4, <i>MT 4a</i> , LL 2	3	

4. Marches (continued)	1807	BR 10a, 10b, BR 14	3	
	1808	BR 10c	1	
	1810	BR 10d, MiC 4a, CM 3a, 3b	4	
	1811	MiC 4b, 4c, CM 3c	3	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1818	CS 6	1	
	1820	PoJ 4a, PIJ 8b	2	
	1821	GG 14a, PoJ 4b, PIJ 8c	3	
	1822	FH 6a, PIJ 8d	2	
	1823	GG 14b	1	
	1824	GG 14c, PoJ 9a, 9b	3	
	1825	FH 6b, FH 8, GG 16	3	
	1827	BoT 5, GG 23a	2	
	1828	BJ 3, CR 8	2	
	1829	CR 9a, CR 10a	2	
	1830	CR 9b, GG 27, GG 28, CM 22, <i>CR 14</i>	5	
	1831	CS 10a, 10b, CR 17, BA 1a, 1b, FH 13c, GG 30	7	
	1832	CS 10c, CR 18, GG 32a, 32b, BA 1c, 1d, 1e, 1f, 1g, 1h	10	
	1833	GG 32c, WR 4a, 4b, BA 1i	4	
	1834	CS 10d, 10e, CR 21a, 21b, 21c, GG 35a, 35b, GG 36a	8	
	1835	CR 21d, CR 28, GG 35c, CR 27a, <i>FH 17</i> , FH 20, GG 36b, FH 19, PZ 4	9	
	1836	WI 17a, GG 36c	2	
	1837	CR 10b, 10c, CoH 1, GG 47, GM 5, WI 17b, CR 27b, 27c	8	
	1840	GG 36d, 36e	2	111
5. Fantasies	1792	BIJ 9e (Page 2.), 9f (Page 2.), <i>BIJ 13a, 13b</i>	4	
	1793	BIJ 9g (Page 2), <i>BIJ 13c</i>	2	
	1794	<i>BIJ 13d</i>	1	
	1800	DJ 11a, 11b	2	
	1801	DJ 11c	1	
	1803	DJ 15	1	
	1805	LL 2	1	
	1807	BR 10a, 10b	2	
	1808	BR 10c	1	
	1810	BR 10d, MiC 4a	2	
	1811	MiC 4b, 4c	2	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1820	PIJ 8b	1	
	1821	GG 14a, PIJ 8c	2	
	1822	FH 6a, PIJ 8d	2	
	1823	GG 14b	1	
	1824	GG 14c, PoJ 8, PoJ 9a, 9b, LF 1, FH 6b	6	
	1825	FH 8, GG 16, LT 1	3	
	1826	CM 17	1	
	1827	BoT 5, CS 2f, 2g, GG 13l, 13m, 13n, GG 23a, LF 2b, WI 8	9	
	1828	BJ 3, CR 8, CS 2h, CM 21a, 21b, CR 7a, GG 13o, GG 23b	8	
	1829	CR 7b, CAB 4a	2	
	1830	CR 9b, GG 27, GG 28, <i>CR 14</i>	4	
	1831	CS 10a, 10b, CR 17, BA 1a, 1b, CS 2i, FH 13c	7	
	1832	CS 10c, CR 18, GG 32a, 32b, BA 1c, 1d, 1e, 1f, 1g, 1h, CAB 4b	11	
	1833	GG 32c, WR 4a, 4b, CS 2j, 2k, BA 1i	6	
	1834	CS 10d, 10e, CR 21a, 21b, 21c, GG 35a, 35b, GG 36a	8	

5. Fantasies (continued)	1835	CR 21d, CR 28, GG 35c, CR 27a, GG 36b, PZ 4	6	
	1836	WI 17a, GG 36c	2	
	1837	CoH 1, WR 6, GG 46a, 46b, GG 47, GM 5, WI 17b, CR 27b, 27c	9	
	1840	GG 36d, 36e	2	111
6. Overtures, adapted for the piano forte	1790	BIJ 9b (Page 2.) 9c (Page 2.)	2	
	1792	BIJ 9d (Page 2.), 9e (Page 2.), 9f (Page 2.), <i>BIJ 13a, 13b</i>	5	
	1793	BIJ 9g (Page 2), <i>BIJ 13c</i>	2	
	1794	<i>BIJ 13d</i>	1	
	1797	BR 4a (Plate 1.)	1	
	1798	BR 4b (Plate 1.)	1	
	1799	BR 4c (Plate 1.)	1	
	1800	BR 4d (Plate 1.), 4e (Plate 1.), BR 8	3	
	1801	BR 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.)	4	
	1802	BrW 1	1	
	1803	BrW 2	1	
	1805	FJ 4, <i>MT 4a</i> , LL 2	3	
	1807	BR 10a, 10b, <i>MT 4b, 4c</i>	4	
	1808	BR 10c	1	
	1810	BR 10d, MiC 4a, PIJ 8a	3	
	1811	MiC 4b, 4c	2	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1819	<i>GG 10</i>	1	
	1820	PoJ 4a, CM 5, LW 1 <i>MT 15a, 15b</i> , PIJ 8b	6	
	1821	PoJ 4b, PIJ 8c	2	
	1822	FH 6a, PIJ 8d	2	
	1823	<i>PrJ 21</i> , RH 6a	2	
	1824	PoJ 8, PoJ 9a, 9b	3	
	1825	FH 6b, FH 8, GG 16, <i>MT 15c</i>	4	
	1827	BoT 4, BoT 5	2	
	1828	BJ 3, CR 8, CM 21a, 21b	4	
	1829	CR 9a	1	
	1830	CR 9b, GG 27, GG 28	3	
	1831	CS 10a, 10b, CR 17	3	
	1832	CS 10c, GG 32a, 32b	3	
	1833	GG 32c, WR 4a, 4b, CS 2j, 2k	5	
	1834	CS 10d, 10e, CR 21a, 21b, 21c	5	
	1835	CR 21d, CR 28	2	
	1837	CoH 1, GG 46a, 46b, GG 47	4	89
7. Operas, arranged for the Piano Forte	1818	CS 7	1	
	1820	PoJ 4a, CM 5	2	
	1821	GG 14a, PoJ 4b, GG 13b	3	
	1822	FH 6a	1	
	1823	GG 14b, GG 13c, 13d, 13e	4	
	1824	GG 14c, PoJ 8, LF 1	3	
	1825	FH 6b, FH 8, GG 16, GG 13f, LF 2a	5	
	1826	CS 2d, 2e, GG 13g, 13h, 13i, 13j, 13k, PA 1	8	
	1827	BoT 5, CS 2f, 2g, GG 13l, 13m, 13n, GG 23a, LF 2b, WI 8	9	
	1828	CR 8, CS 2h, CM 21a, 21b, GG 13o	5	
	1829	CR 10a, CAB 4a	2	
	1830	CR 9b, CR 15, GG 27, GG 28, FH 13a, 13b, GG 13p	7	
	1831	CS 10a, 10b, CR 17, CS 2i, FH 13c, GG 30	6	
	1832	CS 10c, GG 32a, 32b, CAB 4b	4	
	1833	GG 32c, WR 4a, 4b, CS 2j, 2k	5	

7. Operas arr. (continued)	1834	CS 10d, 10e, CR 21a, 21b, 21c, GG 35a, 35b	7	
	1835	CR 21d, CR 28, GG 35c, FH 19, MR 1	5	
	1836	WI 17a	1	
	1837	CR 10b, 10c, CoH 1, WR 6, GG 46a, 46b, GG 47, GM 5, WI 17b	9	87
8. Divertimento	1792	<i>BIJ 13a, 13b</i>	2	
	1793	<i>BIJ 13c</i>	1	
	1794	<i>BIJ 13d</i>	1	
	1797	BR 4a (Plate 1.)	1	
	1798	BR 4b (Plate 1.)	1	
	1799	BR 4c (Plate 1.)	1	
	1800	BR 4d (Plate 1.), 4e (Plate 1.), BR 8	3	
	1801	BR 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.)	4	
	1803	BrW 2	1	
	1805	FJ 4, LL 2	2	
	1807	BR 10a, 10b, BR 14	3	
	1808	BR 10c	1	
	1810	BR 10d, MiC 4a	2	
	1811	MiC 4b, 4c	2	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1818	CS 6, CS 7	2	
	1819	<i>GG 10</i>	1	
	1820	PoJ 4a, LW 1	2	
	1821	GG 14a, PoJ 4b	2	
	1823	GG 14b	1	
	1824	GG 14c, PoJ 9a, 9b	3	
	1825	FH 8, GG 16	2	
	1827	BoT 5, GG 23a	2	
	1828	BJ 3, CR 8, CR 7a, GG 23b	4	
	1829	CR 9a, CR 10a	2	
	1830	CR 9b, GG 27, GG 28, CM 22	4	
	1831	CS 10a, 10b, FH 13c	3	
	1832	CS 10c, GG 32a, 32b	3	
	1833	GG 32c, WR 4a, 4b, CS 2k	4	
	1834	CS 10d, 10e, GG 35a, 35b, GG 36a	5	
	1835	CR 28, GG 35c, FH 20, GG 36b, PZ 4	5	
	1836	WI 17a, GG 36c	2	
	1837	CR 10b, 10c, CoH 1, WR 6, GG 46a, 46b, GG 47, GM 5, WI 17b, CR 27b, 27c	11	
	1840	GG 36d, 36e	2	87
9. Sonatinas	1790	BIJ 9b (Page 2.), 9c (Page 2.)	2	
	1792	BIJ 9d (Page 2), 9e (Page 2.), 9f (Page 2.), <i>BIJ 13a, 13b</i>	5	
	1793	BIJ 9g (Page 2), <i>BIJ 13c</i>	2	
	1794	<i>BIJ 13d</i>	1	
	1797	BR 4a (Plate 1.)	1	
	1798	BR 4b (Plate 1.)	1	
	1799	BR 4c (Plate 1.)	1	
	1800	BR 4d (Plate 1.), 4e (Plate 1.), BR 8, DJ 11a, 11b	5	
	1801	BR 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.), DJ 11c	5	
	1803	BrW 2	1	
	1805	FJ 4, LL 2	2	
	1807	BR 10a, 10b	2	
	1808	BR 10c	1	

9. Sonatinas (continued)	1810	BR 10d, MiC 4a	2	
	1811	MiC 4b, 4c	2	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1818	CS 7	1	
	1820	PoJ 4a	1	
	1821	GG14a, PoJ 4b, GG 13b	3	
	1823	GG 13c, 13d, 13e	3	
	1824	PoJ 8, PoJ 9a, 9b	3	
	1825	FH 8, GG 13f, LF 2a	3	
	1826	CS 2d, 2e, GG 13g, 13h, 13i, 13j, 13k, PA 1	8	
	1827	CS 2f, 2g, GG 13l, 13m, 13n, LF 2b, WI 8	7	
	1828	CR 8, CS 2h, GG 13o	3	
	1829	CAB 4a	1	
	1830	CR 15	1	
	1831	CS 10a, 10b, CR 17, CS 2i	4	
	1832	CS 10c, CAB 4b	2	
	1833	CS 2j, 2k, CAB 5b	3	
	1834	GG 35a, 35b	2	
	1835	GG 35c, FH 19	2	
10. Sonatas	1837	GG 46a, 46b, GM 5	3	85
	1790	BIJ 9b (Page 2.), 9c (Page 2.)	2	
	1792	BIJ 9d (Page 2), 9e (Page 2.), 9f (Page 2.), <i>BIJ 13a, 13b</i>	5	
	1793	BIJ 9g (Page 2), <i>BIJ 13c</i>	2	
	1797	BR 4a (Plate 1.), LiF 2a, 2b,	3	
	1798	BR 4b (Plate 1.), <i>GG 4</i>	2	
	1799	BR 4c (Plate 1.)	1	
	1800	BR 4d (Plate 1.), 4e (Plate 1.), BR 8, DJ 11a, 11b,	5	
	1801	BR 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.), DJ 11c	5	
	1802	BrW 1	1	
	1803	BrW 2, DJ 15	2	
	1805	FJ 4, <i>MT 4a</i> , LL 2, <i>PrJ 9</i>	4	
	1807	BR 10a, 10b, <i>MT 4b, 4c</i> , BR 14	5	
	1808	BR 10c	1	
	1810	BR 10d, MiC 4a,	2	
	1811	MiC 4b, 4c	2	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1818	CS 6, CS 7	2	
	1819	<i>GG 10</i>	1	
	1820	PoJ 4a, CM 5, LW 1 <i>MT 15a, 15b</i>	5	
	1821	GG 14a, PoJ 4b, GG 13b	3	
	1822	FH 6a	1	
	1823	GG 14b, GG 13c, 13d, 13e, <i>PrJ 21</i>	5	
	1824	GG 14c, PoJ 9a, 9b	3	
	1825	FH 6b, FH 8, GG 16, <i>MT 15c</i>	4	
	1826	CM 17	1	
	1827	BoT 5	1	
	1828	CR 8	1	
	1829	CR 9a	1	
	1830	CR 9b, GG 27, CM 22, <i>CR 14</i> ,	4	
	1831	CS 10a, 10b, CR 17	3	
	1832	CAB 5a	1	
	1835	GG 40	1	

	1837	CoH 1, WR 6	2	83
11 Quadrilles	1815	FH 1a	1	
	1818	FH 1b	1	
	1820	PoJ 4a	1	
	1821	PoJ 4b, PoJ 6, PoJ 7a	3	
	1822	FH 6a, PIJ 8d, PoJ 7b, 7c, 7d, 7e	6	
	1823	GG 14b, FH 1c, PoJ 7f, 7g, 7h, WI 1	6	
	1824	GG 14c, PoJ 8, PoJ 9a, 9b, LF 1, PoJ 7i, 7j, 7k	8	
	1825	FH 6b, FH 8	2	
	1826	CM 17	1	
	1827	BoT 4, BoT 5, GG 23a	3	
	1828	BJ 3, CM 21a, 21b, GG 23b	4	
	1829	CR 9a, CR 7b, BoT 6	3	
	1830	CR 9b, GG 27, GG 28, CM 22	4	
	1831	CS 10a, 10b, CR 17	3	
	1832	CS 10c, GG 32a, 32b	3	
	1833	GG 32c, WR 4a, 4b	3	
	1834	CS 10d, 10e, CR 21a, 21b, 21c, GG 35a, 35b, GG 36a	8	
	1835	CR 21d, CR 28, GG 35c, GG 36b, FH 19	5	
	1836	GG 36c	1	
	1837	CoH 1, GG 46a, 46b, GG 47, GM 5, CR 27b, 27c	7	
	1840	GG 36d, 36e	2	75
12. Concertos arranged for the Piano Forte or with piano as solo instrument	1790	BIJ 9b (Page 2.), 9c (Page 2.)	2	
	1792	BIJ 9d (Page 2), 9e (Page 2.), 9f (Page 2.), <i>BIJ 13a, 13b</i>	5	
	1793	BIJ 9g (Page 2), <i>BIJ 13c</i>	2	
	1794	<i>BIJ 13d</i>	1	
	1797	BR 4a (Plate 1)	1	
	1798	BR 4b (Plate 1.)	1	
	1799	BR 4c (Plate 1.)	1	
	1800	BR 4d (Plate 1.), 4e (Plate 1.), BR 8, DJ 11a, 11b	5	
	1801	BR 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.), DJ 11c	5	
	1803	BrW 2, DJ 15	2	
	1805	<i>MT 4a</i> , LL 2, <i>PrJ 9</i>	3	
	1807	BR 10a, 10b, <i>MT 4b, 4c</i>	4	
	1808	BR 10c	1	
	1809	BR 10d, MiC 4a	2	
	1811	MiC 4b, 4c	2	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1818	CS 6	1	
	1826	CM 17	1	
	1827	BoT 5	1	
	1828	CR 8, CR 7a	2	
	1829	CR 9a, CR 7b, CR 10a	3	
	1830	CM 22, <i>CR 14</i>	2	
	1831	CS 10a, 10b, CR 17	3	
	1832	CS 10c, CR 18	2	
	1834	CS 10d, 10e, CR 21a, 21b, 21c, GG 36a	6	
	1835	CR 21d, GG 36b	2	
	1836	WI 17a, GG 36c	2	
	1837	CoH 1, WR 6, GG 46a, 46b, WI 17b	5	
	1840	GG 36d, 36e	2	71
13. Lessons	1790	BIJ 9b (Page 2), 9c (Page 2.)	2	
	1792	BIJ 9d (Page 2), 9e (Page 2.), 9f (Page 2.)	3	

13 Lessons (continued)	1793	BIJ 9g (Page 2), <i>BIJ 13c</i>	2	
	1794	<i>BIJ 13d</i>	1	
	1797	BR 4a (Plate 1.)	1	
	1798	BR 4b (Plate 1.)	1	
	1799	BR 4c (Plate 1.)	1	
	1800	BR 4d (Plate 1.), 4e (Plate 1.), BR 8, DJ 11a, 11b	5	
	1801	BR 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.), DJ 11c	5	
	1803	BrW 2, DJ 15	2	
	1805	LL 2	1	
	1807	BR 10a, 10b	2	
	1808	BR 10c	1	
	1810	BR 10d, MiC 4a	2	
	1811	MiC 4b, 4c	2	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1818	CS 6	1	
	1820	LW 1	1	
	1821	GG 13b	1	
	1823	GG 13c, 13d, 13e	3	
	1825	GG 13f, LF 2a	2	
	1826	CS 2d, 2e, PA 1	3	
	1827	CS 2f, 2g, GG 13l, 13m, 13n, LF 2b, WI 8, GG 22	8	
	1828	BJ 3, CS 2h, CM 21a, 21b, GG 13o, GG 23b	6	
	1829	CAB 4a, CR 15	2	
	1831	CS 2i, FH 13c	2	
	1832	CAB 4b, CAB 5a	2	
	1833	CS 2j, 2k, CAB 5b	3	
	1835	FH 20	1	
	1837	GM 5	1	69
14. Capriccios	1790	BIJ 9b (Page 2.) 9c (Page 2.)	2	
	1792	BIJ 9d (Page 2), 9e (Page 2.), 9f (Page 2.)	3	
	1793	BIJ 9g (Page 2)	1	
	1800	BR 4d (Plate 1.), 4e (Plate 1.), BR 8	3	
	1801	BR 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.)	4	
	1803	BrW 2, DJ 15	2	
	1805	LL 2	1	
	1807	BR 10a, 10b	2	
	1808	BR 10c	1	
	1810	BR 10d	1	
	1821	GG 14a	1	
	1823	GG 14b	1	
	1824	GG 14c	1	
	1825	GG 16	1	
	1826	CM 17	1	
	1828	BJ 3, CR 7a	2	
	1829	CR 9a, CR 7b	2	
	1830	CR 9b, GG 27, GG 28, CM 22	4	
	1831	CS 10a, 10b, CR 17	3	
	1832	CS 10c, GG 32a, 32b	3	
	1833	GG 32c, WR 4a, 4b	3	
	1834	CS 10d, 10e, CR 21a, 21b, 21c, GG 35a, 35b, GG 36a	8	
	1835	CR 21d, CR 28, GG 35c, GG 36b	4	
	1836	GG 36c	1	
	1837	CoH 1, WR 6, GG 46a, 46b, GG 47, GM 5	6	

	1840	GG 36d, 36e	2	63
15. Polaccas	1805	<i>MT 4a</i>	1	
	1807	<i>MT 4b, 4c</i>	2	
	1810	MiC 4a	1	
	1811	MiC 4b, 4c	2	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1820	LW 1	1	
	1821	GG 13b	1	
	1823	GG 13c, 13d, 13e	3	
	1825	GG 16, LT 1	2	
	1826	CM 17	1	
	1828	CR 7a, BJ 3	2	
	1829	CR 7b, CR 9a, CR 10a	3	
	1830	CR 9b, GG 28	2	
	1831	CS 10a, 10b, CR 17	3	
	1832	CS 10c, GG 32a, 32b	3	
	1833	GG 32c, WR 4a	2	
	1834	CS 10d, 10e, CR 21a, 21b, 21c, GG 35a, 35b, GG 36a	8	
	1835	CR 21d, GG 35c, CR 27a, GG 36b	4	
	1836	GG 36b	1	
	1837	CR 10b, WR 6, CoH 1, GM 5, GG 46a, 46b, GG 47, CR 27b, 27c, CR 28	10	
	1840	GG 36d, 36e	2	56
16. Preludes	1790	BIJ 9b (Page 2.), 9c (Page 2.)	2	
	1792	BIJ 9d (Page 2), 9e (Page 2.), 9f (Page 2.), <i>BIJ 13a, 13b</i>	5	
	1793	BIJ 9g (Page 2), <i>BIJ 13c</i>	2	
	1794	<i>BIJ 13d</i>	1	
	1798	BR 4b (Plate 1.)	1	
	1799	BR 4c (Plate 1.)	1	
	1800	BR 4d (Plate 1.), 4e (Plate 1.), DJ 11a, 11b	4	
	1801	BR 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.), DJ 11c	5	
	1803	BrW 2, DJ 15	2	
	1805	LL 2	1	
	1807	BR 10a, 10b	2	
	1808	BR 10c	1	
	1810	BR 10d, MiC 4a	2	
	1811	MiC 4b, 4c	2	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1818	CS 6, CS 7	2	
	1820	LW 1	1	
	1828	BJ 3	1	
	1829	CR 9a	1	
	1830	CR 9b, <i>CR 14</i> , CR 15	3	
	1831	CS 10a, 10b, CR 17	3	
	1832	CS 10c, CAB 5a	2	
	1833	CAB 5b	1	
	1834	CR 21a, 21b, 21c, GG 36a	4	
	1835	CR 21d, CR 28, GG 36b	3	
	1837	GM 5	1	55
17. Sacred (Anthems/Psalm tunes) adapted	1790	BIJ 9b (Page 2.) 9c (Page 2.)	2	
	1792	BIJ 9d (Page 2), 9e (Page 2.), 9f (Page 2.)	3	
	1793	BIJ 9g (Page 2)	1	

for harpsichord or piano forte 17 Anthems (continued)	1820	CM 5	1	
	1821	GG 13b	1	
	1823	GG 13c, 13d, 13e	3	
	1825	GG 13f, LF 2a	2	
	1826	CS 2d, 2e, GG 13g, 13h, 13i, 13j, 13k, PA 1	8	
	1827	CS 2f, 2g, GG 13l, 13m, 13n, LF 2b, WI 8	7	
	1828	CS 2h, GG 13o	2	
	1829	CAB 4a	1	
	1830	CR 15, GG 27, GG 13p	3	
	1831	CR 17, CS 2i	2	
	1832	GG 32a, 32b, CAB 4b	3	
	1833	GG 32c, CS 2j, 2k	3	
	1835	CR 28, PZ 4	2	
	1837	CoH 1	1	45
18. Polonaise	1818	CS 6	1	
	1820	PoJ 4a	1	
	1821	PoJ 4b	1	
	1824	PoJ 8, PoJ 9a, 9b	3	
	1825	FH 8	1	
	1826	CM 17	1	
	1827	BoT 4, BoT 5	2	
	1828	BJ 3, CR 7a, CR 8	3	
	1829	CR 9a, CR 10a, BoT 6	3	
	1830	CR 9b, CR 15, GG 27	3	
	1831	CR 17	1	
	1832	CS 10c, GG 32a, 32b	3	
	1833	GG 32c, WR 4a, 4b	3	
	1834	CS 10d, 10e, CR 21a, 21b, 21c, GG 36a	6	
	1835	CR 21d, CR 28, CR 27a, GG 36b, FH 19	5	
	1836	GG 36c, CR 10b, 10c	3	
	1837	CoH 1, WR 6, GM 5	3	43
19. Concertante	1790	BIJ 9b (Page 2.), 9c (Page 2.)	2	
	1792	BIJ 9d (Page 2), 9e (Page 2.), 9f (Page 2.), <i>BIJ 13a, 13b</i>	5	
	1793	BIJ 9g (Page 2), <i>BIJ 13c</i>	2	
	1794	<i>BIJ 13d</i>	1	
	1797	BR 4a (Plate 1)	1	
	1798	BR 4b (Plate 1.)	1	
	1799	BR 4c (Plate 1.)	1	
	1800	BR 4d (Plate 1.), 4e (Plate 1.)	2	
	1801	BR 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.)	4	
	1803	BrW 2	1	
	1805	LL 2	1	
	1807	BR 10a, 10b	2	
	1808	BR 10c	1	
	1810	BR 10d, MiC 4a	2	
	1811	MiC 4b, 4c	2	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1827	BoT 5	1	
	1834	GG 36a	1	
	1835	CR 27a, GG 36b	2	
	1836	GG 36c	1	
	1837	CR 10b, 10c, CR 27b, 27c	4	
	1840	GG 36d, 36e	2	41

20. Airs/National Airs	1805	LL 2	1	
	1810	MiC 4a	1	
	1811	MiC 4b, 4c	2	
	1813	CS 1	1	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1819	GG 10	1	
	1820	PoJ 4a, CM 5, LW 1	3	
	1821	GG 14a, PoJ 4b	2	
	1822	FH 6a	1	
	1823	GG 14b	1	
	1824	GG 14c, PoJ 8	2	
	1825	FH 6b, FH 8	2	
	1830	CM 22	1	
	1831	CR 17, FH 13c, GG 30	3	
	1832	CS 10c, CAB 4b	2	
	1833	CS 2j, 2k	2	
	1834	CR 21a, 21b, 21c	3	
	1835	CR 21d, CR 28, CR 27a, FH 19	4	
	1836	WI 17a	1	
	1837	WR 6, GG 46a, 46b, WI 17b, CR 27b, 27c	6	41
21. Dances	1797	BR 4a (Plate 1.)	1	
	1798	BR 4b (Plate 1.)	1	
	1799	BR 4c (Plate 1.)	1	
	1800	BR 4d (Plate 1.), 4e (Plate 1.)	2	
	1801	BR 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.)	4	
	1805	FJ 4, LL 2	2	
	1807	BR 10a, 10b	2	
	1808	BR 10c	1	
	1810	BR 10d, PIJ 8a	2	
	1818	CS 7	1	
	1820	Po J 4a, PIJ 8b	2	
	1821	GG 14a, PIJ 8c, PoJ 6, PoJ 7a	4	
	1822	PIJ 8d, PoJ 7b, 7c, 7d, 7e	5	
	1823	GG 14b, PoJ 7f, 7g, 7h	4	
	1824	GG 14c, PoJ 8, PoJ 7i, 7j, 7k	5	
	1833	CS 2j, 2k	2	
	1837	CoH 1	1	40
22. Nocturnes	1803	BrW 2	1	
	1819	GG 10	1	
	1827	BoT 5	1	
	1829	CR 9a, CR 10a	2	
	1830	CR 9b, GG 27, GG 28	3	
	1831	CS 10a, 10b, CR 17	3	
	1832	CS 10c, GG 32a, 32b	3	
	1833	GG 32c	1	
	1834	CS 10d, 10e, CR 21a, 21b, 21c, GG 35a, 35b, GG 36a	8	
	1835	CR 21d, CR 28, GG 35c, CR 27a, GG 36b	5	
	1836	GG 36c	1	
	1837	CR 10b, 10c, WR 6, GG 46a, 46b, GG 47, CR 27b, 27c	8	
	1840	GG 36d, 36e	2	39
23. Studies	1826	CM 17	1	
	1828	CR 7a, CR 8	2	
	1829	CR 9a, CR 7b, CR 10a	3	
	1830	CR 9b, CR 15, GG 27, GG 28	4	

23. Studies (continued)	1831	CS 10a, 10b, CR 17	3	
	1832	CS 10c, CR 18, GG 32a, 32b, CAB 5a	5	
	1833	GG 32c, WR 4a, 4b, CAB 5b	4	
	1834	CS 10d, 10e, CR 21a, 21b, 21c, GG 36a	6	
	1835	CR 21d, CR 28, GG 36b	3	
	1836	GG 36c	1	
	1837	CR 10b, 10c, CoH 1, GG 46a, 46b, GG 47, GM 5	7	39
24. Choruses arranged for organ or harpsichord	1790	BIJ 9b (Page 2.) 9c (Page 2.)	2	
	1792	BIJ 9d (Page 2), 9e (Page 2.), 9f (Page 2.)	3	
	1793	BIJ 9g (Page 2)	1	
	1799	BR 4c (Plate 1.)	1	
	1800	BR 4d (Plate 1.), 4e (Plate 1.)	2	
	1801	BR 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.)	4	
	1803	BrW 2	1	
	1810	MiC 4a	1	
	1811	MiC 4b, 4c	2	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1820	CM 5	1	
	1831	FH 13c	1	
	1832	CAB 4b	1	
	1833	CS 2j, 2k	2	
	1834	CS 10d, 10e	2	
	1835	FH 20	1	
	1837	GG 46a, 46b, GM 5	3	
	1840	GG 36e	1	31
25. Trios	1802	BrW 1	1	
	1805	<i>MT 4a, LL 2</i>	2	
	1807	BR 10a, 10b	2	
	1808	BR 10c	1	
	1810	BR 10d	1	
	1818	CS 7	1	
	1820	<i>MT 15a, 15b</i>	2	
	1823	<i>PrJ 21</i>	1	
	1825	<i>MT 15c</i>	1	
	1827	BoT 5	1	
	1829	CR 10a	1	
	1830	GG 27, GG 28	2	
	1832	GG 32a, 32b	2	
	1833	GG 32c	1	
	1834	CR 21a, 21b, 21c, GG 36a	4	
	1835	CR 21d, CR 28, GG 36b	3	
	1836	GG 36c	1	
	1837	CR 10b, 10c	2	
	1840	GG 36d, 36e	2	31
26. Instructions	1805	FJ 4, LL 2, MiC 4a	3	
	1810	PIJ 8a	1	
	1818	CS 6	1	
	1820	CM 5, PIJ 8b	2	
	1821	PIJ 8c	1	
	1822	PIJ 8d	1	
	1826	PA 1	1	
	1827	BoT 5	1	
	1828	CR 8	1	
	1830	CR 15	1	

26. Instructions (continued)	1831	CR 17	1	
	1832	CAB 5a	1	
	1833	CAB 5b	1	
	1834	CS 10e, CR 21a, 21b, 21c, GG 35a, 35b	6	
	1835	CR 21d, CR 28, GG 35c, GG 40	4	
	1837	GG 46a, 46b, GG 47	3	
	1840	GG 36e	1	30
27. Bagatelles	1803	DJ 15	1	
	1805	FJ 4	1	
	1824	PoJ 8, PoJ 9a, 9b	3	
	1828	CR 8	1	
	1829	CR 10a	1	
	1830	CR 15	1	
	1831	CR 17	1	
	1834	CS 10d, 10e, CR 21a, 21b, 21c, GG 35a, 35b	7	
	1835	CR 21d, CR 28, GG 35c, CR 27a	4	
	1837	CR 10b, 10c, CoH 1, GG 47, CR 27b, 27c	6	26
28. Melange	1825	LT 1	1	
	1828	BJ 3, CR 8	2	
	1829	CR 9a	1	
	1830	CR 9b, GG 27, GG 28	3	
	1831	CS 10a, 10b, CR 17	3	
	1832	CS 10c, GG 32a, 32b	3	
	1833	GG 32c, WR 4a, 4b	3	
	1834	GG 35a, 35b, CR 28, GG 35c	4	
	1836	WI 17a	1	
	1837	GG 46a, 46b, GG 47, GM 5, WI 17b	5	26
30. Serenata, Serenade arranged for the Piano Forte	1797	BR 4a (Plate 1.)	1	
	1798	BR 4b (Plate 1.)	1	
	1799	BR 4c (Plate 1.)	1	
	1800	BR 4d (Plate 1.), 4e (Plate 1.)	2	
	1801	BR 4f (Plate 1.), 4g (Plate 1.), 4h (Plate 1.), 4i (Plate 1.)	4	
	1807	BR 10a, 10b	2	
	1808	BR 10c	1	
	1810	BR 10d, MiC 4a	2	
	1811	MiC 4b, 4c	2	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1818	CS 6	1	
	1820	LW 1, <i>MT 15a, 15b</i>	3	
	1825	<i>MT 15c</i>	1	
	1835	CR 28	1	
	1837	WR 6	1	25
31. Impromptu	1818	CS 6	1	
	1826	CM 17	1	
	1827	BoT 5	1	
	1831	CS 10a, 10b, CR 17	3	
	1832	CS 10c	1	
	1834	CS 10d, 10e, CR 21a, 21b, 21c, 21d	6	
	1835	CR 28	1	
	1837	CoH 1, WR 6, GG 46a, 46b, WI 17b	5	19
32. Ballet arranged for the Piano Forte	1805	LL 2	1	
	1807	BR 10a, 10b	2	
	1808	BR 10c	1	
	1810	BR 10d, MiC 4a	2	

32. Ballet (continued)	1811	MiC 4b, 4c	2	
	1815	MW 2a	1	
	1817	MW 2b	1	
	1833	WR 4a, 4b	2	
	1836	WI 17a	1	
	1837	CoH 1, GG 46a, 46b, WI 17b	4	
	1840	GG 36d, 36e	2	19
33. Galop	1829	BoT 6	1	
	1831	CR 17	1	
	1832	CS 10c	1	
	1833	WR 4a, 4b	2	
	1834	CS 10d, 10e, GG 36a	3	
	1835	CR 28, GG 36b	2	
	1836	GG 36c	1	
	1837	CoH 1, GG 46a, 46b, WI 17b	4	
	1840	GG 36d, 36e	2	17
34. Symphonies, arranged for the Piano Forte	1792	<i>BIJ 13a, 13b</i>	2	
	1793	<i>BIJ 13c</i>	1	
	1794	<i>BIJ 13d</i>	1	
	1797	LiF 2a, 2b	2	
	1798	<i>GG 4</i>	1	
	1820	<i>MT 15a, 15b</i>	2	
	1825	<i>MT 15c</i>	1	
	1828	BJ 3, CR 8	2	
	1831	CR 10a	1	
	1830	CM 22	1	
	1837	CoH 1	1	15
35. Voluntaries	1790	BIJ 9b (Page 2.) 9c (Page 2.)	2	
	1792	BIJ 9d (Page 2), 9e (Page 2.), 9f (Page 2.)	3	
	1793	BIJ 9g (Page 2)	1	
	1807	BR 10a, 10b	2	
	1808	BR 10c	1	
	1810	BR 10d	1	
	1836	WI 17a	1	
	1837	CoH 1, WI 17b	2	13
36. Fugue	1790	BIJ 9b (Page 2.) 9c (Page 2.)	2	
	1792	BIJ 9d (Page 2), 9e (Page 2.), 9f (Page 2.)	3	
	1793	BIJ 9g (Page 2)	1	
	1805	LL 2	1	
	1807	BR 10a, 10b	2	
	1808	BR 10c	1	
	1810	BR 10d	1	
	1836	WI 17a	1	12
37. Quartets	1802	BrW 1	1	
	1803	BrW 2	1	
	1805	FJ 4, <i>MT 4a</i>	2	
	1807	BR 10a, 10b, <i>MT 4b, 4c</i>	4	
	1808	BR 10c	1	
	1810	BR 10d	1	
	1830	GG 27, CM 22	2	12
38. Pot Pourri	1803	DJ 15	1	
	1805	LL 2	1	
	1807	BR 10a, 10b	2	
	1808	BR 10c	1	
	1810	BR 10d	1	

38 Pot Pourri (continued)	1829	CR 10a	1	
	1830	GG 27	1	
	1837	CR 10b, 10c	2	10
39. Minuet	1820	PoJ 4a	1	
	1821	PoJ 4b	1	
	1829	BoT 6	1	
	1830	GG 27, GG 28	2	
	1834	GG 35a, 35b	2	
	1835	GG 35c, FH 19	2	
	1837	GG 47	1	10
40. Mazurkas	1827	BoT 4, BoT 5	2	
	1829	BoT 6	1	
	1831	GG 30	1	
	1832	CS 10c	1	
	1834	CS 10d, 10e	2	
	1837	WR 6, GG 46a, 46b	3	10
41. Oratorio arranged for the Piano Forte (selection)	1829	CR 10a	1	
	1831	CS 10a, 10b	2	
	1832	CAB 4b	1	
	1834	CR 21a, 21b, 21c	3	
	1835	CR 21d, FH 19	2	
	1837	CoH 1	1	10
42. Scherzo	1831	CS 10a, 10b, CR 17	3	
	1832	CS 10c	1	
	1834	CR 21a, 21b, 21c	3	
	1835	CR 21d	1	
	1837	GG 46a, 46b	2	10
43. Quintets	1820	<i>MT 15a, 15b</i>	2	
	1823	<i>PrJ 21</i>	1	
	1825	<i>MT 15c</i>	1	
	1826	CM 17	1	
	1830	CM 22	1	6
44. Cotillons	1805	FJ 4	1	
	1827	BoT 4, BoT 5	2	
	1829	BoT 6	1	4
45. Reels	1805	LL 2	1	
	1810	MiC 4a	1	
	1811	MiC 4b	1	3
46. Allemands	1810	MiC 4a	1	
	1811	MiC 4b	1	
	1815	MW 2a	1	3
47. Military pieces	1810	CM 3a, 3b	2	
	1811	CM 3c	1	3
48. Country Dances	1807	GG 8	1	
	1816	SK 6	1	2
49. Septet	1831	CR 17	1	1
50. Irish Tunes, arr.	1803	BrW 2	1	1
51. Requiem, arr.	1829	CR 10a	1	1
52. Pasticcio	1830	GG 27	1	1

II. INSTRUMENTAL MEDIUM –II) SINGLE MEDIUM – B) FOR THE HARP

That the piano was not without its competitors is demonstrated by medium-oriented catalogues issued for three other popular instruments, the harp, the German flute, and the guitar.

Again, the single-medium catalogues for the harp closely follow the advancement and popularity of the instrument. The pedal harp was introduced to England in the 1770s;⁴⁸ the appearance of treatises on the instrument can be dated to the second half of the 1780s. Samuel, Ann and Peter Thompson's (dated) catalogue (TS 2, umbrella-type; 1 October, 1786) listed an anonymous treatise, *Pedal Harp Instructions*. Longman & Broderip's (dated) March 1789 catalogue (LB 15, umbrella-type) contained a treatise for the pedal harp by François Hippolyte Barthelemon (1741-1808), which had been published about fourteen months earlier, based on the entry date at the Stationers' Hall. That the pedal harp seems to have grown rapidly in popularity by the early 1790s is borne out as 'music for the pedal harp' begins to appear as a separate category in the multi-medium catalogues issued by Dale (DJ 7a, c. 1794) and in the umbrella-type catalogue issued by Preston (PrJ 3, c. 1790).⁴⁹

The single-action pedal mechanism was considered revolutionary in the development of the instrument.⁵⁰ Nonetheless, the instrument's inability to play in all keys still placed restrictions on composing and performing music on the instrument.⁵¹ However, in 1810, Sébastien Erard took out an English patent for a double-pedal mechanism that overcame these restrictions.⁵² His invention which enabled the harp to be played in and modulate to any key⁵³ made it a fully chromatic instrument.

By 1823 Clementi was advertising three types of instrument: a single-action harp priced from 75 guineas, a double-action harp from 110 guineas, and a small Irish harp from 25 guineas in his catalogue CM 9. When compared to the prices of piano forte in the same catalogue, the lowest priced harp was seven guineas less than the simplest square-piano; single-action harps were within the price range of most cabinet pianos; the double-action harp could cost as much as upright or horizontal grand pianos. As with the piano, there was a variety of harps to suit the needs of the upper as well as the lower middle classes.

⁴⁸ Roslyn Rensch, *Harps and Harpists* (Bloomington and Indianapolis: Indiana University Press 1989), 166.

⁴⁹ In later catalogues, publishers no longer specify 'pedal' harp. The pedal harp had become 'standard,' (replacing the hook-harp) so there was probably no confusion over which harp the works were intended for.

⁵⁰ The instrument was tuned to E flat, and each of the seven pedals could be used once to raise a semitone allowing additional keys to be played on the instrument, which meant that composers could write for the harp in the keys of E flat, B flat, F, C, G, D, A, and E major, and C, G, D, A, and E minor.

⁵¹ Alfred Kastner, "The Harp," *Proceedings of Musical Association* 35th Series (November 1908): 2.

⁵² Rensch, *Harps and Harpists*, 181.

⁵³ Kastner, "The Harp," 4; Rensch, *Harps and Harpists*, 190.

Table 5. Number of catalogues of Harp music vs. development of the Harp

H*= Harp music catalogues classified under genre- or composer-category.

I = Number of issues; N = Number of new catalogues

Date	Catalogues	I	N	Development
1800				1786, Sébastien Erard established a branch in London; 1792, Erard opened a London factory
1801				Sébastien Erard obtained a patent for a harp mechanism which made it possible to produce three pitches on an individual string. ⁵⁴
1803	PIJ 4a	1	1	
1805	DJ 16	1	1	
1807	BR 9a	1	1	
1809	PIJ 4b, PIJ 6a	2	1	
1810	BR 9b, PIJ 4c, PIJ 6b, PIJ 7, PIJ 9a, 9b	6	2	Sébastien Erard received an English patent for a double action mechanism. ⁵⁵
1813	MT 11a, 11b	2	1	
1814	SK 4a	1	1	
1815	SK 4b, 4c, 4d, 4e, PIJ 10a, 10b	6	1	
1816	PIJ 6c, 6d, PIJ 9c, 9d, 9e	5	0	
1817				Nicholas Charles Bochsa was in London from 1817 to 1838. Bochsa is known to have given a great impetus to the study of the harp in London. ⁵⁶
1819	FH 5, PIJ 9f, SK 4f, 4g	4	1	Bochsa in London
1820	PIJ 9g	1	0	
1821		0	0	
1822	RH 5	1	1	
1823		0	0	
1826	GG 17	1	1	
1827	FH 9	1	1	
1828	PrJ 24	1	1	
1831	CS 11a, CS 13	2	2	
1834	CS 11b, GG 18a	2	1	
1835	GG 18b	1	0	
1837	BoT 8a	1	1	
1838	BoT 8b	1	0	
		41	18	▼

All 18 catalogues of music for the harp issued by London music publishers within the period of this study (set out in Table 5), date from the nineteenth century; the earliest, issued by James Platts (PIJ 4a), may be dated c. 1803. Ten of the 18 were seen in multiple states with Platts' catalogue PIJ 9 first issued in 1810 reaching its seventh state by 1820. Fourteen catalogues date from 1810 onwards; this significant increase may be directly attributed to the arrival of the double action harp.

⁵⁴ Rensch, *Harps and Harpists*, 181.

⁵⁵ Rensch, *Harps and Harpists*, 181.

⁵⁶ Kastner, "The Harp," 5.

One factor contributing to the popularity of the harp was the vogue for the instrument among the upper class in pre-Revolutionary France and the émigré families were imitated by the English upper class. Perhaps even more than the piano, the harp soon gained popularity among ladies of English middle-class society, becoming a desirable instrument, a symbol of status, and a channel to emulate the cultured upper-class. The harp enhanced the prevailing view of the place of women in the performance of music. Of all the instruments, it was considered best capable of displaying the beauty and grace of women. As Rensch described it, “Young ladies of the later eighteenth century had found a most acceptable way to display pretty arms and a ‘well-turned’ ankle.”⁵⁷ Like the piano, the harp was also a subject of the music education of young ladies as one of the ‘female accomplishments,’ and its importance was second only to the piano forte.

The harp also had an aura of ‘foreignness,’ another element which helped secure its popularity among fashionable circles in England. Most of the distinguished virtuosi and influential composers for the instrument were foreigners, and many were French, such as François Joseph Dizi (1780-1840), N. C. Bochsa, Johann Baptist Krumpholtz (1745-1790), Madame (Ann-Marie) Krumpholtz (1766-1813), Madame (Dorette) Spohr (1787-1834) and Théodore Labarre (1805-1870).

The presence of Bochsa in London's music scene from 1817 to 1839 is known to have had a profound impact on the vogue for the harp in England.⁵⁸ As a performer and teacher of the harp his influence was unmatched. As a composer for the instrument the émigré's dominance can be gleaned from the contents of harp catalogues issued from about 1822 (see Table 5-a). The increase in listings of his music between 1826 and 1837 is quite astonishing not only in proportion to works by other composers, but also in the actual number of publications. He firmly established himself as one of the most prolific and most published composers of harp music of the time and Thomas Boosey's catalogue of 1837, 'New harp Music, Principally composed and Arranged by N.C. Bochsa' (BoT 8) paid tribute.

⁵⁷ Rensch, *Harps and Harpists*, 161.

⁵⁸ Kastner, “The Harp,” 5-6.

Table 5-a. Percentage of works by N. C. Bochsa in London music publishers' catalogues of music for the Harp music

 = Bochsa in London

 = Bochsa as one of the most prolific composers of harp music

Cat.	Date	No. of entries	%	Cat.	Date	No.	%	Cat.	Date	No.	%
PIJ 4a	1803			PIJ 6d	1816			BoT 8b	1838	95	79.2
DJ 16	1805			PIJ 9c	1816						
BR 9a	1807			PIJ 9d	1816						
PIJ 4b	1809			PIJ 9e	1816						
BR 9b	1810			FH 5	1819	4	10.5				
PIJ 4c	1810			PIJ 9f	1819	4	2.5				
PIJ 6a	1810			SK 4f	1819	2	2.8				
PIJ 7	1810			SK 4g	1819	4	5.4				
PIJ 9a	1810			PIJ 9g	1820	5	3.0				
PIJ 9b	1810			GG 15	1822	11	4.5				
MT 11a	1813			RH 5	1822	20	27.4				
MT 11b	1813			GG 17	1826	43	46.7				
SK 4a	1814			FH 9	1827	2	4.2				
SK 4b	1814			PrJ 24	1828	2	4.2				
SK 4c	1814			CS 11a	1831	140	42.6				
SK 4d	1814	1	2.0	CS 13	1831	75	39.9				
SK 4e	1814	1	2.0	CS 11b	1834	142	38.9				
PIJ 10a	1815	7	15.2	GG 18a	1834	178	48.9				
PIJ 10b	1815	7	13.7	GG 18b	1835	172	49.9				
PIJ 6c	1816			BoT 8a	1837	83	74.0				

Unlike the catalogues for the piano forte which are ubiquitous in many publishers' catalogue production, those for the harp are prominent only in the output of a few publishers. James Platts, who began publishing music around 1790,⁵⁹ appears to have specialized in harp music. Five of his 11 catalogues were for the harp; and three of his multi-medium catalogues (PIJ 1, 2 and 3) contain a substantial amount of harp music (see Table 5-b).

Table 5-b. J. Platts's Single- and Multi-Medium Catalogues of Music for the Harp

Date	Harp Catalogues (Single-medium)	Multi-medium catalogues with Harp Category
1800		PIJ 1a (60% harp music) and 1b (48% harp music)
1800		PIJ 2a (96.6% harp music)
1802		PIJ 3 (34% harp music)
1803	PIJ 4a	
1807		PIJ 5a (0%)
1809	PIJ 4b, PIJ 6a	
1810	PIJ 4c, PIJ 6b, PIJ 7, PIJ 9a, 9b	PIJ 8a (0%), PIJ 2b (97.1%), PIJ 2c (97.2%)
1811		PIJ 5b, 5c (0%)
1815	PIJ 10a, 10b	PIJ 5d (0%)
1816	PIJ 6c, 6d, PIJ 9c, 9d, 9e	PIJ 11 (0%)
1819	PIJ 9f	
1820	PIJ 9g	PIJ 8b (0%)
1821		PIJ 8c (0%)
1822		PIJ 8d (0%)

⁵⁹ Humphries and Smith, *Music Publishing in the British Isles*, 259.

Nothing suggests that Platts manufactured harps or played the instrument.⁶⁰ However, the catalogues themselves hint that he may well have been a harpist, as his own compositions for the harp are listed in his catalogues, and his strong connection with the instrument is even seen in his imprint which often includes: ‘at his Magazine for the harp music,’ ‘Where may be had the greatest Variety of Harp Music,’ ‘Where may be had every Publication for the Harp extant.’⁶¹

Most of Platt’s catalogues contain popular airs arranged for the harp, and there is considerable overlap of the contents of the catalogues. Nonetheless from his first single-medium catalogue for the harp in 1803 to the last issue in 1820, the number of items in each issue far outstripped the offerings of his rivals Dale, Birchall, Monzani, Skillern and Falkner. Between them these firms issued five harp catalogues in ten states; Platts issued five catalogues in 12 states.⁶² After 1820 no publisher so dominated the production of catalogue of music for the harp. Goulding, Falkner, Preston, Chappell, Boosey and the Royal Harmonic Institution each issued one or two catalogues. Only in the apparent rivalry between Chappell and Goulding, 1831-1835, did the number of items per catalogue surpass Platts’ figures.

Although invariably titled “music for harp” (the basis for single-medium classification) Table 5-c shows that a number of these catalogues included music for harp in combination with another instrument, usually the piano. Platts again stands out, four of his five catalogues are devoted solely to music for the harp.⁶³ Only Chappell’s monster catalogue CS 11a (1831) and 11b (1834) followed suit. Interestingly, Chappell’s other catalogue of more than 300 items (CS 13, 1831) was devoted entirely to duets for harp and piano.

Table 5-c. Analysis of Instrumentations in Catalogues of music for the Harp

		Harp (+/accomp ^{ts})		Duets Hp & Pf		Duets Hp & Fl		Duets 2 Pfs		Pf	
Cat.	Date	N ^o	%		%		%		%		%
PIJ 4a	1803	111	100								
DJ 16	1805	61	82.4	11	14.9					2	2.7
BR 9a	1807	96	75.6	31	24.4						
PIJ 4b	1809	139	100								
BR 9b	1810	103	76.9	31	23.1						
PIJ 4c	1810	190	100								
PIJ 6a*	1810	115	96								
PIJ 7	1810	47	100								

⁶⁰ James Platts is not mentioned in John S. Sainsbury’s *A Dictionary of Musicians from the Earliest Times*, or in other reference materials on the harp and harpists.

⁶¹ In 1806 Platts described himself as “Publisher of Harp Music” in an advertisement in the *Morning Chronicle* 13 January 1806.

⁶² There seems no obvious explanation why Platts ceased to issue catalogue for the harp in 1820. He continued in business to 1834, but seems to have brought out no catalogues after the fourth state of PIJ 8 in 1822.

⁶³ Items were for unaccompanied harp and harp with accompaniments.

PIJ 9a	1810	130	100								
PIJ 9b	1810	131	100								
MT 11a	1813	37	77.1	9	22.9						
MT 11b	1813	37	77.1	9	22.9						
SK 4a	1814	34	79.1	9	20.9						
SK 4b	1814	38	79.2	10	20.8						
SK 4c	1814	38	77.6	11	22.5						
SK 4d	1814	40	76.9	12	23.1						
SK 4e	1814	40	78.4	11	21.6						
PIJ 10a*	1815	19	41.3					2	4.3	13	28.3
PIJ 10b*	1815	24	47.1					2	3.9	13	25.5
PIJ 6c*	1816	120	96.0								
PIJ 6d*	1816	125	96.1								
PIJ 9c	1816	134	100								
PIJ 9d	1816	138	100								
PIJ 9e	1816	148	100								
FH 5	1819	10	26.3	13	34.2			15	39.5		
PIJ 9f	1819	161	100								
SK 4f	1819	45	63.4	26	36.6						
SK 4g	1819	48	64.9	26	35.1						
PIJ 9g	1820	165	100								
GG 15	1822	36	14.8	72	29.6			47	19.3	88	36.2
RH 5	1822	56	76.7	17	23.3						
GG 17	1826	37	40.2	55	59.8						
FH 9	1827	23	47.9	25	52.0						
PrJ 24	1828	32	66.7	16	33.3						
CS 11a	1831	329	100								
CS 13	1831			188	100						
CS 11b	1834	365	100								
GG 18a	1834	194	53.3	170	46.7						
GG 18b	1835	184	53.3	161	46.7						
BoT 8a	1837	44	39.6	67	60.4						
BoT 8b	1838	48	40.0	72	60.0						

*PIJ 6a, 6b, 6c and 6d, PIJ 10a and 10b, PhC 1, also contain vocal music.

Vocal music with harp accompaniment is included under 'harp music' in SK 4a to 4g.

The contents of MT 11a and 11b are identical, but have different imprints.

II. INSTRUMENTAL MEDIUM –II) SINGLE-MEDIUM – C) FOR THE FLUTE

The flute was the preferred instrument of amateur gentlemen; the equivalent of the fashionable piano forte for women. Like the piano and the harp, the flute also underwent modification and improvement in its construction during the eighteenth and nineteenth centuries (see Table 6). The accepted inherent defects of dubious intonation and an uneven scale were problems that remained largely unresolved until the last quarter of the eighteenth century.⁶⁴ Numerous improvements were made the next half

⁶⁴ Philip Bate, *The Flute: A Study of Its History, Development and Construction* (London Ernest Benn, 1969; reprint, 1979), 93-98. In England, Richard Potter took out a patent for the flute with pewter-plug keys and metal-lined tuning slide in 1785. The original inventor of the keyed-flute has been much disputed, however, the keyed-flute, or flute with additional keys had become common by the turn of the eighteenth century.

century, until the varieties of flutes available far outnumbered those for any other instrument. Clementi's 1823 catalogue CM 9 listed 86 varieties of flutes comprising 1- to 8-keyed flutes; flutes with metal, elastic, silver or leather plug keys; flutes made from ivory, ebony and cocoa to box-wood; and flutes of various sizes and descriptions. The most expensive instruments were Charles Nicholson's improved flutes made of ivory with eight silver keys at £14. 14s. 0d (14 guineas); the simplest English plain flutes were offered at 5s. 0d.⁶⁵

The popularity of the flute is already evident in eighteenth-century music publishers' umbrella-type catalogues which include categories for it both as a solo and as an accompanying instrument, but single-medium catalogues of repertoire for the German flute only appear after 1800. Probably the earliest is John Fentum's 'Catalogue of Flute Music' (FJ 3a) issued ca. 1800. As with the catalogues for the harp, those devoted to flute music were concentrated among a small number of publishers – Cocks & Co., issued five; Monzani (or as Monzani and Hill) issued four; Clementi issued three; Thomas Lindsay issued two; Charles Wheatstone issued four; Wessel & Co. and Fentum each issued one catalogue for the flute (see Table 5). Again, the emergence of the single-medium catalogue for flute, like those for piano and harp is a barometer of early-nineteenth century taste and performance predilection.

Table 6. Number of catalogues vs. development of the flute

F* = Flute music catalogues classified under composer- or genre-category.

I = number of issues

N = number of new catalogue

Dates	Catalogues	F*	I	N	Development
1800	FJ 3a, 3b		2	1	Extension keys came into general use in the last quarter of the eighteenth-century; chromatic holes provided with closed keys also appeared.
1803	FJ 3c		1		
1805	FJ 3d, WC 1		2	1	
1806	FJ 3e, 3f		2		
1807	MT 6a		1	1	
1808	FJ 3g, WC 5a, 5b		3	1	William Henry Potter (London) patented sliding keys. ⁶⁶
1810	MT 6b, MT 8a, 8b, 8c, 8d, 8e		6	1	
1811	MT 6c		1		
1812					Monzani received a patent for cork lapping and metal lining of the sockets. ⁶⁷
1814	FJ 3h		1		James Wood (London) patented a flute with three tuning slides.
1815	MT 12a, 12b		2	1	

⁶⁵ A Catalogue of Vocal and Instrumental Music. Published by Clementi, Collard & Collard. (1823) at BL Mic. A. 2054, [pp.] xviii-xx.

⁶⁶ Nancy Toff, *The Development of the Modern Flute* (Urbana: University of Illinois Press, 1986), 34.

⁶⁷ Toff, *The Development of the Modern Flute*, 37.

1816	MT 12c, 12d, 12e, MT 14a, 14b		5	1	
1823	CM 6	CR 1a	2	2	By 1820s, a flute with eight or nine keys became standard.
1824	CM 12		1	1	
1825	LT 1, MT 14c, 14d, 14e, 14f		5	1	
1826	MT 14g		1		
1827	CM 18a, CR 5, LT 2, WC 6		4	4	<i>The Flutist's Magazine</i> ; and <i>Musical Miscellany</i> appeared in 1827. ⁶⁸
1828	CM 18b	CR 6	2	1	<i>The Harmonist</i> (journal devoted to the flute) published in 1828. ⁶⁹
1829		CR 1b	1		<i>The Flutist's Magazine and Piano-Forte Review</i> appeared in 1829.
1830	WC 7		1	1	
1832		CR 19	1	1	<i>The German Flute Magazine or Plain Practical Instructions for the Flute</i> , appeared in 1832. ⁷⁰
1833	WR 3		1	1	
1834					<i>The Fluticon: or, Flute Player's Monthly Magazine</i> published from 1834 to 1850. ⁷¹
1837	CR 31		1	1	
			47	20	

Table 6-a. Flute – Solo vs. Ensemble Repertoires

Date	Publishers	Catalogues	Solos & concertos		Ensemble		Total
			Nos.	%	Nos.	%	
1800	J. Fentum	FJ 3a	23	36.5	40	63.5	63
1800	J. Fentum	FJ 3b	24	37.5	40	62.5	64
1803	J. Fentum	FJ 3c	27	37.5	45	62.5	72
1805	J. Fentum	FJ 3d	29	37.5	48	62.3	77
1805	C. Wheatstone	WC 1	17	58.0	12	42.0	29
1806	J. Fentum	FJ 3e	49	40.8	71	59.2	120
1806	J. Fentum	FJ 3f	52	43.7	67	56.3	119
1807	T. Monzani	MT 6a	30	26.7	82	73.3	112
1808	J. Fentum	FJ 3g	59	35.3	108	64.7	167
1808	C. Wheatstone	WC 5a	30	29.0	73	71.0	103
1808	C. Wheatstone	WC 5b	31	28.2	79	71.8	110
1810	T. Monzani	MT 6b	42	27.1	113	72.9	155
1810	Monzani & Hill	MT 8a	45	22.3	157	77.7	202
1810	Monzani & Hill	MT 8b	45	21.7	162	78.3	207
1810	Monzani & Hill	MT 8c	46	21.8	165	78.2	211
1810	Monzani & Hill	MT 8d	52	23.7	168	76.4	220
1810	Monzani & Hill	MT 8e	53	23.8	169	76.1	222
1811	Monzani & Hill	MT 6c	41	23.3	135	76.7	176
1814	J. Fentum	FJ 3h	77	39.1	120	60.9	197
1815	Monzani & Hill	MT 12a	64	24.1	202	75.9	266
1815	Monzani & Hill	MT 12b	73	25.1	218	74.9	291
1816	Monzani & Hill	MT 12c	74	24.8	224	75.2	298
1816	Monzani & Hill	MT 12d	79	25.1	236	74.9	315

⁶⁸ Toff, *The Development of the Modern Flute*, 44.

⁶⁹ Toff, *The Development of the Modern Flute*, 44.

⁷⁰ Toff, *The Development of the Modern Flute*, 44.

⁷¹ Toff, *The Development of the Modern Flute*, 44.

1816	Monzani & Hill	MT 12e	82	25.7	237	74.3	319
1816	Monzani & Hill	MT 14a	81	24.0	257	76.0	338
1816	Monzani & Hill	MT 14b	89	25.9	255	74.1	344
1823	Clementi & Co.	CM 6	19	59.4	13	40.6	32
1823	Cocks & Co.	CR 1a	0	0.0	12	100.0	12
1824	Clementi & Co.	CM 12	14	16.5	71	83.5	31
1825	T. Lindsay	LT 1	0	0.0	15	100.0	15
1825	Monzani & Hill	MT 14c	99	25.3	291	74.7	390
1825	Monzani & Hill	MT 14d	100	25.3	296	74.8	396
1825	Monzani & Hill	MT 14e	100	25.0	300	75.0	400
1825	Monzani & Hill	MT 14f	105	25.5	307	74.5	412
1826	Monzani & Hill	MT 14g	106	24.6	325	75.4	431
1827	Clementi & Co.	CM 18a	109	64.1	61	35.9	170
1827	Cocks and Co.	CR 5	37	24.7	113	75.3	170
1829	Cocks and Co.	CR 1b	0.0	0.0	12	100.0	12
1827	T. Lindsay	LT 2	64	45.4	77	54.6	141
1827	C. Wheatstone	WC 6	34	34.3	65	65.7	99
1828	Cocks and Co.	CR 6	32	34.8	60	65.2	92
1829	Clementi & Co.	CM 18b	100	43.5	130	56.5	230
1830	Wheatstone & Co.	WC 7	12	9.0	122	91.1	134
1832	Cocks and Co.	CR 19	0	0.0	82	100.0	82
1833	Wessel & Co.	WR 3	12	11.8	90	88.2	102
1837	Cocks and Co.	CR 31	258	44.8	318	55.2	576

Analysis of the single-medium catalogues in Table 6-a reveals that the flute was never a “solo” instrument to the extent of the piano or harp. It was frequently employed with the piano or stringed instruments, in various trio, quartet and quintet combinations.⁷² This may explain its sustained popularity throughout almost all the period of this study. Single-medium flute catalogues were issued in a continuous stream except for the unexplained gap between 1816 and 1823. 1806 brought a dramatic increase in the contents of flute catalogues, and from then on, there was a general rise in the production of flute music, led by the firm of Monzani up to 1826.

Theobald Monzani (1762-1830) specialised in publishing flute music and manufacturing flutes. He had arrived in London in 1785 and held a position as principal flautist at the King’s Theatre. He began to make flutes from about 1803,⁷³ advertising his firm as ‘Manufacturers of the new Improved German Flute, without Tread, & c.’ in MT 6c and as ‘Patentees of the New Improved German Flute and Durable Clarinet’ in MT 11 and MT 13. Monzani had been publishing music since 1798, but produced his first catalogue devoted to the flute only in 1807. Possibly the dissolution of his partnership with Cimador in 1807, which left Monzani sole in charge of the business, meant he was able to pursue his specialties, manufacturing and designing flutes and publishing music for the flute. Even after Henry Hill’s subsequent entry into partnership with him,⁷⁴ flute music occupied a central

⁷² These same combinations became categories in the multi-medium catalogues.

⁷³ Andrew Fairley, *Flutes, Flautists and Makers (Active or Born before 1900)* (London Pan Educational Music 1982), 85-86; Introduction to Johan George Tromlitz’s *The Keyed Flute*, ed. Ardal Powell (Oxford: Clarendon Press, 1996), 7.

⁷⁴ Humphries and Smith, *Music Publishing in the British Isles*, 236.

part in Monzani's instrumental medium catalogues. The sudden cessation of Monzani's flute catalogues after 1826 may have anticipated Monzani's withdrawal from the publishing business in 1829.

The last state of Monzani's last single-medium catalogue 'Plate 20 & 21. Catalogue of Flute Music' (MT 14g) deserves special consideration. It was the largest flute catalogue issued by Monzani, and it presents us with a comprehensive overview of the types of flute music most popular at that time through the numerous and quite specific categories under which its 431 items were organized (see Table 6-b).

Table 6-b. Analysis of MT 14g (c. 1826)

Categories as listed in the Catalogue	Instr.	Entries	%
Sonatas, Airs with Variations, & c. For Piano Forte & Flute	pf & fl	89	20.6
Duets for 2 Flutes	2 fls	86	20.0
Flute Solos	Fl	36	8.35
Flute Solos, with an accompaniment for the Violoncello	fl & vc	31	7.20
Flute Solos, with an accompaniment for the Piano	fl & pf	29	6.73
Harp and Flute	hp & fl	24	5.57
Trios for Three Concert Flutes	3 fls	24	5.57
Trios. For Piano Forte, Flute & Violoncello.	pf, fl, vc	23	5.34
Quartets. Flute, Violin, Tenor and Violoncello	fl, vn, vla & vc	16	3.71
Quintets. Flute, Violin, 2 Tenors and Violoncello	fl, vn, 2 vlas, & vc	11	2.55
Trios. For two Concert Flutes & Violoncello	2 fls & vc	10	2.32
Trios for an F (or 3rd.) Concert, & B Tenor Flute (Fagotto or Violoncello).	3 fls	9	2.09
Flute, with Violins, or Tenor and Violoncello, or Piano	fl, vn, vla, vc (or pf)	8	1.86
Studios [Flute Studies]	Fl	7	1.62
Trios. For Flute, Violin, & Violoncello	fl, vn & vc	5	1.16
Trios. For Piano Forte & 2 Flutes	pf & 2fls	5	1.16
Quartetts. For Four Concert Flutes.	4 fls	5	1.16
Duets for Flute and Violin	fl & vn	4	0.93
Instruction Books	Fl	3	0.70
Concertos. Solo	Fl	2	0.46
Duets for Flute and Tenor	2 fls & vla	2	0.46
Trios for Two Concert Flutes, & B Tenor Flute, (Fagotto or Violoncello)	3 fls	1	0.23
Quartetts. For Piano Forte, Flute, Violin & Violoncello	pf, fl, vn, vc	1	0.23
Total		431	

As shown in Tables 6-b and 6-c, solo medium catalogues give a detailed insight into the diversity of small scale domestic music-making – almost all possible combinations which involved the flute are catered for and suggest an almost continual background of music for every occasion. In duet scoring, the flute was most frequently joined with the piano (44.9%); with another flute (32.7%), with the violoncello (11.8%), and with the harp (9.1%). Combination of three flutes was the most common trio scoring (43%); and that of flute, violin, tenor and violoncello was the most popular quartet scoring (53.3%).

Table 6-c. Analysis of small-scale scorings in MT 14g (c. 1826)

N = number of entries

Duets	N	%	Trios	N	%	Quartets	N	%	Quintets	N	%
pf & fl	118	44.9	3fls	34	43.0	fl, vn, vla & vc	16	53.3	fl, vn, 2 vlas, & vc	11	100
2 fls	86	32.7	fl, pf & vc	23	29.1	fl, vn, vla, vc (or pf)	8	26.7			
fl & vc	31	11.8	2 fls & vc	10	12.7	4 fls	5	16.7			
fl & hp	24	9.1	fl, vn & vc	5	6.3	pf, fl, vn, vc	1	3.3			
fl & vn	4	1.50	pf & 2fls	5	6.3						
			2 fls & vla	2	2.6						
	263			79			30			11	

II. INSTRUMENTAL MEDIUM – II) SINGLE MEDIUM – D) FOR THE GUITAR

Although not as popular as the flute or harp, the English and Spanish guitars had each enjoyed a rather brief period of popularity, the English guitar in the second half of the eighteenth century, and the Spanish guitar in the first half of the nineteenth century.⁷⁵ There are no publishers' catalogues devoted to music for the English guitar as the instrument's popularity peaked some decades before the appearance of single-medium catalogues.⁷⁶

In England, the Spanish guitar became popular from the early 1820s, reaching a peak in the early 1830s, which culminated in the appearance of a journal exclusively devoted to the instrument. *The Giulianiad*, named after the guitar virtuoso, Mauro Giuliani (1781-1829), was first published in 1833, to survive only a couple of years.⁷⁷ The appearance of two of the three single-medium catalogues for the instrument between 1830 and 1833 springs directly from these few years of popularity – a clear-cut response from music publishers, chronologically pinpointing the momentary fame of a fleetingly fashionable instrument. William Wybrow's catalogue, 'Select Guitar Music' (WW3), is dated c. 1830; the three states of Samuel Chappell's 'A Catalogue of Guitar music, and songs, & c. with Guitar accompaniment' (CS 15) are dated 1831, 1832 and 1833 respectively.

⁷⁵ The vogue for the English guitar is said to have posed a serious threat to harpsichord and spinet makers, and its fleeting attraction is clear from Charles Burney's often cited remark that the ladies, who disposed of or exchanged their harpsichord for the purchase of a cheap and popular guitar, soon discovered the instrument to be frivolous and vulgar in taste, and returned to the harpsichord. Coggin, "This Easy and Agreeable Instrument," 206; Grunfeld, *The Art and Times of the Guitar*, 130; Loesser, *Men, Women and Pianos*, 218.

⁷⁶ Music for the English guitar appeared as a category within umbrella type and multi-medium catalogues. See Tables 1-a, 2-a and 2-b.

⁷⁷ Harvey Turnbull, *The Guitar from the Renaissance to the Present Day* (London B. T. Batsford 1974), 92.

Table 7. Number of catalogues vs. development of the Guitar

Date	Catalogues	Development
1815		Fernando Sor made his London debut ⁷⁸ and remained in England until 1823 ⁷⁹
1816		Sor's benefit concert, 24 April 1816 at the Argyll Rooms
1817		Sor was invited to perform with the London Philharmonic Society ⁸⁰
1819		Fan-strutting (under the sound board), which gave better sound distribution and strength, was introduced to guitar makers in England; Louis Panormo, the leading guitar maker in England was advised on guitar construction by Sor.
1830	WW 2	
1832	CS 15a, 15b	
1834	CS 15c	<i>Giulianiad</i> , a journal devoted to the guitar was first published in January 1833.
1840	GM 3	

The appearance in London of virtuoso performers, Fernando Sor (1778-1839), Ferdinando Carulli (1770-1841), Dionisio Aguado (1784-1849) and the journal *The Giulianiad* (1833-34), would have contributed to recognition of the guitar as a serious instrument. However, contents of guitar catalogues show that much of the guitar music offered to public was for the voice and guitar. Its popularity and popular function in the period was very much an instrument to accompany the voice.⁸¹ Songs with guitar accompaniment were in fashion; here the limited powers of the instrument were beneficial, though detrimental to its success as a solo instrument.⁸²

A single-medium catalogue again provides information on repertoire, performance practice and taste, unlikely to be so detailed in the guitar literature. Table 7-a illustrates the range of guitar music sought by the public; and Table 7-b indicates that over 80% of items in Chappell's guitar catalogue were for the voice and guitar.

⁷⁸ Grunfeld, *The Art and Times of the Guitar*, 179.

⁷⁹ Brian Jeffery, 'Sor, Fernando,' *Grove Music Online* ed. L. Macy (Accessed 28 March 2008), <<http://www.grovemusic.com>>

⁸⁰ Grunfeld, *The Art and Times of the Guitar*, 180.

⁸¹ "The Spanish Guitar," *QMMR* 6, no. 24 (1824): 546.

⁸² Criticism of the limited sonority of the guitar is frequently found in the contemporary journals. "The powers of the guitar are little adapted to anything beyond an accompaniment, and this too of the simplest kind." "The Spanish Guitar," *QMMR* 6, no. 24 (1824): 546.

Table 7-a. Analysis of CS 15c⁸³

Categories as listed in the Catalogue	Entries
Instrumental Music	43
Stockhausen's Swiss Songs, with Guitar Accompaniment	4
English Songs (Guitar Accompaniment.)	57
Songs in Auber's New Opera of Fra Diavolo. Adapted by Rophino Lacy [English texts]	5
The Siren, a Miscellany of favorite Airs for the Voice and Spanish Guitar	18
French Songs (Guitar Accompaniment.)	24
Spanish Songs (Guitar Accompaniment.)	7
German & Swiss (Guitar Accompaniment.)	10
Italian Songs (Guitar Accompaniment.)	56

Table 7-b. Analysis of CS 15c

Scoring	Types	Entries	%
Voice and Guitar	English Songs (or adapted to English), with Guitar accompaniment	62	27.7
Voice and Guitar	Italian Songs, with Guitar accompaniment	56	25.0
Guitar Solo	Instrumental	43	19.2
Voice and Guitar	French Songs, with Guitar accompaniment	24	10.7
Voice and Guitar	Airs for Voice and Guitar	18	8.0
Voice and Guitar	German and Swiss Songs, with Guitar accompaniment	14	6.3
Voice and Guitar	Spanish Songs, with Guitar accompaniment	7	3.1
		224	

The guitar like the harp was also recognized as another fitting instrument – or at least a recommended instrument – for women. It was considered an elegant instrument which ‘forms a line of beauty,’ and ‘may be managed gracefully.’⁸⁴ Besides being a prop of social elegance, the popularity of the guitar can be related to the cheapness of the instrument.⁸⁵ Again Clementi’s 1823 catalogue (CM 9) is informative. It lists both the English and Spanish guitar and among the eight models on offer, the prices of the English guitar varied from £4. 4s. 0d to £6. 16s. 6d. and of the Spanish guitar from £5. 15s. 6d. to £8. 8s. 0d for an “elegant” instrument. Any model was well below the price of a piano forte or harp. Even the best quality guitar could be procured at only a third of the cost of the most humble variety of piano. Paradoxically, the cheapness and the portability of the instrument were the very reasons that the guitar was viewed as a lesser instrument in the nineteenth century; by comparison, the piano was held to be an emblem of wealth, culture, and an article of prized furniture in the middle-class household. Certainly, the guitar was less solid (a good middle class value) and ephemeral (easily damaged).

⁸³ Both CS 15a and CS 15b contain an additional category, ‘Instruction Books’ (3 entries) each; CS 15a contains a further additional category ‘Madame Malibran's Tyroliennes’ (2 entries.). The category ‘German and Swiss Songs, with Guitar accompaniment is listed in CS 15c.

⁸⁴ “The Spanish Guitar,” *QMMR* 6, no. 24 (1824): 544.

⁸⁵ “The Spanish Guitar,” *QMMR* 6, no. 24 (1824): 544-45.

II. INSTRUMENTAL MEDIUM – II) SINGLE-MEDIUM CATALOGUES – E) FOR THE VIOLIN AND VIOLONCELLO

Only a handful of single-medium catalogues were devoted to the violin (KR 1, PIJ 11, CR 24a and 24b). Table 8 shows the emergence of violin, its lesser popularity compared to the flute obvious from the lack of catalogues. The late appearance of the only single-medium catalogue for the violoncello (CR 25a and 25b) suggests a rather small hold on the amateur market. However, music for the violin or for the violoncello appeared throughout the period of this study in multi-medium and umbrella-type catalogues. These statistics warn against drawing conclusions on the basis of a single type of catalogue.

Table 8. Catalogues of Violin, Violoncello music

Date	Violin	Violoncello
1815		
1816	PIJ 11	
1819		
1820		
1825		
1828		
1829	KR 1	
1831		
1833		
1834		
1835	CR 24a	CR 25a
1837	CR 24b	CR 25b

Table 9. Summary of Single-medium Catalogues (including catalogues under genre- or composer categories) – New and Reissues

	Hpd.	Hpd / Pf	Pf	Hp	Fl	Gtr	Vn	Vc	Issues
1790	2								2
1792	3	2							5
1793	3	2	2						7
1794			1						1
1797		1	3						4
1798		1	1						2
1799		1	1						2
1800	1	4	2		2				9
1801		5	1						6
1802			1						1
1803			2	1	1				4
1805			5	1	2				8
1806			1		2				3
1807			7	1	1				9
1808			2		3				5
1809			2	2					4
1810			7	6	6				19
1811			4		1				5
1813			1	2					3
1814			2	1	1				4
1815			5	6	2				13
1816			2	5	5		1		13

1817			2						2
1818			3						3
1819			1	4					5
1820			8	1					9
1821			7						7
1822			10	1					11
1823			11		2				13
1824			8		1				9
1825			6		5				11
1826			9	1	1				11
1827			12	1	4				17
1828			9	1	2				12
1829			5		1		1		7
1830			9		1	1			11
1831			8	2					10
1832			12		1	2			15
1833			8		1				9
1834			9	2		1			12
1835			14	1			1	1	17
1836			2						2
1837			9	1	1		1	1	13
1838			1	1					2
1840			3			1			4
Total	9	16	218	41	46	5	4	2	341

II. INSTRUMENTAL MEDIUM –II) SINGLE MEDIUM – F) SUMMARY

The preponderance of medium-oriented catalogues suggests that the general music-buying public was more inclined to rely on medium rather than genre or composer as their first point of reference when examining a catalogue. It also signals that in general, music publishers regarded medium above genre or composer. This deliberate emphasis placed on the medium of performance in sale catalogues was directly connected to the interests of music publishers, as the profit lay in publishing music written for fashionable instruments and their increasing numbers of performers. The cultivation of a number of fashionable instruments particularly appropriate for the domestic market played a significant part in this medium-oriented marketing of music. The importance of the piano, in particular, as a domestic music instrument, is seen not only in the number of catalogues devoted to this instrument, but also in the numerous catalogues issued for other instruments which almost always included the piano as an accompanying (usually obligato) instrument.

III. COMPOSER-ORIENTED CATALOGUES – UMBRELLA AND INSTRUMENTAL

Composer-oriented catalogues were predominantly those that concentrated on the oeuvre of a single composer. However, catalogues with items organized under the names of several individual composers can also be considered as ‘composer-oriented’. In this type of catalogue, the focus shifted

from medium to composer or from genre to composer. In such cases, we may assume that concentration on a particular composer or grouping of composers was considered commercially more beneficial than any other elements in the marketing of music.

In England, composer-oriented catalogues only began to emerge in the second half of the 1790s. A composer element was rarely promoted as categories within umbrella-type of multi-medium, or genre catalogues issued in the eighteenth century. The exceptions are William Forster's thematic catalogue devoted to the symphonies, overtures and quartets by Haydn, issued in 1787,⁸⁶ and categories such as "Handel's Songs" and "[Selections from] Handel's oratorios".⁸⁷ The special treatment given to Haydn shows the popularity of the composer's works and his status as one of the most revered composers in late eighteenth- and early nineteenth-century England. It even anticipated the enthusiastic reception Haydn received during his two visits to England, in 1791 and 1794.

These exceptions aside, we may assume the use of the composer element whether providing categories within a catalogue or as a basis of a catalogue to be largely an innovation of the nineteenth century.

Table 10. Percentage of Composer-oriented Catalogues (umbrella, instrumental and vocal)

Date	%	No. of catalogues
1780-1784	0	
1785-1789	2.5	
1790-1794	0	
1795-1799	24.6	
1800-1804	26.8	21
1805-1809	16.0	19
1810-1814	23.0	12
1815-1819	37.4	28
1820-1824	40.0	48
1825-1829	29.8	46
1830-1834	21.5	28
1835-1837	20.4	19

Table 10 confirms that composer-oriented catalogues were very much a nineteenth-century phenomenon, and their production peaked from 1815 to 1824. During the five-year period from 1815 to 1819, the number of composer-oriented catalogues rose from 12 to 28 an increase of 67% over the figures of the preceding five years. The figures of the next decade show a further increase of almost 40%. Behind this dramatic increase were the single-composer catalogues devoted to Joseph Gelinek's airs with variations (BR 16a, CS 3, CM 4, FH 2) and the vocal music catalogue (PoJ 2a to 2g) issued by James Power, for the works by his two house-composers, Thomas Moore and John Stevenson.

⁸⁶ See Catalogue Plate 6-1, p. 305.

⁸⁷ BR 2 and BR 4.

Other composer-oriented catalogues which appeared during the five-year period include catalogues devoted to composers, E. S. Biggs (BR 5k), John Fleckton Burrowes (BR 15a and 15b), Friedrich Joseph Kirmair (GG 9a), Thomas Attwood (MT 10c), John Parry (BW 8), George Kiallmark (CS 4), William Crotch (CS 5), Gioacchino Rossini (FH 3a), Charles Michel Sola (FH 4), David Bruguier (MW 3), Joseph Mazzinghi (GG 10) and catalogues of self-publishing composers, George Eugene Griffin (GrG 2), C. Hummell (HS 1) and Francis Joseph Klose (KF 1).

Table 10-a. Single Composer Catalogues

P = Number of publishers

N = Number of issues

Thematic catalogues in Italics

T = Type; Under Type, U = Umbrella; I = Instrumental

*For single-composer, vocal music catalogues see Section V-II.

Composers	Catalogues	T	N	P	Categories
Andrews, R.	WA 1	U	1	1	
Beethoven, Ludwig van (1770-1827)	<i>MT 15a, 15b, 15c, BLM 1, PrJ 21</i>	I	5	3	Popular composer
Bertini, Auguste (b.1780-c. 1849)	BA 1a, 1b, 1c, 1d, 1e, 1f, 1g, 1h, 1i	I	9	1	Catalogue prepared by the composer
Biggs, Edward Smith (d. 1820)	BR 5a, 5b, 5c, 5d, 5e, 5f, 5g, 5h, 5i, 5j, 5k	U	11	1	Self-publishing
Billington, Thomas (1754-1832)	BT 1a, 1b	U	2	1	Self-publishing
Bruguier, David (fl. 1798-1824)	MW 3	U	1	1	
Burrowes, John Fleckton (1787-1852)	BR 15a, 15b, CS 2a, 2b, 2c, GG 13a	U	6	8	Catalogue prepared by the composer
	CS 2d, 2e, 2f, 2g, 2h, 2i, 2j, 2k, CM 5, GG 13b, 13c, 13d, 13e, 13f, 13g, 13h, 13i, 13j, 13k, 13l, 13m, 13n, 13o, 13p, CAB 4a, 4b, LF 2a, 2b, PA 1, WI 8	I	30		
Cramer, J. B.	CS 6	I	1	1	
Crotch, William (1775-1847)	CS 5, CrW 1a, 1b, RH 1a, 1b, MR 2	U	6	4	Self-publishing
Czerny, Carl (1791-1857)	CR10a, 10b, 10c, 10d, 10e	I	5	1	Popular composer
de Pinna, Joseph	RH 7, DeJ 1	U	2	2	Self-publishing
Dressler, Raphael (1734-1835)	CR 6	I	1	1	Popular composer
Drouët, Louis François (1792-1873)	CR 1a, 1b	I	2	1	
Forde, William	CR 19	I	1	1	
Gelinek, Josef (1758-1825)	<i>CS 3, CM 4, FH 2, BR 16a, 16b</i>	I	5	4	Popular composer
Gildon, John	BJ 1a, 1b	U	2	1	
Griffin, George Eugene	GrG 1, GrG 2	U	2	1	Self-publishing

(1781-1863)					
Griffin	CM 22	I	1	1	
Grossé, William	GrW 1	U	1	1	Self-publishing
Grossé, William	EL 1a, 1b	U	2	1	
Haydn, Franz Joseph (1732-1809)	FW 2	I	1	1	Popular composer
Herz, Henri (1803-1888)	CR 7a, 7b, GG 30, GG 36a, 36b, 36c, 36d	I	7	2	Popular composer
Hinckesman, Maria	RH 8	I	1	1	Self-publishing
	CR 3, CAB 2	U	2	2	
Holst, Matthias von (1767-1854)	WG 1a, 1b	I	2	1	
Horncastle, Frederick William	BLM 3	U	1	1	Self-publishing
Horsely, William	BLM 2	U	1	1	Self-publishing
Hummell, C.	HS 1	I	1	1	Self-publishing
Hummel, Johann Nepomuk (1778-1837)	CR 14	I	1	1	Popular composer
Hünter, F.	CR 27a, 27b, 27c	I	3	1	
Kalkbrenner, F. W. M.	CM 17	I	1	1	
Kiallmark, G.	CS 4	U	1	1	
Kirmair, Friedrich Joseph (ca. 1770-1814)	GG 9a, 9b, RH 3	I	3	2	
Klose, Francis Joseph (1784-1830)	KF 1	U	1	1	Self-publishing
Latour, Francis Tatton	BW 7a, 7b, 7c, 7d, 7e	U	5	1	
Latour, F. T.	CS 7	I	1	1	
Ling, William Thomas	LW 1	I	1	1	Self-publishing
Mazzignhi, Joseph (1765-1844)	GG 5a, 5b, 5c, 5d, 5e, 5f, 5g	U	7	1	House composer
	GG 10	I	1	1	
Merriott, Edwin	FH 17	I	1	1	
	FH 18a, 18b	U	2	1	
Merriott, John and E.	FH 11	U	1	1	
Meves, Augustus	CS 8a, 8b, CM 15, PrJ 25a, 25b	U	5	3	Catalogue prepared by the composer
Mott, Isaac Henry Robert	MI 1a, 1b, 1c, PrJ 17	U	4	2	Self-publishing
Mozart, Wolfgang A. (1756-1791)	BrW 1, MT 4a, 4b, 4c, PrJ 9	I	6	3	Popular composer
Mugnie, Jean	BR 14	I	1	1	Self-publishing
Piercy, H.	PiH 1a, 1b	U	2	1	Self-publishing
Purkis, John (1781-1849)	HoW 4a, 4b, 4c, 4d, 4e, 4f	U	6	1	House composer
Sola, Charles Michel (b. 1786)	FH 4	U	1	1	
Valentine, T.	LF 1, GG 23a, 23b, CM 21a, 21b, FH 13a, 13b, 13c, FH 20	I	9	5	Self-publishing
	FH 21	U	1	1	
Watlen, John	CW 1, CW 3a, 3b, 3c	U	4	1	Self-publishing
			U	I	
	Total		80	100	

CM 2* is classified under genre-oriented catalogues.

As shown in Table 10-a, the nature of the composer-oriented catalogues varied. At one end of the spectrum, we have popular composers, foreign and domestic, who were promoted for publishers' commercial advantage. At the other end, there was a group of composers best described as self-publishing composers. In between came the promotion of house-composers and on-the-spot composers. For example, Josef Mazzinghi was Goulding's house composer; and Henri Herz seems to have had a similar relationship with D'Almaine and Co.

Catalogues devoted to Beethoven, Mozart and Gelinek⁸⁸ represent commercial exploitation on popular composers; the established reputation of such composers was the attraction and so the composers' names were most visibly marketed above consideration of genre or medium or even the quality of the music.

Self-publishing was not new to the period and composer-initiated marketing existed well before the period concerned in this study. For instance, publishing by subscription, that is, collecting capital from purchasers in advance to meet the publishing costs was one of the ways by which composers published their own works.⁸⁹ In this way, composers could minimize the financial risks involved in publishing. Composers also published at their own expense and in such cases, 'printed for the author' usually appeared in the imprint on music title pages.⁹⁰

Catalogues of music by Edward Smith Biggs (BR 5) and John Freckleton Burrowes (1787-1852) offer two sides of the self-publishing category. Biggs was a self-publishing composer who had most of his music printed by Birchall, probably at his own expense. Birchall maintained this distinction, keeping Biggs' music separate from his other publications by issuing single-composer catalogues and by segregated advertisements.⁹¹

Burrowes promoted himself thorough numerous catalogues which he prepared himself. This is evident from the same catalogue plates occasionally printed within music items by Burrowes brought out by several publishers.⁹² He concentrated almost entirely of popular piano pieces written for

⁸⁸ See Chapter 6 for further discussion on Gelinek.

⁸⁹ In February 1801 William Horsley advertised his "Proposals for Publishing by Subscription a Collection of Glees, Canons, Rounds, &c., ...Subscriptions received by the Author ..." *Morning Chronicle* 21 February 1801

⁹⁰ Some music publishers appeared to have offered services to self-publishing composers. Wheastone added a note to his '1806 Annual Collection of New Music' (WC 2) "Authors' works neatly engraved & Printed." Composers who may have availed themselves of such services include Nicholas Rolfe: "A Sonata, for the Piano-Forte ... Printed for the Author, No. 112, Cheapside ..." and G. G. Ferrari: "A Martial Air ... Printed for the Author, and to be had of him, No. 42, Broad-street, Golden-Square." (*Morning Chronicle*, 12 February 1812 and 26 October 1813). Both composers sold to the public from their own residences.

⁹¹ On 1 May 1801 Birchall advertised in the *Morning Chronicle* "New Music - This day is published, Fatherless Fanny, a favourite Ballad ...composed by Mr Biggs ...printed by Robert Birchall ...133 New Bond Street ...where may be had ..all [his] other Works" and on 2 May Birchall inserted an advertisement for nine compositions all by different composers. Biggs was not mentioned.

⁹² GG 13j= LF2a= CS 2d; GG 13m= LF 2b =CS 2f.

domestic amateur performers: airs with variations, arrangements of Scottish and Irish airs, and arrangements of popular operas. A similar situation occurs with Auguste Bertini. He maintained his own catalogue (an engraved plate) constantly updating it, reaching nine states, and apparently supplying it to each publisher currently printing his latest compositions.⁹³ As we have seen, between 1831-1832 his piano music was published by 41 publishers (possibly at his own expense) (see Catalogue Plate 5-4). Like Burrowes, Bertini wrote for immediate consumption. His output was concentrated solely on easy piano pieces in popular genres, fantasies, marches and waltzes. The contents of Bertini's and Burrowes' catalogues suggest such composers read the prevailing tastes well to gain entry to a market less concerned with quality than with supply. The catalogues also suggest a market and social conditions conducive to such efforts. For instance, the continually updated catalogue issued by Bertini demonstrates the composer's dogged self-promotion. That he could involve over forty different firms in publishing his music suggests that he might have had some success.

⁹³ See Chapter 3 for a fuller discussion of the states and dating of Bertini's catalogue, pp. 115-17.

Catalogue Plate 5-4. BA 1i. (c. early 1833)
Bertini's catalogue prepared by the composer.

The following works of AUGUSTE BERTINI are published in London.			
Fantasia on favorite Airs of Rossini, for the Piano-forte (or Harp with an accompaniment for the Flute (ad Libitum) - - - - -	Price	3	by Chappell, 50 New Bond Street.
No 1 Fantasia for the Piano-forte, (or Harp) - - - - -		3	by Ditto.
New System for learning and acquiring, extraordinary facility on all musical instruments, Particularly the Piano-forte, Harp, and Violin (as well as in Singing) in a very short space of time; with a new and easy mode of marking the fingering of all Wind Instruments. Illustrated by 26 explanatory Plates, that will enable the Pupil to make great progress, even in the absence of a Master, and without an instrument, and dedicated to his Pupils in Amsterdam, Brussels, Paris, Naples, and London.			
NB. This work explains, and gives directions for, the use of an artificial means that, by being applied for <i>only one minute</i> to each hand, will give more facility than might be acquired by <i>two hours' hard practice</i> ; and which, therefore, will prove most valuable, even to the best performers.			
No 2 Fantasia for the Piano-forte with an (obligato) accompaniment for Flute or Violin.		10	Longman and Co Paternoster Row.
The same Fantasia, arranged for the Piano-forte only.		4	Chappell, 50 New Bond Street.
No 3 Grand Fantasia Triumfale, for the Piano-forte.		3	Ditto.
(No 1 Marcia for Two Performers on one Piano-forte.		3	Morland Lavenue, 28 New Bond Street.
No 2 Ditto.		3	Ditto.
(No 3 Passo Doppio (or Quick March) D ^o .		4	Ditto.
NB. These three Duets are taken from the Grand Fantasia Triumfale No 3.)			
No 4 Fantasia for the Piano-forte, (or Harp) - - - - -		4	T. Boney and Co 28 Hollow St Oxford St
No 5 Grand Fantasia for the Piano-forte.		5	T. Welsh, Argyll Rooms, 246 Regent St
No 6 Marcia for Six Hands, with Four Performers on one Piano-forte (or Five Hands and an Octave Flute)			Ditto.
NB. This Marcia is taken from the Grand Fantasia No 6.			
No 7 Grand Fantasia Composed, as a Trio for the Piano-forte, Harp, and Flute or Violin.		7	Lonsdale and Mills, 140, New Bond St
The same Fantasia, arranged for the Piano-forte with an (Obligato) accompaniment for Flute or Violin		6	Ditto.
Ditto - - - - - Arranged for the Piano-forte only.		4	Ditto.
No 8 Grand Fantasia for the Piano-forte.		4	Z. T. Puzday, 45, High Holborn.
Contre-danse and Waltz for D ^o		3	W. Wybrow, 24, Rathbone Place.
No 9 One-Fingerd Waltz, accompanied with two hands by a second Performer, for D ^o		3	A. Lee & Lee, 56, Quadrant, Regent Street.
The same Waltz, arranged for One Performer, as a One-Fingerd Waltz, accompanied with the left hand, for D ^o		2	Ditto.
No 10 Waltz without the note P, & accompanied by a second Performer, with one treble note, for D ^o		2	Falkner, 3, Old Bond Street.
The same Waltz arranged for One Performer as a left-handed Waltz accompanied only with one treble note, for D ^o		2	Ditto.
4th Waltz for D ^o		2	J. Balls & Son 408 Oxford Street.
No 11 Waltz Composed for Two Performers on one Piano-forte, accompanied only with One Bass Note by a Third Performer.		4	W. Card, 93, Quadrant, Regent St
The same Waltz arranged for One Performer as a Right-handed Waltz accompanied only with One Bass Note, for D ^o		2	Ditto.
No 12 Fantasia for Three Performers on One Piano-forte.		3	J. Duff, 65, Oxford Street.
The same Fantasia arranged for One Performer for D ^o		2	Ditto.
No 13 Fantasia for the Piano-forte.		3	W. Hawes, 355, Strand.
No 14 Fantasia for the Piano-forte, (or Harp) - - - - -		3	J. Green, 33 Soho Square.
No 15 Fantasia On a Favorite French Air, for the Piano-forte		3	Walker and Son, 17, Soho Square.
No 16 D ^o - - - - - D ^o - - - - - D ^o		3	J. Dean & Co 148, New Bond St
No 17 Grand D ^o - - - - - D ^o - - - - - D ^o		4	Paine and Hopkins, 69 Cornhill.
No 18 D ^o - - - - - D ^o - - - - - D ^o		4	W. H. Aldridge, 264, Regent St
No 19 D ^o On Favorite French Airs for - - - - - D ^o		4	Theodore C. Batw, 6, Ludgate Hill.
No 20 La Tempesta. Grand descriptive Fantasia on Favorite French Airs for - - - - - D ^o		4	Grock and Wolf, 79 Cornhill.
No 21 Grand Fantasia for - - - - - D ^o		5	F. S. Hopkins, 5, Bishopgate St Within.
No 22 D ^o - - - - - D ^o - - - - - D ^o		5	E. Dale, 19, Poultry.
6th Waltz for - - - - - D ^o		2	Ditto.
NB. This Waltz is taken from the Grand Fantasia No 19.			
No 23 Fantasia for the Piano-forte		4	Willis & Co 55, St James's Street.
No 24 Grand Fantasia for D ^o		6	Keith, Prowse & Co Chesapeake.
No 25 La Battaglia. Grand descriptive Fantasia for D ^o		5	W. George & C. Manby, 83, Fleet Street.
No 26 Marcia for Five Hands, with Three Performers on one Piano-forte, (or Four Hands & an Octave Flute.)		3	Ditto.
No 27 Fantasia for the Piano-forte		3	W. R. Evans, 146, Strand, near Somerset House
No 28 Il Vesuvio, Grand Fantasia, (Descriptive of an Eruption of Mount Vesuvius) for the Piano-forte.		5	W. Eaves, 66, Great Russell St Bloomsbury Sq
No 29 Grand Fantasia for the Piano-forte.		4	J. Alfred Novello, 67, Frith St Soho Sq
No 30 D ^o - - - - - D ^o - - - - - D ^o		5	Metzler & Son, 105, Wardour St
No 31 D ^o - - - - - D ^o - - - - - D ^o		5	J. Lawson, 198, Tottenham Court-road.
No 32 D ^o - - - - - D ^o - - - - - D ^o		5	George Luff, 92, Great Ruffel St Bloomsbury.
No 33 D ^o - - - - - D ^o - - - - - D ^o		4	Fentum, 78, Strand.
No 34 D ^o - - - - - D ^o - - - - - D ^o		6	George Shade, 21, Soho Square.
No 35 D ^o - - - - - D ^o - - - - - D ^o		5	T. Holloway, 5, Hanway St Oxford St
No 36 D ^o - - - - - D ^o - - - - - D ^o		7	Simpson, 266, Regent St
No 37 D ^o - - - - - D ^o - - - - - D ^o		7	Johanning & Whatmore, 126, Regent St
No 38 Passo Doppio (or Quick March) for Three Hands on one Piano-forte		3	Ditto.
NB. This Passo Doppio is taken from the grand Fantasia No 33.			
No 39 La Caccia Africana, Grand Fantasia (Descriptive of an African Tiger-hunt) for the Piano-forte.		6	Cramer, Addison, & Beale, 201, Regent St
No 40 Grand Fantasia Militaire, for D ^o		7	Goulding & D'Ainslie, 20, Soho Square.
No 41 Passo Doppio (or Quick March) for two Performers on one Piano-forte		3	Ditto.
NB. This Duet is taken from the Grand Fantasia Militaire No 35.			
No 42 Grand Fantasia for the Piano-forte		6	Collard & Collard, 26, Chesapeake.
No 43 Waltz for Three Hands on one Piano-forte		4	Ditto.
NB. This Waltz is taken from the Grand Fantasia No 36.			
Cinque Andanti for the Piano-forte, with an obligato accompaniment for Flute or Violin.		6	Monro & Mey, 11, Holborn Bars
NB. These Five Andanti are taken from the Fantasia No 21, 25, 31, 33, & 36			

The names of publishers are given in the right hand column.

Several types of composer-oriented catalogues may be established and a classification attempted based on four primary types are set out in Table 10-a. The classification is based on the catalogue title, contents, and category and sub-category headings appearing within each individual catalogue.

Table 10-b. Types of Composer-oriented Catalogues

SCMM = Single-composer, multi-medium

SCSM = Single-composer, single-medium

SCMG = Single-composer, multi-genre

SCSG = Single-composer, single-genre

= Vocal music catalogues

Thematic Catalogues in Italics; U = Umbrella; I = Instrumental; V = Vocal

	SCMM	SCSM	SCMG	SCSG
1787			<i>FW 2</i>	
1795	BT 1a, 1b	PS 1a		
1796		PS 1b		DJ 8a, 8b
1797		PS 1c		
1798		PS 1d, 1e	CI 1a, 1b	DJ 8c, 8d, 8e
1799			CI 1c	
1800	PiH 1a, 1b		GG 5a, 5b, 5c, 5d, 5e, 5f	
1801	BR 5a, 5b			
1802	BR 5c, 5d	BrW 1	GG 5g, MiC 1	
1803			BW 7a	
1804	BR 5e, 5f		BW 7b, CI 1d, 1e	
1805	BR 5g, CW 1, WG 1a		<i>MT 4a, PrJ 9</i>	
1806	BR 5h		BW 7c	
1807	BR 5i		BR 14, BW 7d, 7e, CW 3a, CrW 1a, <i>MT 4b, 4c</i>	
1808			CW 3b, 3c, GrG 1	
1809	WG 1b			
1810			MT 10a, 10b, PoJ 1	MT 9
1811	BR 5j		BJ 1a, 1b	
1813			CrW 1b	
1814			CS 2a, 2b, 2c	<i>CS 3</i>
1815	BR 5k, HS 1		BR 15a, GrG 2, KF 1, MT 10c, PoJ 2a, 2b, 2c, 2d	<i>BR 16a, CM 4, GG 9a</i>
1816			BW 8, PoJ 2e, 2f	
1817	CS 4		BR 15b, CS 5, PrJ 17	<i>FH 2</i>
1818	FH 4		MW 3, PoJ 2g	CS 6, CS 7
1819			<i>GG 10</i>	
1820	CS 8a, CM 5, EL 1a, MI 1a, ⁹⁴ 1b, 1c	PM 2	FH 3a, 3b, GJ 1a, 1b, MT 15a, 15b, PoJ 2h, 2i, RH 1a, RH 2a, 2b, 2c	<i>BR 16b, LW 1, RH 3</i>
1821	CS 8b, EL 1b		GG 13a, ⁹⁵ 13b, PoJ 2j, RH 1b, RH 2d, 2e	<i>GG 9b</i>
1822			<i>BLM 1, PoJ 2k, 2l, RH 2f</i>	
1823		CR 1a	GG 13c, 13d, 13e, <i>PrJ 2l, RH 2g</i>	
1824			CAB 1, FJ 5a, HoW 4a, LF 1, RH 2h, 2i, RH 7, RH 8	
1825	CR 3		CM 15, FJ 5b, 5c, LF 2a,	

⁹⁴ MI 1a contains piano forte music only; MI 1b, 1c contains vocal and instrumental music.

⁹⁵ GG 13a contains vocal and instrumental music; GG 13b contains instrumental music only.

			<i>MT 15c</i> , DeJ 1, GG 13f, HoW 4b	
1826			CS 2d, 2e, CM 17, GG 13g, 13h, 13i, 13j, 13k, HoW 4c, PA 1	
1827	CAB 2	GG 23a, 23b	BLM 2, CS 2f, 2g, GG 13l, 13m, 13n, HoW 4d, LF 2b, WI 8	
1828	PrJ 25a	CR 6	CS 2h, CM 21a, 21b, CR 7a, FH 11, GG 13o, HoW 4e, 4f	
1829	BLM 3	CR 1b, CR 10a	CR 7b, CAB 4a	
1830	GrW 1, PrJ 25b	CR 14, FH 13a, 13b	CM 22, GG 13p, GG 29	
1831		FH 13c	BA 1a, 1b, CS 2i, GG 30	
1832		CR 19	BA 1c, 1d, 1e, 1f, 1g, 1h, CAB 4b	PoJ 12a, 12b, 12c
1833			BA 1i, CS 2j, 2k	
1834		GG 36a		
1835	FH 18a	CR 27a, FH 20, GG 36b, WT 1	DeaJ 1a, 1b, FH 21, GG 37, WA 1	FH 17
1836		GG 36c		PoJ 12d
1837		CR 10b, 10c, 10d, CR 27b, 27c	MR 2	
1838		CR 10e		
1840	FH 18b	GG 36d	HC 1	
	37	31	151	20

III. COMPOSER-ORIENTED CATALOGUES – I) SINGLE-COMPOSER, MULTI-MEDIUM / MULTI-GENRE

These are perhaps the least specialized types of composer-oriented catalogues. Together they comprise 78% of composer-oriented catalogues.

Among single-composer, multi-medium type of catalogues, we have Cocks & Co.'s 'New Music. Composed by Maria Hinckesman, teacher of the Sostenente [sic] and Piano Forte' (CR 3) contains vocal music and instrumental music. Similarly, Falkner's 'Select Catalogue of Music, for the Piano-Forte, Vocal, Organ, and Harp, by Edwin Merriott' (FH 18) comprises works written for various media.

Single-composer, multi-genre type of catalogue presented a diverse range of repertoires by individual composers. Goulding's single composer catalogue devoted to works of Joseph Mazzinghi, 'A Complete Catalogue of the works of Joseph Mazzinghi' (GG 5a to 5g) is such an example. The last state (GG 5g) contains an assortment of vocal and instrumental genres: sonatas for the piano forte (Opp. 1, 2, 4, 5, 9, 10, 14, 15, 16, 18, 19, 28, 29, 30, 34, 36, 39, 45 and 46), operas (Opp. 6, 7, 21, 41 and 43), ballets (Opp. 17, 20, 26 and 32), divertissements, and airs (Opp. 8, 11, 22 and 38), music for military band (Opp. 31, 33, 40 and 44), operas adapted for two flutes or two violins (Opp. 23 and 37), duets for the piano forte (Opp. 13 and 35), instruction books (Opp. 24 and 25), concertante for piano

forte, flute, two violins, tenor and violoncello (Op. 42), quartets for piano, flute, violin and tenor (Op. 3), duets for two flutes or two violins (Op. 12), and sonatas arranged as duets for piano forte (Op. 27).

III. COMPOSER-ORIENTED CATALOGUES –II) SINGLE-COMPOSER, SINGLE-MEDIUM / SINGLE-GENRE

In the single-composer, single-medium type of catalogue both the composer's name and the medium is specified in the catalogue title. For instance, 'New Pianoforte Music, by Charles Czerny' (CR 10a to 10e) issued by Cocks & Co. and an identically-titled catalogue for the works of François Hünten, 'New Pianoforte Music, by François Hünten' (CR 27a to 27c). These two catalogues which substantially swell the numbers of composer-oriented catalogues in the 1830s, contain an astonishing diversity of genres of piano forte music including rondos, divertimentos, marches, fantasies, variations, impromptus, quadrilles, polonaises, polaccas, sonatas, studies, bagatelles, waltzes, concertos, operas arranged for the piano forte (solo and duets), symphonies arranged as duets, overtures arranged as duets, and Handel's choruses arranged as duets. However, the titles of these two catalogues make it clear that the primary focus was on the composer and medium rather than genre. In fact, their contents are not arranged by genres, but divided into categories such as 'Easy Music,' 'of moderate difficulty,' and 'Difficult and very brilliant Pieces for the First Class of Pianists'. This is a clever yet helpful device, immediately presenting a broad repertoire suited to a prospective customer's known (or assumed) ability. In this way a search among so many genres for items of suitable technical difficulty is avoided and selection is simplified and hastened.

Overall, the single-composer, single-medium catalogues are not numerous. However, 11 of the 14 catalogues (24 of 31 issues) fall between 1823 and 1840, and of these 24 issues, 13 comprise various states of six catalogues issued by Cocks and Co. Of these single-composer, single-medium catalogues, with two exceptions, all are for the piano. This, together with chronological concentration of the catalogues, reinforces the total dominance of the keyboard.

It is instructive to put the single-composer, single-medium catalogue alongside the single-composer, single-genre catalogues.⁹⁶ Most of these, too, fall in a compact grouping, but about a decade earlier; with one exception, all of these catalogues for instrumental-medium fall between 1814 and 1821.⁹⁷ The catalogues in this group are again for the piano, but this time they all promote the rondo and air, with variations genre, fashionable for those a few years.

III. COMPOSER-ORIENTED CATALOGUES – III) SUMMARY

Single-composer catalogues, although often ranging widely to include works written for various media and in various genres, are a form of specialized catalogues. This type of catalogue well

⁹⁶ Again, the composer's name and genre are specified in the title.

⁹⁷ Two catalogues at the extremes of the period of the study are for vocal medium.

illustrates the value of catalogues in filling in biographical detail or work-list contents, or just providing the working dates and outlining the output of a number of composers whose names are not found even in dictionaries of the period, and in contemporary music journals, *QMMR* and *The Harmonicon*, or today in comprehensive dictionaries such as *New Grove* and *MGG*. The very existence of such catalogues indicates some “contemporary standing” of these now ‘forgotten’ composers such as E. S. Biggs, David Bruguier, John Gildon, Maria Hinckesman, Joseph de Pinna, George Eugene Griffin, Matthias von Holst, Frederick William Horncastle, George Kiallmark, Friedrich Joseph Kirmair, Francis Joseph Klose, William Thomas Ling, Edwin and John Merriott, Augustus Meves, Isaac Mott, Jean Mugnie, H. Piercy, John Purkis, John Watlen and Thomas Valentine.

In some cases, catalogues are our best documentation of the existence of these composers and their works. There is no mention of de Pinna, Hinckesman, Merriott, Mott, Mugnie, Piercy, Watlen and Valentine in Sainsbury’s dictionary. Horncastle is merely described as a tenor singer, with no mention of him as a composer;⁹⁸ Gildon is given only a one-sentence summary which reads “an English professor of the piano, and composer of piano-forte and vocal music”;⁹⁹ William Ling’s description as “a musician in London” is supplemented only by four publications,¹⁰⁰ yet he published a catalogue containing 26 items. Two columns were given over to Meves, but only nine works by him are listed,¹⁰¹ three catalogues in five issues are extant today. An extraordinary account of life of Purkis is given in Sainsbury, but no work-list is provided.¹⁰² An extraordinary account of life of Purkis is given in Sainsbury, but no work-list is provided. Two columns were given over to Meves, but only nine works by him are listed.¹⁰³

In contrast, the entry for Kirmair is accompanied by an extensive list of works, which are acknowledged as foreign prints all imported by Boosey.¹⁰⁴ There is no mention of Goulding and Royal Harmonic institution as his publisher, even though these two publishers issued catalogues devoted to his compositions (GG 9 and RH 3). Entries for Latour and Burrowes in Sainsbury are supplemented with fairly extensive work-lists.¹⁰⁵ Latour’s work-list occupies four columns and includes over 200 publications; Burrowes’ is spread over three columns. Two-column entry for Klose

⁹⁸ Sainsbury, *A Dictionary of Musicians from the Earliest Times* vol. 1, 376.

⁹⁹ Sainsbury, *A Dictionary of Musicians from the Earliest Times* vol. 1, 277.

¹⁰⁰ Sainsbury, *A Dictionary of Musicians from the Earliest Times* vol. 2, 65.

¹⁰¹ Sainsbury, *A Dictionary of Musicians from the Earliest Times* vol. 2, 156-57.

¹⁰² This biography was provided by a ‘near relative’ more concerned with presenting an account of Purkis’s blindness, than his work as a composer. Sainsbury himself provided no supplementary work-list.

¹⁰³ Sainsbury, *A Dictionary of Musicians from the Earliest Times* vol. 2, 156-57.

¹⁰⁴ Sainsbury, *A Dictionary of Musicians from the Earliest Times* vol. 2, 15.

¹⁰⁵ Burrowes wrote his own entry accompanied by a substantial and highly organized work-list for *Sainsbury’s Dictionary*. W. H. Husk and Leanne Langley, ‘Burrowes, John F.,’ *Grove Music Online* ed. L. Macy (Accessed 17 April 2008) <<http://www.grovemusic.com>>

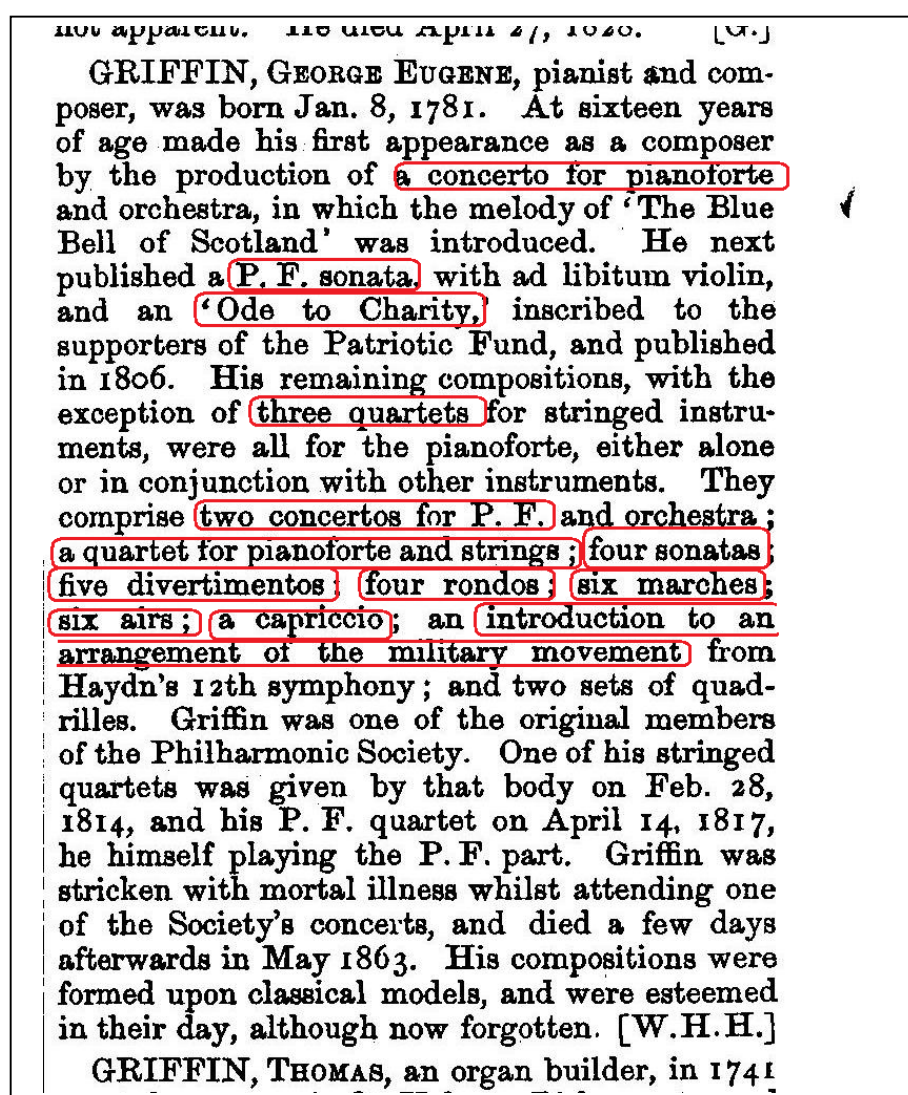
Complete CATALOGUE of the Works of T. LATOUR.

London. Printed & sold by Stoddart & Weller at their Musical Instrument Manufactory and
Music Warehouse 3rd 23. Oxford Street.

SONATAS		OVERTURES		RONDOS	
for the PIANO FORTE					
Don. sonatas with an Accompaniment	1	Overture N ^o 1 in C	2	Murphy Delaney	1
for Violin & Violoncello dedicated	8	D ^o N ^o 2 in D	2	Folly put the kettle on	1
to the Prince of Wales Op. 1	5	D ^o N ^o 3 in C	2	The Plough Boy	2
Two sonatas Op. 2	5	In which is Introduced a Hope told	2	Ronde in Ronalds & Lenora	1
Two sonatas Op. 3	5	A Flattering Tale	3	The Cumberland Waltz	1
Twelve Rondos Op. 4	4	D ^o N ^o 4 in D in which is	3	The Rising of the Sun	1
Eight Divertimentos Op. 5	5	Introduced Adanti Fideles	3	Viottis Polacca	1
A Grand Sonata in which is	5	D ^o N ^o 5 in F in which is	2	The Scotch Air in Bontegrad Allen	1
Introduced The Manly Heart Op. 8	4	Introduced Life let us Cherish	2	Sir David Hunter Blair	1
L. Robert De Windsor a	4	D ^o N ^o 6 in C in which is	2	Cory Owen	1
Sonata Op. 9	4	Introduced Eaux Jaques	3	Pen Rhaw	1
L. as de Pique a Grand Sonata	4	Introduced with my Love	3	The Waterman	1
Dedicated to the Celebrated	4	D ^o N ^o 8 in C in which is	2	Air Rajse	1
Mario Clementi Op. 10	6	Introduced Sestius Rondo	2	La Bastringue	1
Viottis Concerto in A	6	D ^o N ^o 9 in G in which is Introduced	2	Lady Caroline Lee Waltz	1
Arranged for the Piano Forte	6	Sheloves in the Valley	2	The Dark Tower	1
with Accompaniment	6	D ^o N ^o 10 in B in which is Introduced	2	The Caledonian Laddie	1
Mozarts Quartett Op. 35	4	Tarry awhile with me my Love	2	The Chamberlaine	1
Arranged for the Piano Forte	4	D ^o N ^o 11 in G in which is Introduced	3	Merrily danced the Quakers Wife	1
with an Accompaniment for a	4	Go George I Cant endure you	3		
Violon & Violoncello	4	D ^o N ^o 12 in B in which is Introduced	3		
		O Listen Listen to the Voice of Love	3		
		D ^o N ^o 13 in E in which is Introduced	3		
		The Favorite Air of the Streamlet	3		
		D ^o N ^o 14 in G in which is Introduced	3		
		The favorite Air of Nong Tong Pau	3		
		D ^o N ^o 15 in C in which is Introduced	3		
		The Favorite Air with Lower Part	3		
		D ^o N ^o 16 in D in which is	3		
		Introduced the admired Air	3		
		of Old Robin Grey	3		
DUETTES				VARIATION S	
for Two Performers					
Bulle & Fraque	2			The Hamburgs New March	1
Elvins Concertante	3			Del Caros Hornpipe	1
A Duett Op. 6	3			Nes Galen	1
A Duett Op. 11	3			The Bogle Horn	1
A Duett Op. 12	3			The Belle Catherine	1
The same arranged for Harp & Piano	3			The Rising of the Lark	1
				The Blue Bell of Scotland	1
				Lord Nelsons Hornpipe	1
				From one both Young & Blind	1
				La Pipe de Topac	1
				Rule Britannia	1
				The Caledonian Hunt	1
				Les Plaisirs de Maitre	1
				The Devil among the Taylors	1
				O Dear what can the Matter be	1
				Tink a Tink	1
				M ^{rs} Jordans Air in the world Child	1
				The Caledonian Laddie	1
				He told a Flattering Tale	1
				Within a Mile of Edinburgh	1
				Lord Howes Hornpipe	1
				Hearts of Oak	1
				God save the King	1
				New German Waltz	1
				Fal Lal La	1
				Go to the Devil	1
				Adieu Lorette	1
				Lady Shaftsbury's Deed	1
				Captain M ^{rs} Egash	1
				Be gone Dull Care	1
				In my Cottage Near the Wood	1
				The New Rising Ship	1
				The Bessie Girl	1
SONGS					
In my Cottage near the Wood	1				
The Negro Girl & Boy	1				
In my well Hopes & Fears	1				
Prize	1				
Heish Ho	1				
Crazy Love	1				
RECREATION					
N ^o 1 The Maid of Lodi a Rondo	1.6				
N ^o 2 Gav. & in Schalle et Dead time	1.6				
N ^o 3 Off She Goes	1.6				
N ^o 4 Venetian Air in the Travellers	1.6				
N ^o 5 Ap. In Nern a Rondo	1.6				
N ^o 6 Air in the Travellers	1.6				
N ^o 7 Nobody Coming to Wood Rondo	1.6				
N ^o 8 Jai Ya Live Fier an Soer Kar	1.6				
N ^o 9 The Nameless Rondo	1.6				
N ^o 10 Nobody will thrall with me	1.6				
N ^o 11 Lullaby Rondo	1.6				
N ^o 12 Ours Tenre Masette Var ^s	1.6				

The treatment of Griffin makes for an interesting case study. Sainsbury's nine-line entry introduces him as "an English professor of music and composer," but lists only one work – an unidentifiable "A Quartet for two Violin, Tenor and Violoncello".¹⁰⁶ Sixty years later, the first edition of Grove's *A Dictionary of Music and Musicians*,¹⁰⁷ provides a more extended work-list. However, a comparison of that with the two catalogues devoted to Griffin's compositions still shows an incomplete knowledge of his output (see Illustration 2 and Catalogue Plates 5-6 and 5-7). The catalogues between them provide a full work-list (sometimes a variance with the information given in *Grove* 1) with detailed information as to dedicatees and performers of the listed publications. Here the value of the catalogues as being our best source of information, if only for a minor composer, becomes obvious.

Illustration 2. Entry for Griffin (Grove)



¹⁰⁶ Sainsbury, *A Dictionary of Musicians from the Earliest Times* vol. 1, 302.

¹⁰⁷ *A Dictionary of Music and Musicians*, Vol. 1 (London: Macmillan, 1889), 631.

PUBLICATIONS BY G.E. GRIFFIN

Sold by C. MITCHELL, Music-Seller, 31, Southampton Row, Regent Square.

Paste-over slip, under this: To be had of the Author, 26 Northumberland Street, and all the Music-Sellers

CONCERTO for the Piano Forte, with Accompaniments, Ded: to Mr. Craner.	5 6	Elizabeth Maitland Campbell	3
SONATA for the Piano Forte, with an accompaniment for the Violin (ad libitum) dedicated to the Duchess of St Albans.	6 6	CYNTHIA a Glee for two Trebles and a Bass. Ded: to the Hon. Miss Hawke.	2 6
ODE TO CHARITY, performed at Griffith's Concert, Hanover Square.	5	Do transposed for two Tenors and a Bass.	2 6
ORPHAN'S TEARS, (selected from Griffith's Concert, Hanover Square)	12	THE BIRTH DAY, a Canzonet Ded: to Miss Aston.	1 6
Ode to Charity sung by Mrs. Billington	2 6	ODE TO HARMONY, a Glee for 4 Voices. Ded: to Mr. S. Wesley.	1 6
WARRIOR, (selected from Do) sung by Mr. Braham	2 6		
FUGUES with Introductions (selected from the Choruses in Ditto) arranged for Organ or Piano Forte.	3		
CONCERTO (No 2) for the Piano Forte with full Accompaniments, Dedicated to the Hon. Miss Feilding.	8 6		
SONATA for the Piano Forte, with an accompaniment for the Violin or Flute obligato, dedicated to the Countess of Breadalbane.	6		
CONCERTO (No 3) for the Piano Forte with full Accompaniments, Ded: to Mrs. John Rose	10 6		
AND MARCH for the Piano Forte, Ded: to Miss Lind.	7 6		
ITARY RONDO for the Piano Forte	3		
CARTS GU SYMPHONY in E ^b arranged for two Performers on the Piano Forte	6		
subject of 'N'IN VI FIDATE' arranged for the Piano Forte, Ded: to Lady			

PUBLICATIONS BY G.E. GRIFFIN.

To be had of the Author: 26 Northumberland Str: & all the principal Music-Sellers.

	Price
CONCERTO, N ^o 1. Dedicated to Mr. J.B. CRAMER.	6 6
N ^o 2. LADY CAROLINE FEILDING.	6 6
N ^o 3. Mrs. JOHN ROSE.	7 6
SONATA. Op: 2. THE DUCHESS OF ST ALBANS.	5 0
Op: 5. THE COUNTESS OF BREADALBANE.	5 0
Op: 7. LADY ELIZABETH M. CAMPBELL.	5 0
Op: 9. MISS MASH.	5 0
Op: 10. Mr. CLEMENTI.	5 0
MARCH. MISS H. THORNTON.	3 0
MILITARY RONDO. MISS LIND.	2 6
MARCH. LADY F.V. TEMPEST.	3 0
RONDO Non vi fideate. LADY E.M. CAMPBELL.	3 0
TWO DIVERTIMENTOS. MISS M.A. CORNEWALL.	5 0
DIVERTIMENTO. MISS H. RUSSELL.	3 6
DIVERTIMENTO. MISS JULIA HOARE.	3 6
NATIONAL MELODIES, N ^o 5. MISS F. RICHARDSON.	2 6
N ^o 22. MISS KEATINGE.	2 6
THREE QUARTETS for two Violins, Tenor, & Violoncello, Op: 8.	15 0
QUARTETT, N ^o 1, Arranged by the Author for two Performers on the Piano Forte.	6 0
MOZART'S GRAND SYMPHONY in E ^b , Arranged for Do.	6 0
SELECTION from the first Act of LA CLEMENZA DI TITO. Do.	5 0

IV. GENRE-ORIENTED CATALOGUES

With genre-oriented catalogues music publishers provided a further point of entry for knowledge of their output for those of the public less interested in specific composers or even a specific medium than in a specific repertoire. As an element in selling music, genre-based catalogues are, perhaps, the most specialised of all. They are dependent on music publishers' offerings of instrumental music expanding to the extent that items of a specific genre (or closely related genres) warranted an individual catalogue, and they especially depend on a musical scene sufficiently diverse in its interests to appreciate, support or require such catalogues.

For vocal music, these conditions were present from the beginning of the period of this study. Nineteen catalogues, some in multiple states, appeared before 1800.¹⁰⁸ We shall consider the early appearance and long-continuation of genre catalogues in the vocal field later.¹⁰⁹

As far as instrumental music is concerned, these conditions appeared only from the beginning of the nineteenth century. The genre catalogues for instrumental music emerging after 1810 are an important record, especially when put alongside the simultaneous appearance of single-composer (instrumental) catalogues,¹¹⁰ of a significant shift in the London musical scene from a predominately vocal basis in the late eighteenth century to a strong predilection for instrumental music after the turn of the century (see Table 11).¹¹¹

However, the use of genre as a recognised category for the organisation of items *within* a catalogue (vocal and instrumental alike) goes back to the umbrella-type catalogues and remains quite consistently used in medium-based catalogues throughout this study. As shown earlier, 'Symphonies and overtures,' and 'Sonatas and lessons,' were frequently encountered categories in umbrella-type (see Table 2-a) or instrumental-medium catalogues (see Tables 3-a to 3-f).

¹⁰⁸ Periodical Italian Songs (BIJ 10, BIJ 11, LHH 1, LHH 2, GG 3a, MT 1a and 1b); Catches, Glees, Canzonets and Canons (BIJ 3, LHH 3, BR 3, LiF 3); Songs, Duets, Cantatas, Catches, Canons, Canzonets, Elegies, Glees, Trios, and Odes (TS 6); French Songs (BIJ 15); Vauxhall Songs (BW 1, 2, 3, 4); Sacred vocal music (BIJ 17, LiF 1); Operas and Songs (LB 18). Five of the 19 catalogues were issued by Bland, and seven issued by other publishers (LHH 1, LHH 2, GG 3, LHH 3, BR 3, LiF 1, LiF 3) were reprints and continuation of Bland's catalogues. That Bland can be credited with over 60% of genre-oriented catalogues issued in the late-eighteenth century again highlights his importance in the history of music catalogues produced by London music publishers.

¹⁰⁹ See pp. 66-67.

¹¹⁰ See the single composer catalogue section.

¹¹¹ It should not be forgotten that in the medium-oriented category of catalogues, catalogues of instrumental music outnumbered those of vocal music.

In short, the independent genre catalogues, like the composer-based catalogues, provide a further example of a sub-category being converted into a catalogue in its own right; such an occurrence being dependent on the conditions previously mentioned.

Table 11. Genre-oriented Catalogues

Thematic catalogues in italics

GC* = genre-oriented catalogues classified under composer-oriented category

% = percentage to entire catalogue production

N = number of catalogue issues (combined total of Vocal and Instrumental genres)

Date	Instrumental Genres		Vocal Genres		N	GC*
	Catalogues	%	Catalogues	%		
1785			BIJ 3a, 3b	13.3	2	
1789			BIJ 3c, 3d, BIJ 6	30.0	3	
1790			<i>BIJ 10a</i> , BIJ 11a, 11b, TS 6	15.4	4	
1791			<i>BIJ 10b</i>	14.3	1	
1793			<i>BIJ 15</i>	4.8	1	
1794			BW 1	10.0	1	
1795			BW 2, LHH 1a	16.7	2	
1796			BW 3, LHH 1b, <i>LHH 2</i> , LHH 3	33.3	4	DJ 8a, 8b
1797			BR 3a, 3b, BW 4a, 4b, <i>LiF 1</i> , LiF 3a, 3b	50.0	7	
1798			GG 3a, LB 18	16.7	2	DJ 8c, 8d, 8e
1799			MT 1a, 1b	15.4	2	
1800	BR 8	3.3	DJ 12a, LL 1, MT 1c	10.0	4	
1801			MT 1d, 1e, 1f, 1g	20.0	4	
1802			BW 6, DJ 14, GG 6, MT 1h, 1i, MT 3	35.3	6	
1803			GG 3b	12.5	1	
1804			PrJ 8	11.1	1	
1805	<i>CM 2</i> , PB 2 (instr.)	6.9	BrW 3, DJ 12b, PB 2 (vocal)	10.3	5	
1807	GG 8	3.2	BR 12	3.2	2	
1808			BrW 6	6.3	1	
1809			PrJ 12	7.7	1	
1810	CM 3a, 3b, PIJ 8a	10.3	LB 19	3.4	4	
1811	CM 3c	9.1			1	
1815	FH 1a	2.9			1	
1816			PrJ 15	5.0	1	
1818	FH 1b	11.1	PrJ 18	11.1	2	
1819			PrJ 19	12.5	1	
1820	PIJ 8b	2.9	GG 12a, PrJ 20	5.9	3	
1821	PIJ 8c, PoJ 6, PoJ 7a	18.8			3	
1822	PIJ 8d, PoJ 7b, 7c, 7d, 7e, <i>RM 1</i>	37.5			6	
1823	FH 1c, PoJ 7f, 7g, 7h, WI 1	21.7			5	RH 6a
1824	PoJ 7i, 7j, 7k	11.5	GG 12b	3.8	4	RH 6b
1825			CM 16	3.0	1	
1827	BoT 4	2.4	FH 7, FJ 6, FJ 7, LF 3	9.5	5	
1828	GG 22	3.7	GM 1	3.7	2	
1829	BoT 6	3.0			1	
1830			HW 2, WW 1	6.7	2	
1831			GG 31	3.7	1	

1833			<i>CS 14, CS 16, WI 12a, 12b</i>	21.1	4	
1834			<i>CS 18a, 18b</i>	8.7	2	
1835	PZ 4	2.4	<i>FH 19, GG 39, GG 41, GG 42</i>	9.5	5	
1836			<i>WI 13a, 13b, WI 14a, 14b, 14c</i>	33.3	5	
1837			<i>ML 7a, 7b, PZ 6, WI 14d</i>	15.4	4	
	32			119		4

Table 11-a. Genres represented (Instrumental genres only)

Thematic catalogues in italics

MGSM = Multi-genre, single-medium

MGMM = Multi-genre, multi-medium

SGSM = Single-genre, single-medium

Dates	Catalogues	Instrumental Genres	Types
1800	BR 8	Sonatas, Lessons, Overtures, Capriccios, Divertimentos, & c. (Harpsichord or P.F.)	MGSM
1805	PB 2	Sacred music (instrumental)	SGMM
1805	<i>CM 2</i>	(String) Duets, Trios, Quartets and Quintets	MGMM
1807	GG 8	Country Dances (P.F.)	SGSM
1810	PIJ 8a	Rondos (P.F.)	SGSM
1810	CM 3a, 3b	Rondos, Airs, with Variations, and Military Pieces	MGSM
1811	CM 3c	Rondos, Airs, with Variations, and Military Pieces	MGSM
1815	FH 1a	Quadrilles (P.F.)	SGSM
1818	FH 1b	Quadrilles (P.F.)	SGSM
1820	PIJ 8b	Rondos (P.F.)	SGSM
1821	PoJ 6	Dances, Waltzes and Quadrilles (P.F. or Harp)	MGSM
1821	PoJ 7a	Quadrilles, Waltzes and Dances (P.F. or Harp)	MGSM
1821	PIJ 8c	Rondos (P.F.)	SGSM
1822	PIJ 8d	Rondos (P.F.)	SGSM
1822	<i>RM 1</i>	Rondos, and Airs, with Variations (P.F.)	MGSM
1822	PoJ 7b, 7c, 7d, 7e	Quadrilles, Waltzes and Dances (P.F. or Harp)	MGSM
1823	PoJ 7f, 7g, 7h	Quadrilles, Waltzes and Dances (P.F. or Harp)	MGSM
1823	FH 1c, WI 1	Quadrilles (P.F. or Harp)	SGSM
1824	PoJ 7i, 7j, 7k	Quadrilles, Waltzes and Dances (P.F. or Harp)	MGSM
1827	BoT 4	Quadrilles, Waltzes, Overtures and Operatic Airs (P.F.)	MGSM
1828	GG 22	Airs, arranged as Lessons (P. F.)	SGSM
1829	BoT 6	Quadrilles, Galoppes, Waltzes, Cotillons, Mazurkas and Polonaises (P.F.)	MGSM
1835	FH 19	Rondos (P.F.)	SGSM
1835	PZ 4	Divertimentos and Fantasies (P.F.)	MGSM

The first genre catalogue for instrumental music appears to have been Birchall's catalogue of 'Sonatas, Lessons, Overtures, Capriccios, Divertimentos, & c. for the Harpsichord or Piano Forte' (BR 8). The defining feature which puts genre before medium lies in the title.

With the exception of Clementi's catalogue, 'Index shewing [sic] the subject of each [string] Duet, Trio, Quartett & Quintett,' (CM 2), we find all subsequent instrumental genre-oriented catalogues were issued for the piano forte. That the popularity of the piano and the market it represented, played an overwhelming role in the appearance of a string of genre catalogues is indisputable. Significantly, these catalogues concentrated on a growing number of lightweight genres, aimed to appeal to amateur domestic performers. The solid "Sonatas, Lessons, Overtures ..." and the alternative keyboard instruments of Birchall's catalogue were speedily out-dated.¹¹²

As noted earlier, initially, it seems the explosion of new genres that involved the piano forte enticed publishers to issue single-medium catalogues which accommodated this diversity in a number of sub-categories. In 1810 Platts converted one such sub-category into a single-genre catalogue "Catalogue of Favorite Airs arranged as Rondos for the Piano Forte" (PIJ 8a). In the same year, sub-categories of single-medium catalogues comprising a mix of lightweight genres also were converted into an independent genre catalogue; Clementi brought three of the most popular genres together in his CM 3 'Rondos, Airs with Variations and Military Pieces'. The light-weight, easily-assimilated 'air with variations' and its closely allied genre, 'rondos on popular tunes' was the favoured combination in Rutter & McCarthy's catalogue of 1822 'Selection of Rondos, Airs with Variations & c' (RM 1).¹¹³ They share the characteristic of the use of pre-existing tunes, most commonly derived from popular operas and folksongs, as their thematic material.

A second stream of genre catalogues can be observed from about 1815 in the accelerated production of those given over to popular dance music. These genre catalogues included items composed primarily to accompany dancing as well as compositions written in the style of popular dance-forms

¹¹² The absence of instrumental-genre catalogues for overtly concert genres, such as concertos and symphonies, again reminds us that the music publishing industry was largely catering for domestic amateur performers. Variations, together with other light keyboard repertoires were 'traditionally' private genres to be performed in a domestic setting.

¹¹³ This combination of the two popular genres was frequently listed as a category or a sub-category in medium-oriented catalogues, for examples, BaJ 1, BJ 3, BLM 1, BLM 2, CM 9, GW 1, GG 11, GJ 2, HoW 2a and 2b, MiC 2a and 2b, MiC 4a, 4b and 4c, PE 1, PIJ 2a, 2b, and 2c, PIJ 8d, PrJ 13, SK 2b, 2c, SK 3, WG 8, WoR 1, and WC 3. Rondos and air with variations also were the mainstay of other combination sub-categories in medium-oriented catalogues: 'Fantasias and Rondos' (BoT 7); 'Divertimento, Rondos, and Airs with Variations' (HA 2); 'Rondos, Divertimentos, & c.' (PZ 5); 'Rondos, Airs and Dances' (WC 4); 'Rondos, Minuets, National Airs, with Variations, & c.' (CD 1a, 1b, 1c, 1d). Both genres were also being singled out via some single-composer catalogues issued for Gelinek (CS3, CS 4, FH 2, BR 16), Beethoven (MT 15, BLM 1), Mazzinghi (GG 10) and Kirmair (GG 9 and RH 3). To widen the selection put before the public by amalgamating several composers' outputs of such pieces within a genre catalogue was a commercially sound step.

for performance in domestic settings, and functionally independent from dancing. Some eight years after Goulding's rather old-fashioned and isolated catalogue of 'Select Collection of Elegant Country Dances' of 1807 (GG8), one dance form in particular stood out. The quadrille was introduced to London at Almack's Assembly Rooms in 1815¹¹⁴ creating a vogue for itself almost over-night. This instant popularity resulted in a catalogue devoted to this dance form in the year of its introduction (FH 1a, 'Paine of Almack's Quadrilles'.) Judging from the number of catalogues issued in the following decades, the quadrille remained one of the most popular ballroom dance-forms of the period, co-existing with rather than being overshadowed by the waltz (as might have been thought). Combination dance-type genre catalogues appeared in 1821 with Power's 'Select Dances, Waltzes, Quadrilles, & c. for the Piano Forte or Harp' (PoJ 6) and 'New Quadrilles, Waltzes, Dances, & c. for the Piano Forte or Harp' (PoJ 7). The latter reached its eighth state in 1823 (see Table 11). Subsequently, Boosey took this type of catalogue to its extreme, incorporating six dance genres in his 1829 Catalogue, 'New Foreign Dances, viz. Quadrilles, Galoppes, Waltzes, Cotillons, Mazurkas, Polonoises [sic], etc.' (BoT 6).

It is clear from all this that a single-genre catalogue in the strictest sense was something of a rarity. But even those catalogues in which two, perhaps three genres were combined could scarcely be described as truly multi-genre. Equally noticeable is the lack of catalogues for the more 'serious' genres such as sonatas and concertos. Although sonatas and concertos did not disappear from publishers' catalogues, but remained as genre sub-categories in medium- and composer-oriented catalogues, it seems that the popularity of these genres was not a substantial enough for publishers to prepare independent catalogues. Such a situation reiterates the fact that the genre catalogue was highly market-driven and was extremely particularized with its contents subtly shifting to capture nuances within the popular music field.

V. CATALOGUES OF VOCAL MUSIC

Catalogues solely devoted to vocal music are much less prominent than those given over to instrumental music. The dominance of instrumental music over vocal music during the years covered in this study is illustrated in Table 12. Statistics indicate that the ratio of the number of instrumental music catalogues¹¹⁵ to those of vocal music varied from 1.6: 1 (between 1830 and 1834) to 69.3: 0 (between 1810 and 1814). The decade between 1810 and 1819 in particular, shows the supreme dominance of instrumental music catalogues. However, taking these figures as evidence for the

¹¹⁴ Andrew Lamb. 'Quadrilles', *New Grove Online* ed. L. Macy (Accessed 02 January 2007), <<http://www.grovemusic.com>>

¹¹⁵ Based on the number of catalogue issues, not the number of catalogues.

absence of vocal music during this period would be a misinterpretation, as vocal music appeared in umbrella-type catalogues issued during this period. Therefore the figures do not imply the dearth of vocal music, but correspond to the increasing popularity of instrumental music.

Table 12. Ratio of Instrumental vs. Vocal Music Catalogues

Date	% of number of issues: Instrumental Music Catalogues (Multi and Single Medium) to entire catalogue production*	% of number of issues: Vocal Music Catalogues to the entire catalogue production*	Ratio Instrumental: Vocal
1780-1784	14.2	0.0	14.2: 0
1785-1789	3.8	0.0	3.8: 0
1790-1794	34.3	17.7	1.9:1
1795-1799	15.2	1.7	8.9: 1
1800-1804	26.8	2.3	11.7: 1
1805-1809	31.5	6.1	5.2: 1
1810-1814	69.3	0.0	69.3: 0
1815-1819	40.9	0.0	41.5:0
1820-1824	23.6	3.4	6.9: 1
1825-1829	32.1	16.4	2.0: 1
1830-1834	33.9	21.7	1.6: 1
1835-1837	33.3	13.8	2.4: 1

*not including composer or genre-oriented catalogues

While the catalogues of instrumental music are distinctly defined and organised by medium, for instance, 'Catalogue of Piano music,' or of 'Flute Music', many catalogues of vocal music are simply entitled, 'Catalogue of Vocal Music',¹¹⁶ or issued with slightly more specific titles such as 'Italian Vocal Music',¹¹⁷ 'English Vocal Music',¹¹⁸ or 'Italian and French Vocal Music'.¹¹⁹ Some catalogues bear no titles,¹²⁰ or were issued as 'Music, published by ...'.¹²¹ Others have genre-related titles, for example, 'A Catalogue of Catches, Glees, Canzonets, Canons, & c.'¹²² and 'Catalogue of Songs'.¹²³ These suggest that music publishers conceived and marketed vocal music differently from instrumental music. Only one catalogue could be considered as strictly medium-oriented: 'A Catalogue of the commencing Bars of a Selection of the most Popular Vocal Duets' (GG26). Owing to this difference, the discussion of vocal music catalogues is divided into three classes: 'non-classified',¹²⁴ 'composer-oriented,' and 'genre-oriented' types (see Table 12-a).

¹¹⁶ BIJ 9 (Page 3.), DJ 6, HoW 1, PoJ 3, WG 7, PoJ 10, GG 20, GG 21, RH 10, RH 12, WI 7, LF 4, ML 1, PrJ 23, CS 9, CAB 3, JW 1, GG 33, HW 3, GG 34, HW 4, WW 3, AW 1, KP 1, KP 2 and WW 4

¹¹⁷ KM 2, MT 5, FH 7, GG 38, GG 44 and WW 7.

¹¹⁸ KM 1, CS 18 and CS 19.

¹¹⁹ CS 17.

¹²⁰ WI 3, WI 9 and RH 15.

¹²¹ DJ 5, CJ 1, FaC 1 and DE 1.

¹²² BIJ 3, BR 3, LHH 3, LiF 3a, PrJ 8 and TS 6.

¹²³ BIJ 6, BW 1, BW 2, BW 3, BW 4, BrW 3, BrW 6, CM 11, DJ 8, DJ 12, DeaJ 1, FJ 5, GG 6, GG 12, GG 31, GG 41, HW 2, LF 3, LB 18, LB 19, PrJ 12, PZ 6, WI 12, WI 13, WI 14 and WW 1.

¹²⁴ This category includes catalogues entitled simply 'vocal music,' or just 'Music' and catalogues issued without titles.

Although ‘voice’ could be considered as a medium in a broad sense, there is no equivalent to the many specific ‘medium’ of performance as in instrumental music.¹²⁵ 71.8% (328 of 457 issues, see Table 3) of instrumental music catalogues were primarily medium-oriented, 20.1% (92 issues) were composer-oriented, and only 8.1% (37 issues) were genre-oriented, yielding a ratio of 8.9: 2.5: 1. (See Table 2.) The ratios of the three type of catalogues of vocal music show a radical departure from that of instrumental music catalogues, and the proportion between the three classes considered – non-specified (94 issues), composer-oriented (68 issues), and genre oriented (85 issues) – is a more evenly distributed 1.4 : 1: 1.3.

Table 12-a. Catalogues of Vocal Music

VC* = catalogues of vocal music, classified under composer-oriented catalogues

VG* = catalogues of vocal music, classified under genre-oriented catalogues

Thematic catalogues in italics

Date	Non-classified Catalogues (Vocal)	VC*	VG*
1785			BIJ 3a, 3b
1789			BIJ 3c, 3d, BIJ 6
1790	BIJ 9c (Page 3.)		<i>BIJ 10a</i> , BIJ 11a, 11b, TS 6
1791			<i>BIJ 10b</i>
1792	DJ 5a		
1793	DJ 5b, 5c, 5d, 5e, 5f, 5g, BIJ 9d (Page 3.), BIJ 9e (Page 3), BIJ 9f (Page 3.), BIJ 9g (Page 3.)		<i>BIJ 15</i>
1794	BIJ 9h (Page 3.), DJ 5h, DJ 6a		BW 1, LB 17
1795	DJ 6b	PS 1a	BIJ 3e, <i>BIJ 17</i> , BW 2, LHH 1a
1796		DJ 8a, 8b, PS 1b	BW 3, LHH 1b, <i>LHH 2</i> , LHH 3
1797		PS 1c	BR 3a, 3b, BW 4a, 4b, <i>LiF 1</i> , LiF 3
1798		CI 1a, CI 1b, DJ 8c, 8d, 8e, PS 1d, 1e	GG 3a, LB 18
1799		CI 1c	MT 1a, 1b
1800			DJ 12a, LL 1, MT 1c
1801			MT 1d, 1e, 1f, 1g
1802		MiC 1	BW 6, DJ 14, GG 6, MT 1h, 1i, MT 3
1803			GG 3b
1804	CJ 1	CI 1d, 1e	PrJ 8
1805	KM 1a		BrW 3, DJ 12b
1806	KM 2, MT 5, WG 2		
1807	HoW 1		BR 12
1808			BrW 6
1809	KM 1b		PrJ 12
1810		MT 9, MT 10a, 10b, PoJ 1	LB 19
1815		MT 10c, PoJ 2a, 2b, 2c, 2d	

¹²⁵ This will be apparent by referring to the single-medium categories of instrumental music.

1816			BW 8, PoJ 2e, 2f		PrJ 15	
1817			PoJ 2g			
1818					PrJ 18	
1819					PrJ 19	
1820	PoJ 3, WG 7a, 7b		FH 3a, 3b, GJ 1a, 1b, PM 2, PoJ 2h, 2i, RH 2a, 2b, 2c		GG 12a, PrJ 20	
1821			PoJ 2j, RH 2d, 2e			
1822			PoJ 2k, 2l, RH 2f			
1823	PoJ 10		RH 2g			
1824	FH 7, CM 11		CAB 1, FJ 5a, RH 2h, 2i		GG 12b	
1825	GG 20, GG 21a, 21b		FJ 5b, 5c		CM 16	
1826	GG 21c, RH 10, RH 12, WI 3a, 3b, 3c, 3d					
1827	GG 21d, LF 4a, ML 1, WI 3e, 3f, 3g, 3h, 3i, WI 7				FJ 6, FJ 7, LF 3	
1828	LF 4b, PrJ 23				CM 20, GM 1	
1829	LF 4c, 4d, WI 9a, 9b, 9c					
1830	GG 26, RH 13, WI 9d		GG 29		HW 2, WW 1	
1831	CS 9a, 9b, 9c, 9d, CAB 3a, FaC 1a, JW 1, WI 9e, 9f				GG 31	
1832	CAB 3b, FaC 1b, DE 1, GG 33a, 33b, HW 3		PoJ 12a, 12b, 12c			
1833	CS 17a, GG 34a, HW 4				CS 14, CS 16, WI 12a, 12b	
1834	CS 17b, 17c, DuJ 1, GG 34b, WW 3a, 3b				CS 18a, 18b	
1835	AW 1, GG 38, KP 1, KP 2a, 2b, RH 15		DeaJ 1a, 1b, GG 37, WT 1		GG 39, GG 41, GG 42	
1836	GG 44a, 44b, 44c		PoJ 12d		WI 13a, 13b, WI 14a, 14b, 14c	
1837	CS 19, WW 4				ML 7a, 7b, PZ 6, WI 14d	
1839					WI 12c	
1840	WW 7		HC 1		GM 2, GM 4, WI 12d, 12e, 12f	
	No. of issues	No. of catalogues	Issues	Cats.	Issues	Cats.
	94	47	62	21	91	60

V. CATALOGUES OF VOCAL MUSIC –I) CATEGORIES

As shown in the earlier analysis of category headings listed in the umbrella-type and instrumental music catalogues, categories in vocal music catalogues (Table 12-b) reveal the make-up of vocal music repertoires.

Table 12-b. Categories in Catalogues of Vocal Music, and Catalogues of VC* and VG*

	Date	Catalogues		Issues
1. Songs	1789	BIJ 6	1	
	1790	BIJ 9c (Page 3.), TS 6	2	
	1792	DJ 5a	1	
	1793	DJ 5b, 5c, 5d, 5e, 5g, BIJ 9d (Page 3.), BIJ 9e (Page 3.), BIJ 9f	9	

1. Songs (continued)		(Page 3.), BIJ 9g (Page 3.)		
	1794	BIJ 9h (Page 3.), DJ 5h, DJ 6a	3	
	1795	BW 2, DJ 6b	2	
	1796	BW 3	1	
	1797	BW 4a, 4b	2	
	1798	CI 1a, 1b, LB 18	3	
	1799	CI 1c	1	
	1800	DJ 12a	1	
	1802	MiC 1, BW 6, DJ 14, GG 6, MT 3	5	
	1804	CJ 1, CI 1d, 1e, PrJ 8	4	
	1805	KM 1a, BrW 3, DJ 12b	3	
	1806	WG 2, MT 5	2	
	1807	HoW 1	1	
	1808	BrW 6	1	
	1809	KM 1b	1	
	1810	MT 10a, 10b, PoJ 1	3	
	1815	MT 10c, PoJ 2a, 2b, 2c, 2d	5	
	1816	BW 8, PoJ 2e, 2f	3	
	1817	PoJ 2g	1	
	1820	WG 7a, 7b, PM 2, PoJ 3, FH 3a, 3b, GJ 1a, 1b, PoJ 2h, 2i, RH 2a, 2b, 2c	13	
	1821	PoJ 2j, RH 2d, 2e	3	
	1822	PoJ 2k, 2l, RH 2f	3	
	1823	PoJ 10, RH 2g	2	
	1824	CAB 1, FJ 5a, RH 2h, 2i, CM 11	5	
	1825	GG 20, GG 21a, 21b	3	
	1826	GG 21c, RH 10, RH 12, WI 3a, 3b, 3c, 3d	7	
	1827	GG 21d, LF 4a, ML 1, WI 3e, 3f, 3g, 3h, 3i, WI 7	9	
	1828	LF 4b, PrJ 23	2	
	1829	LF 4c, 4d, WI 9a, 9b, 9c	5	
	1830	GG 29, HW 2, RH 13, WI 9d, WW 1	5	
	1831	CS 9a, 9b, 9c, 9d, CAB 3a, FaC 1a, GG 31, JW 1, WI 9e, 9f	10	
	1832	CAB 3b, DE 1, FaC 1b, GG 33a, 33b, HW 3, PoJ 12a, 12b, 12c	9	
	1833	CS 17a, GG 34a, WI 12a, 12b	4	
	1834	DuJ 1, CS 17b, 17c, CS 18a, 18b, GG 34b, WW 3a, 3b	8	
	1835	AW 1, DeaJ 1a, 1b, GG 37, GG 38, GG 41, KP 1, KP 2a, 2b, RH 15, WT 1	11	
	1836	GG 44a, 44b, 44c, PoJ 12d, WI 13a, 13b, WI 14a, 14b, 14c	9	
	1837	CS 19, WI 14d, WW 4, PZ 6	4	
	1839	WI 12c	1	
	1840	WI 12d, 12e, 12f, WW 7	4	172
2. Vocal Duets	1790	BIJ 9c (Page 3.), TS 6	2	
	1792	DJ 5a	1	
	1793	DJ 5b, 5c, 5d, 5e, 5f, 5g, BIJ 9d (Page 3.), BIJ 9e (Page 3.), BIJ 9f (Page 3.), BIJ 9f (Page 3.)	10	
	1794	BIJ 9h (Page 3.), DJ 5h, DJ 6a	3	
	1795	DJ 6b	1	
	1800	LL 1	1	
	1802	MiC 1, BW 6, DJ 14, MT 3	4	
	1804	PrJ 8	1	
	1805	KM 1a	1	
	1806	MT 5	1	
	1807	HoW 1, BR 12	2	
	1808	BrW 6	1	
	1809	KM 1b	1	

2 Vocal Duets (continued)	1810	MT 10a, 10b	2	
	1815	MT 10c, PoJ 2a, 2b, 2c, 2d	5	
	1816	PoJ 2e, 2f	2	
	1817	PoJ 2g	1	
	1820	WG 7a, 7b, FH 3a, 3b, PoJ 2h, 2i, RH 2a, 2b, 2c	9	
	1821	PoJ 2j, RH 2d, 2e	3	
	1822	PoJ 2k, 2l, RH 2f	3	
	1823	PoJ 10, RH 2g	2	
	1824	FJ 5a, RH 2h, 2i	3	
	1825	GG 20, GG 21a, 21b, FJ 5b, 5c	5	
	1826	GG 21c, RH 10, RH 12, WI 3a, 3b, 3c, 3d	7	
	1827	GG 21d, LF 4a, ML 1, WI 3e, 3f, 3g, 3h, 3i	8	
	1828	LF 4b	1	
	1829	LF 4c, 4d, WI 9a, 9b, 9c	5	
	1830	GG 26, GG 29, RH 13, WI 9d, WW 1	5	
	1831	CS 9a, 9b, 9c, 9d, CAB 3a, JW 1, WI 9e, 9f	8	
	1832	CAB 3b, GG 33a, 33b	3	
	1833	CS 17a, GG 34a	2	
	1834	DuJ 1, CS 17b, 17c, CS 18a, 18b, GG 34b, WW 3a, 3b	8	
	1835	AW 1, GG 41, KP 1, KP 2a, 2b, RH 15, WT 1	7	
	1836	GG 44a, 44b, 44c, WI 14a, 14b, 14c	6	
	1837	CS 19, WI 14d, WW 4	3	
	1840	WW 7	1	128
3. Glees	1785	BIJ 3a, 3b	2	
	1789	BIJ 3c, 3d	2	
	1790	BIJ 9c (Page 3.), TS 6	2	
	1792	DJ 5a	1	
	1793	DJ 5b, 5c, 5d, 5e, 5f, 5g, BIJ 9d (Page 3.), BIJ 9e (Page 3.), BIJ 9f (Page 3.), BIJ 9g (Page 3.)	10	
	1794	BIJ 9h (Page 3.), DJ 5h, DJ 6a	3	
	1795	BIJ 3e, DJ 6b, PS 1a	3	
	1796	LHH 3, PS 1b	2	
	1797	BR 3a, 3b, LiF 3, PS 1c	4	
	1798	CI 1a, 1b, PS 1d, 1e	4	
	1799	CI 1c	1	
	1802	MiC 1, BW 6, DJ 14	3	
	1804	CJ 1, CI 1d, 1e, PrJ 8	4	
	1806	MT 5	1	
	1807	HoW 1, BR 12	2	
	1810	MT 10a, 10b	2	
	1815	MT 10c, PoJ 2a, 2b, 2c, 2d	5	
	1816	PoJ 2e, 2f	2	
	1817	PoJ 2g	1	
	1820	WG 7a, 7b, PoJ 2h, 2i, RH 2a, 2b, 2c	7	
	1821	PoJ 2j, RH 2d, 2e	3	
	1822	PoJ 2k, 2l, RH 2f	3	
	1823	PoJ 10, RH 2g	2	
	1826	RH 12, WI 3a, 3b, 3c, 3d	5	
	1827	ML 1, WI 3e, 3f, 3g, 3h, 3i	6	
	1829	WI 9a, 9b, 9c	3	
	1830	GG 29, WI 9d, RH 13	3	
	1831	JW 1, WI 9e, 9f	3	
	1832	HW 3	1	
	1833	GG 34a, HW 4	2	
	1834	DuJ 1, GG 34b	2	

3. Glees (continued)	1835	KP 1, KP 2a, 2b, RH 15, WT 1	5	
	1836	GG 44a, 44b, 44c, WI 14a, 14b, 14c	6	
	1837	WI 14d, WW 4	2	
	1840	WW 7	1	108
4. Vocal Italian/Italian Songs	1790	BIJ 9c (Page 3.), BIJ 10a, BIJ 11a, 11b	4	
	1791	<i>BIJ 10b</i>	1	
	1792	DJ 5a	1	
	1793	DJ 5b, 5c, 5d, 5e, 5f, 5g, BIJ 9d (Page 3.), BIJ 9e (Page 3.), BIJ 9f (Page 3.), BIJ 9g (Page 3.)	10	
	1794	BIJ 9h (Page 3.), DJ 5h, DJ 6a, LB 17	4	
	1795	DJ 6b, LHH 1a	2	
	1796	LHH 1b, <i>LHH 2</i>	2	
	1798	GG 3a	1	
	1799	MT 1a, 1b	2	
	1800	MT 1c, LL 1	2	
	1801	MT 1d, 1e, 1f, 1g	4	
	1802	BW 6, MT 1h, 1i	3	
	1803	GG 3b	1	
	1806	KM 2, MT 5	2	
	1824	FH 7	1	
	1826	RH 12	1	
	1827	ML 1, WI 3f, 3g, 3h, 3i	5	
	1830	RH 13	1	
	1831	JW 1	1	
	1833	CS 17a	1	
	1834	CS 17b, 17c, DuJ 1	3	
	1835	AW 1, RH 15	2	
	1840	GM 4	1	55
5. Operas	1790	BIJ 9c (Page 3.)	1	
	1793	BIJ 9d (Page 3.), BIJ 9e (Page 3.), BIJ 9f (Page 3.), BIJ 9g (Page 3.)	4	
	1794	BIJ 9h (Page 3.), DJ 6a	2	
	1795	DJ 6b	1	
	1802	BW 6	1	
	1806	KM 2	1	
	1810	MT 9	1	
	1824	FH 7, FJ 5a	2	
	1825	FJ 5b, 5c	2	
	1826	RH 10, RH 12	2	
	1827	LF 4a	1	
	1828	LF 4b, PrJ 23	2	
	1829	LF 4c, 4d, WI 9a, 9b, 9c	5	
	1830	HW 2, WI 9d	2	
	1831	CS 9a, 9b, 9c, 9d, JW 1, WI 9e, 9f	7	
	1833	<i>CS 14</i> , CS 16	2	
	1834	CS 18a, 18b	2	
	1835	GG 39, GG 42	2	
	1837	CS 19, ML 7a, 7b	3	43
6. Divine/Sacred Music, Hymns	1790	BIJ 9c (Page 3.)	1	
	1792	DJ 5a	1	
	1793	DJ 5b, 5c, 5d, 5e, 5f, 5g, BIJ 9d (Page 3.), BIJ 9e (Page 3.), BIJ 9f (Page 3.), BIJ 9g (Page 3.)	10	
	1794	BIJ 9h (Page 3.), DJ 5h	2	
	1795	BIJ 17	1	
	1797	LiF 1	1	

6.Divine/Sacred Music, Hymns (continued)	1798	CI 1a, 1b	2	
	1799	CI 1c	1	
	1802	MiC 1	1	
	1806	MT 5	1	
	1807	HoW 1	1	
	1823	PoJ 10	1	
	1824	CM 11	1	
	1828	CM 20	1	
	1831	CAB 3a	1	
	1832	CAB 3b, HW 3	2	
	1833	HW 4	1	
	1834	DuJ 1	1	
	1835	WT 1	1	
	1837	CS 19, WI 14d	2	
	1840	WW 7	1	34
7. English Operas	1792	DJ 5a	1	
	1793	DJ 5b, 5c, 5d, 5e, 5f, 5g	6	
	1794	DJ 5h, DJ 6a	2	
	1795	DJ 6b	1	
	1796	DJ 8a, 8b	2	
	1798	DJ 8c, 8d, 8e, LB 18	4	
	1802	GG 6	1	
	1804	PrJ 8	1	
	1805	KM 1a	1	
	1806	MT 5	1	
	1809	KM 1b	1	
	1824	CAB 1	1	
	1826	RH 10	1	
	1827	LF 4a, FJ 6, FJ 7	3	
	1828	LF 4b	1	
	1829	LF 4c, 4d	2	
	1831	CS 9a, 9b, 9c, 9d	4	
	1835	GG 41	1	
	1837	CS 19	1	35
8. Vocal French	1790	TS 6	1	
	1792	DJ 5a	1	
	1793	BIJ 15, DJ 5b, 5c, 5d, 5e, 5f, 5g	7	
	1794	DJ 5h, DJ 6a, FH 7	3	
	1795	DJ 6b	1	
	1802	BW 6	1	
	1824	FH 7	1	
	1827	ML 1	1	
	1831	JW 1	1	
	1833	CS 17a	1	
	1834	CS 17b, 17c, DuJ 1	3	
	1835	AW 1	1	
	1840	GM 2	1	23
9. Catches	1785	BIJ 3a, 3b	2	
	1790	TS 6	1	
	1792	DJ 5a	1	
	1793	DJ 5b, 5c, 5d, 5e, 5f, 5g	6	
	1794	DJ 5h, DJ 6a	2	
	1795	BIJ 3e, DJ 6b	2	
	1797	BR 3a, 3b, LiF 3	3	
	1802	DJ 14, MT 3	2	

9. Catches (continued)	1804	PrJ 8	1	
	1806	MT 5	1	21
10. Trios	1790	TS 6	1	
	1802	MT 3	1	
	1806	MT 5	1	
	1820	FH 3a, 3b	2	
	1823	PoJ 10	1	
	1825	GG 21b	1	
	1826	GG 21c	1	
	1827	GG 21d	1	
	1831	CS 9a, 9b, 9c, 9d, CAB 3a, JW 1	6	
	1832	CAB 3b	1	
	1834	CS 18a, 18b	2	
11. Irish Melodies / Songs	1840	HC 1	1	19
	1815	PoJ 2a, 2b, 2c, 2d	4	
	1816	PoJ 2e, 2f, PrJ 15	3	
	1817	PoJ 2g	1	
	1820	PoJ 2h, 2i, PrJ 20	3	
	1821	PoJ 2j	1	
	1823	PoJ 10, DuJ 1	2	
	1834	DuJ 1	1	15
12. Madrigals	1795	BIJ 3e	1	
	1796	LHH 3	1	
	1797	BR 3a, 3b, LiF 3	3	
	1820	RH 2a, 2b, 2c	3	
	1821	RH 2d, 2e	2	
	1822	RH 2f	1	
	1823	RH 2g	1	
	1824	RH 2h, 2i	2	
	1833	HW 4	1	15
13. Scottish Melodies / Scottish Songs	1816	PrJ 15	1	
	1820	PoJ 3, RH 2a, 2b, 2c, GG 12a	5	
	1821	RH 2d, 2e	2	
	1822	RH 2f	1	
	1823	PoJ 10, RH 2g	2	
	1824	RH 2h, 2i, GG 12b	3	14
14. Ballads	1810	MT 10a, 10b	2	
	1815	MT 10c	1	
	1820	PoJ 3	1	
	1833	GG 34a	1	
	1834	GG 34b	1	
	1835	GG 41, KP 2a, 2b	3	
	1836	GG44a, 44b, 44c	3	
	1840	WW 7	1	13
15. Swiss Melodies / Swiss Songs	1827	ML 1	1	
	1829	LF 4c, 4d	2	
	1831	CS 9a, 9b, 9c, 9d, JW 1	5	
	1833	CS 17a	1	
	1834	CS 17b, 17c, CS 18a, 18b	4	13
16. Handel's Songs	1789	BIJ 6	1	
	1790	BIJ 9c (Page 3.)	1	
	1793	BIJ 9d (Page 3.), BIJ 9e (Page 3.), BIJ 9f (Page 3.), BIJ 9g (Page 3.)	4	
	1794	BIJ 9h (Page 3.)	1	
	1802	BW 6	1	

16. Handel's Songs (continued)	1804	PrJ 8	1	
	1826	RH 12	1	
	1831	CAB 3a	1	
	1832	CAB 3b	1	12
17. Tyrolese Melodies	1829	WI 9a, 9b, 9c	3	
	1830	WI 9d	1	
	1831	CS 9a, 9b, 9c, 9d, WI 9e, 9f	6	
	1834	CS 18a, 18b	2	12
18. Songs, with Guitar Accompaniment	1806	MT 5	1	
	1827	ML 1	1	
	1828	LF 4b	1	
	1829	LF 4c, 4d	2	
	1831	JW 1	1	
	1834	DuJ 1	1	
	1835	GG 39	1	
	1837	PZ 6	1	
	1840	GM 2, GM 4	2	11
19. Canons	1785	BIJ 3a, 3b	2	
	1789	BIJ 3c, 3d	2	
	1790	TS 6	1	
	1795	BIJ 3e	1	
	1797	LiF 3	1	
	1802	BW 6	1	
	1827	BLM 2	1	9
20. Canzonets	1785	BIJ 3a, 3b	2	
	1789	BIJ 3c, 3d	2	
	1790	TS 6	1	
	1795	BIJ 3e	1	
	1797	LiF 3	1	
	1802	BW 6	1	8
21. National Airs	1818	PrJ 18	1	
	1819	PrJ 19	1	
	1823	PoJ 10	1	
	1831	GG 31	1	
	1840	WW 7	1	5
22. Quartets	1806	MT 5	1	
	1820	FH 3a, 3b	2	
	1837	CS 19	1	4
23. Hebrew Melodies	1820	GJ 1a, 1b	2	
	1828	GM 1	1	
	1837	WW 4	1	4
24. English Duets	1826	RH 12	1	
	1830	RH 13	1	
	1835	AW 1, RH 15	2	4
25. Welsh Songs	1809	PrJ 12	1	
	1816	PrJ 15	1	
	1820	PrJ 20	1	3
26. Indian Melodies	1820	PoJ 3	1	
	1823	PoJ 10	1	2
27. Oratorios	1825	CM 16	1	
	1828	CM 20	1	2
28. Bohemian Melodies	1828	PrJ 23	1	1

29. German Songs, adapted to English words	1837	CS 19	1	1
30. Vocal German	1831	JW 1	1	1
31. Glees, Choruses, & c.	1826	RH 12	1	1

The categories listed in vocal music catalogues fall into several distinct groups. Each *group* is colour-coded in the following discussion and this coding is retained in the chronological display format of Table 12-c.¹²⁶

V. VOCAL MUSIC – I) CATEGORIES – A) SONGS (PLEASURE-GARDEN SONGS AND THEATRE MUSIC) – CATEGORY 1

‘Songs’, the most frequently listed category, embraces various genres – songs from operas, music in the theatre and London pleasure gardens, and music written for various combination of voice types. Dale’s catalogue ‘Dale’s Collection of all the favorite English Songs’ (DJ 12a, c. 1800) illustrates the make-up of this category (see Catalogue Plate 5-8). It contains excerpts from operas, Vauxhall songs, selections from Handel’s oratorios and theatre music.

Unremarkably, English songs were issued in substantial numbers and occupied a considerable proportion of many music publishers’ catalogues and these catalogues highlighting the principal output of English composers and their major contribution to the music of the period of this study. It was in the theatres, Drury Lane and Covent Garden, which were licensed to present spoken drama with music (including melodrama, farce, burletta, English opera and ballet) that native talent and English songs and operas were fostered. London Pleasure Gardens notably Marylebone (c. 1659-1778), Ranelagh (1742-1803), and Vauxhall Gardens (1661-1859) have been esteemed as ‘the nurseries of English songs’.¹²⁷ These Gardens were popular venues which offered music (both instrumental and vocal)¹²⁸ and other forms of entertainment to the public. Marylebone Gardens closed in 1778, and Ranelagh Gardens in 1803, while Vauxhall Gardens survived into the Victorian era.¹²⁹

¹²⁶ It should be noted that there is a gap between 1811 and 1814 across all categories, which corresponds to the period of the Napoleonic wars.

¹²⁷ Mollie Sands, *Invitation to Ranelagh 1742-1803* (London: John Westhouse, 1946).

¹²⁸ Symphonies, overtures, concertos, as well as typical Vauxhall songs were performed there.

¹²⁹ F. Cunningham Woods. “A Consideration of the various types of Songs popular in England during the eighteenth century,” *Proceedings of the Musical Association* 23 (1896-97): 50; Edward Croft-Murray and Simon McVeigh, ‘London (i), V, 3: Musical life, 1660-1800: Pleasure gardens,’ vol. 15, in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001): 125-26.

V. VOCAL MUSIC – I) CATEGORIES –B) MEDIUM –ORIENTED CATEGORIES – CATEGORIES 2, 10, 22, 18 AND 24

An analysis of category-headings reveals a largely non-medium based organisation of contents within the catalogues of vocal music. Only four categories, ‘vocal duets’ (category 2), ‘English duets’ (category 24), ‘trios’ (category 10) and ‘quartets’ (category 22) are considered to be medium-based. ‘Songs with guitar accompaniments’ (category 18) also specify medium (voice and guitar), but it is more a ‘genre’-oriented (‘songs’) category than a medium.

V. VOCAL MUSIC – I) CATEGORIES – C) PART-SINGING, GENRES OF SOCIAL ENTERTAINMENT – GLEES, CATCHES, MADRIGALS, CANONS AND CANZONETS – CATEGORIES 3, 9, 12, 19 AND 20

Bland’s catalogue ‘Catches, Glees, Canzonetts, Canons. & c.’ (BIJ 3)¹³⁰ is the only catalogue exclusively devoted to these genres. In other vocal music catalogues, they were frequently promoted as a group, listed under a combined category-heading such as ‘Glees, Canons & Madrigals’ or ‘Catches, Glees, & c.’. They share common social and musical characteristics. Musically, all can be characterised as harmonised songs for vocal ensemble. They are closely related genres; and their development was linked to or coincided with one another. The glee could be considered as an extension of the madrigal and inherited certain of its characteristics.¹³¹ The canzonet was a less elaborate form of the madrigal; the catch, a part-song built on the canonic principle, was characterised by its lively and sometimes obscene contents.

Both glees and catches are genres indigenous to England, and they came into being alongside each other. That the terms ‘catches’ and ‘glees’ were used interchangeably during the 1760s,¹³² suggests close affinity between the two genres. Numerous English composers made contributions to the repertoire. Just to name a few prolific composers of these genres who belong to the period of this study, we have Henry Bishop (1786-1855), John Danby (1757-1798),¹³³ Samuel Webbe senior (1740-1816), William Knyvett (1779-1856), R. J. S. Stevens (1757-1837), Samuel Harrison (1760-1812), William Callcott (1766-1821), William Hawes (1785-1846), William Horsley (1774-1858) and Samuel Sebastian Wesley (1766-1837)

¹³⁰ The catalogue was subsequently reprinted by a number of publishers, Lewis, Houston and Hyde, Linley, and Birchall.

¹³¹ David Johnson, ‘Glee,’ *Grove Music Online* ed. L. Macy (Accessed 3 March 2008), <http://www.grovemusic.com>

¹³² Brian Robins, “The Catch and Glee in Eighteenth-Century Provincial England,” chap. 8 in *Concert Life in Eighteenth-Century Britain*, ed. Susan Wollenberg and Simon McVeigh (Aldershot: Ashgate, 2004), p. 145.

¹³³ Danby’s are listed in several publishers’ vocal music catalogues: BIJ 3b to 3d, BIJ 6, BIJ 9c (Page 3.) to 9h (Page 3.), DJ 14, HW 4, LiF 3, PrJ 18 and WW 7.

Table 12-c. Chronological display of categories comprising the make-up of Catalogues of Vocal Music (Colour coding is for the composite *groupings* of these categories.)

	CATEGORIES IN TABLE 12-a																															
Date	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	
1785			2						2											2	2											
1786																																
1787																																
1788																																
1789	1		2													1				2	2											
1790	2	2	2	4	1	1		1	1	1						1				1	1											
1791				1																												
1792	1	1	1	1		1	1	1	1	1																						
1793	9	10	10	10	4	10	6	7	6							4																
1794	3	3	3	4	2	3	2	3	2							1																
1795	2	1	3	2	1	1	1	1	2			1								1	1											
1796	1		2	2			2					1																				
1797	2		4			1			3			3								1	1											
1798	3		4	1		2	4																									
1799	1		1	2		1																										
1800	1	1		2																												
1801				4																												
1802	5	4	3	3	1	1	1	1	2	1						1				1	1											
1803				1																												
1804	4	1	4					1		1						1																
1805	3	1						1																								
1806	2	1	1	2	1	1	1		1	1								1				1										
1807	1	1	2			1																										
1808	1	1																														
1809	1	1					1																			1						
1810	3	2	2		1										2																	
1811																																
1812																																
1813																																
1814																																
1815	5	5	5								4				1																	
1816	3	2	2								3		1													1						
1817	2	2	1								1																					
1818																																
1819																						1										
1820	12	8	7							2	3	3	5	1									2	2		1	1					
1821	3	3	3								1		2																			
1822	3	3	3										1																			
1823	2	2	2			1				1	1	1	2								1						1					
1824	5	3		1	2	1	1	1				2	3																			
1825	3	5			2					1																						
1826	7	7	5	1	2		1			1						1								1							1	
1827	9	8	6	5	1		1	1		1					1			1	1											1		
1828	2	1			2	1	1											1				1					1	1				
1829	5	5	3		5		2								2		3	2														
1830	5	5	3	1	2												1							1								
1831	10	8	3		7	1	4	1		6					5	1	6	1			1										1	
1832	9	3	1			2				1							1															
1833	4	2	2		2	1		1				1		1	1																	
1834	8	8	2		2	1		3		2	1			1	4		2	1														
1835	11	7	5		3	1		1						2				1						2								
1836	9	6	6											3																		
1837	4	3	2		3	2	1											1				1	1									
1838																																
1839	1																															
1840	4	1	1			1		1		1				1				2			1											

*Figures within each square refer to the number of catalogues listing each category (from Table 12-b).

The madrigal may not be considered an indigenous English music genre, but neo-Renaissance English madrigals composed by late eighteenth- and nineteenth-century British composers such as Robert Lucas Pearsall (1795-1856),¹³⁴ Samuel Wesley (1766-1837) and William Hawes (1785-1846), represent the lasting madrigal tradition in England. Perhaps more importantly, English composers and performers were ahead of their continental counterparts, as the interest in ancient music is said to have begun in eighteenth-century England.¹³⁵ ‘Madrigals’ as a category within vocal music catalogues first appeared in the fifth state of Bland’s third catalogue (BIJ 3e, c. 1795). Apart from the subsequent reappearances of the same catalogue under several publishers’ imprint (Birchall, Lewis, Houston & Hyde, Linley, c. 1796-97),¹³⁶ the madrigal only re-emerges from about 1820 as a category in the catalogue devoted to vocal music by William Hawes (RH 2),¹³⁷ issued by the Royal Harmonic Institution. This late appearance corresponds with the late flourishing of this genre.

The social settings in which these genres were cultivated also have much in common. They flourished in the gentlemen’s clubs (or ‘society’) as social entertainment. These clubs met regularly in taverns and inns, and as reflected in the nature of the gathering place and membership, at least in the beginning, catches and glees were typically sung by an all-male company.¹³⁸ However, judging from the publications listed in London music publishers’ genre-oriented and general vocal music catalogues, by the last quarter of the eighteenth century ladies were not excluded from singing glees and catches. Bland, for instance offered at least 48 numbers for ladies as ‘Bland’s Collection of Ladies Catches, and Glees’ (BIJ 9h (Page 3.)). These were probably intended for domestic music-making rather than to be sung in taverns and inns, but nevertheless suggest that there was increasing interest in these genres.

The founding of the Madrigal Society in 1741, the Noblemen’s and Gentlemen’s Catch Club (1761), the Anacreontic Society (1766), Concert of Ancient Music (1776), [London] Glee Club (1783), the Concoretores Sodales (1798)¹³⁹ were influential in maintaining interest in the madrigal and glee. More importantly these organizations not only promoted the revival of ‘old music,’ but encouraged new repertoire, offering prizes for composition competitions, and performing new works of contemporary

¹³⁴ Pearsall was a founding member of Bristol Madrigal Society (1837).

¹³⁵ Thomas Day, “Old Music in England, 1790-1820,” *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap* 26 (1972-1973): 25.

¹³⁶ For further discussion on the dispersal of Bland’s music and catalogue plates see Chapter 4, p.152-56.

¹³⁷ William Hawes was a conductor and honorary member of the Madrigal Society. Sainsbury, *A Dictionary of Musicians*, p. 338.

¹³⁸ Johnson, “The 18th-century Glee,” *The Musical Times* 120, no. 1663 (March 1797): 200.

¹³⁹ Michael Hurd, “Glee, Madrigals, and Partsongs,” chap. 11 in *Music in Britain. The Romantic Age 1800-1914*, edited by Nicholas Temperley (London: Athlone Press, 1981), 242.

English composers.¹⁴⁰ The proliferation of glee clubs from the 1780s which attracted many amateur gentlemen and professional singers¹⁴¹ fostered the popularity of this vocal genre so creating a valuable market.

Above all, glees appear to have been the most popular (third most frequently listed among all vocal categories), and continued to be cultivated throughout the period of this study (category 3 in Tables 12b and 12c). Despite its enormous popularity and copious repertoire, the glee was rarely a category in its own right in London music publishers' catalogues.¹⁴² The number of catalogue issues which included the glee as a part of a composite category, for instance, 'Catches, Glees, & c.', 'Catches, Glees, Madrigals, & c.', 'Catches, Glees and Duets' or 'Songs and glees', seem to have increased in the 1820s as glees became widely performed in public concerts, notably at 'Harrison and Knyvett's Vocal Concert,' and at the 'Professional Concert'.¹⁴³

While the glee and the madrigal (categories 3 and 12 in Tables 12b and 12c) remained in music publishers' catalogues and flourished throughout the nineteenth century, interest in the catch (category 9 in Tables 12b and 12c) seems to have dwindled by the first decade of the nineteenth century. The last vocal music catalogue to list 'catches' was Monzani's 'A Catalogue of Vocal Italian Music' (MT 5) issued in 1806 which despite its title had a category, 'Periodical English Songs, Duets, Catches, Glees, & c.' The catch had been promoted primarily by Bland in 1780s (BIJ 3a to 3e) and Dale (DJ 5 and 6) in the 1790s; despite the ameliorating attempt of the contents of Bland's 'Ladies Collection of Catches, Glees, Canzonets and Madrigals, & c.' only three publishers touched it after 1800. Here, catalogues seem to record even moral changes in society, with the catch falling victim to its own often obscene humour.¹⁴⁴

V. VOCAL MUSIC – I) CATEGORIES –D) OPERAS – ENGLISH, ITALIAN, AND FRENCH – CATEGORIES 5 AND 7

English, Italian and some French operas coexisted in London's musical life, but in their separate performance venues. The King's Theatre in the Haymarket and the Pantheon presented foreign operas in foreign languages, catered for and privately subsidized by the aristocracy. English operas at

¹⁴⁰ The Catch Club [London] instituted annual prizes for three categories, catches, canons and glees, from 1763. In 1811, the Madrigal Society is known to have offered a prize for the best madrigal submitted. Johnson, "The 18th-century Glee": 200

¹⁴¹ Simon McVeigh, *Concert Life in London from Mozart to Haydn* (Cambridge: Cambridge University of Press, 1993), 8.

¹⁴² Only a handful of catalogues have categories solely designated for the glee: BLM 2, BR 12, CI 1, CS 5 and GG 24, GG44.

¹⁴³ Johnson, "The 18th-century Glee," 201; McVeigh, *Concert Life in London*, p. 110; John Caldwell, *The Oxford History of English Music*. Vol. 2. c. 1715 to the Present Day (Oxford: Oxford University Press, 1999), 150.

¹⁴⁴ David Johnson, 'Catch,' *Grove Music Online* ed. L. Macy (Accessed 3 March 2008), <<http://www.grovemusic.com>>

Drury Lane, Covent Garden and the Little Theatre drew a wider London public. The King's Theatre engaged mostly foreign composers and performers, while Drury Lane and Covent Garden were dominated by English composers such as Storace, Bishop, Charles Dibdin (1745-1814), Mazzinghi, Attwood, T. Cooke, William Reeve (1757-1815), William Shield (1748-1829) and Michael Kelly (1762-1826).

The opera in vocal music catalogues are organized in several ways. In Dale's multi-genre vocal music catalogues DJ 5 and DJ 6, they appear under a genre-category 'English Operas & Songs' (DJ 5) or 'Operas, & c. (DJ 6), which list selection of single numbers from operas as well as scores. Bland also treated this genre in the same manner, listing full score and selections from operas under the category 'Operas' (BIJ 9 (Page 3.)) within multi-genre catalogues; RH 12 and JW 1, too, list operas in score and selections under a category simply entitled 'operas'.

In Bland and Weller's multi-genre catalogue BW 6, we find both genre-oriented ('operas') and 'work-specific' categories. In the latter, an individual opera becomes a category, as in 'songs from the opera of ...'. Chappell's multi-genre catalogue CS 9 contains four (of the 17) such work-specific 'opera' categories: 'Songs in Auber's Opera of The National Guitar or, Bride and no Bride', 'Songs, & c. in the Rossini's Opera of The Maid of Judah', 'Songs, & c. in Auber's Opera of Masaniello' and 'Songs, & c. in J. A. Wade's Opera of Two Houses of Grenada.' Under these categories, selections from each opera are listed.¹⁴⁵

More specialised types of opera catalogues include a handful each devoted to a single opera: CS 14 (Auber's *The Maid of Cashmere* or *La Bayadère*, CS 16 (*Roberto il Diavolo* by Meyerbeer), and GG 39 (*Gustavus the Third*, by Auber). Two catalogues, Dale's DJ 8 (Storace) and Monzani's MT 9 (Mozart) are among the few examples of single-composer opera catalogues covering more than one opera. With this genre, publishers appear to have favoured a 'work-specific' approach.

Although there had been a pervasive foreign influence in the production of operas in London, the frequency with which the category 'English operas' within multi-genre vocal music catalogues and the number of single-genre catalogues issued for English operas (LB 18, GG 6, FJ 6, FJ 7, CS 18, GG 41 and GG 42) attest to their popularity in London's music scene and in domestic music-making.

¹⁴⁵ The first three are English adaptations by Lacy. English adaptations of continental operas were also performed at Drury Lane and Covent Garden, and were published in London. The extent of authentic materials in these adaptations varied greatly as adaptors freely rearranged and inserted music additional to the original production.

While oratorios (entire and in ‘selection from’ format) were performed at theatres (Drury Lane, Covent Garden, and the King’s Theatre) in Lent, at provincial festivals and in concerts,¹⁴⁶ other sacred vocal music such as services, anthems and hymns served liturgical purposes.

There is considerable overlap between the composers of glees, catches and madrigals and of sacred music. Many glee composers were also organists or church choirmen, and composed sacred music alongside their secular output. As with these smaller secular genres, the anthem is another where we find a dominance of English composers over foreign composers. Contributions of native composers such as Samuel Wesley, John Wall Callcott (1766-1821), John Clarke-Whitfield (1770-1836). Thomas Attwood (1765-1838). William Crotch (1775-1847) and James Kent (1700-1776) appear alongside Haydn, Handel and Beethoven.

Bland and Dale dominate this area in the late-eighteenth century; ‘Bland’s Collection of Divine Music’ was continued by Linley and Birchall.¹⁴⁷ The neglect of this area by music publishers between 1808 and 1823 may well reflect the lack of any sizeable market and be a commentary on the merit of the music being written and on the standard of performance of church music during the period.

Performance of music in English cathedrals – and they were the most likely purchasers of liturgical music and anthems – was at its lowest.¹⁴⁸ Neither composers nor publishers would be stimulated to produce any repertoire. Only with a move towards the reform of music in cathedral and parish churches in the 1830s, as the so-called Oxford movement gained momentum, does this category return to the catalogues. From 1800 to 1825, only five catalogues listed sacred music as a category, furthermore, sacred music formed only a small proportion of these catalogues: MiC 1 (3 of the 31 items), MT 5 (5 of 490 items) and HoW 1 (21 of 196 items). Only Clementi’s catalogue CM 11 of 1824 is devoted to sacred vocal music. In contrast, between 1826 and 1837, nine catalogues included sacred music as a category. In most cases, sacred vocal music including anthems, hymns and oratorios are listed in non-genre specific categories, most commonly entitled ‘sacred music’ or ‘divine music’. Only in a few catalogues is sacred vocal music organized under genre-related categories:

¹⁴⁶ John Caldwell, *The Oxford History of English Music*. Vol. 2, 108 and 110.

¹⁴⁷ Linley reprinted Bland’s ‘Catalogue Subjects or Beginnings of Bland’s Colⁿ. Divine Music’; Birchall retained the collection in his umbrella-type catalogue BR 4.

¹⁴⁸ Peter le Huray and John Harper, ‘Anthem: England. 5. History c. 1770-c.1890,’ *Grove Music Online* ed. L. Macy (Accessed 3 March 2008), <<http://www.grovemusic.com>>; Nicolas Temperley, ‘Anglican and Episcopalian church music. 5 English Cathedral Music, 1660-1830,’ *Grove Music Online* ed. L. Macy (Accessed 3 March 2008), <<http://www.grovemusic.com>>

‘sacred songs’ (PoJ 10, c. 1823), ‘Dr. Watt’s Divine Songs’ (CI 1a to 1c, c. 1798-99), and ‘Oratorios’ (CM 20, c. 1828).

V. VOCAL MUSIC – I) CATEGORIES –F) NATIONAL AIRS - MELODIES FROM THE BRITISH ISLES:
(CATEGORIES 11, 13, 15, 17, 21, 23, 25, 26 AND 28)

Interest in national airs from the early decades of the nineteenth century can be gleaned from the number of publications listed in the catalogues which make references to Scottish (or Caledonian), Welsh and Irish (or Hibernian) airs. They were not only published as vocal numbers, but also appeared in numerous instrumental arrangements, being introduced as a theme (‘air’) for variations and rondos, and often were incorporated into larger scale and more serious genres such as sonatas, symphonies and concertos.

Temperley attributes the popularity of national airs in the nineteenth century to the idiosyncratic ‘strangeness’ and ‘crudity’ of folk-music which appealed to Romantic sentiment for ‘sublime’ music.¹⁴⁹ The simple and unsophisticated sentiment of folk-songs was the ideal antithesis of the overtly bravura style of Italian operas. The emergence of the national airs as a popular vocal genre coincides with the rise of interest in nationalism. In England, from the 1800s, a period of intense popularity of national airs from the British Isles, may have had overtones of ‘Romanticism’ but may have been more directly inspired by strong national sentiment aroused by the Napoleonic wars. Not surprisingly, less emphasis is placed on Italian or French vocal music in London music publishers’ catalogues.

In vocal music, national airs emerge as distinctive categories in catalogues issued from the 1810s. ‘Irish, Welsh and Scottish melodies harmonized by Beethoven and Haydn,’ which appeared in the catalogues issued by Thomas Preston (PrJ 12, 15, 18 and 20), mark such fashion. The collection was instigated by George Thomson (1757-1851) of Edinburgh in 1793 but eventually was published jointly by Preston and Thomson. Composers solicited to provide accompaniments to Thomson and Preston’s collection were all foreigners, Pleyel, Kozeluch, Haydn, Beethoven, Hummel and Weber.

James Power responded to Thomson and Preston’s collections with his own *A Selection of Irish Melodies, with Symphonies and Accompaniments by Sir J. Stevenson, and characteristic words by T. Moore* (in PoJ 2, PoJ 3 and PoJ 10). Ten numbers and a Supplement, comprising one hundred and

¹⁴⁹ Nicholas Temperley, “Ballroom and Drawing-Room Music,” Chap. 6 in *Music in Britain. The Romantic Age 1800-1914*, edited by Nicholas Temperley (London: Athlone, 1981), 124.

twenty-four songs were issued between 1808 and 1834.¹⁵⁰ Power's *A Selection of National Airs* included in the later issues of PoJ 2 (2h to 2k) and PoJ 10 and PoJ 11 (11a to 11c) appeared in six numbers from 1818 and 1828. Two volumes of *A Selection of Welsh Melodies with Symphonies and Accompaniments*, by John Parry, and *characteristic words by Mrs. Hemans* were issued by Power in 1821 and 1822. That the Power's collection of *Irish Melodies* continued to ten numbers over nearly twenty years, and *National Airs* to six numbers in ten years, suggests they struck a responsive chord and achieved enduring popularity.

The vogue for national airs was not confined to Scottish, Welsh and Irish airs. From the 1820s interest broadened to include the exotic: Indian melodies and Hebrew melodies. 'A Selection of Indian Melodies' is listed within 'New Vocal Music' (PoJ 3, c. 1820) and 'A Catalogue of Vocal Music' (PoJ 10, c.1823). J. Green's 'A Catalogue of Music. Composed by I. Nathan' (GJ 1) lists 'Hebrew Melodies' (arranged by Nathan) as a category; George & Manby's single-genre catalogue is titled 'Celebrated Hebrew Melodies' (GM 1, c. 1828); and Wybrow's catalogue 'Select Catalogue of New Vocal Music' (WW 4, c. 1837) contains two categories, 'Hebrew Melodies, of Great Interest' and 'Hebrew Melodies Harmonized'.

European folk music appears in the late 1820s: 'Swiss Melodies' as a category in Mori & Lavenue's 'New Vocal Music' (ML 1, c. 1827); 'Bohemian Popular Airs' in Preston's 'A Catalogue of New Music' (PrJ 23, c. 1828); and 'Tyrolese melodies' appears multi-genre vocal music catalogues from about 1827.

Tyrolese melodies were immensely popular in the 1830s. The vogue for Tyrolese songs swept the continent, England and later, America, thanks to the appearance of 'singing families,' or 'singing troupes' – usually mixed-vocal ensembles. The Rainers were one of the best-known troupes singing ballads, and sentimental and humorous songs, and yodelling in Tyrolese style.¹⁵¹ They arrived in London in May 1827, and toured through Great Britain.¹⁵² Willis & Co. published 'The Tyrolese Melodies, as Sung by the Rainer Family, at the Egyptian Hall, Piccadilly, with the Original Words, and an English Translation, by W. Ball. Esq. adapted for one or four voices, with an accompaniment for the Piano Forte, by Ignaz Moscheles,' soon after their arrival.

Collections of Tyrolese melodies sung by the Rainers are found as a category, 'The Tyrolese Airs, Sung by the Rainer Family' in most catalogues Willis & Co. issued from the later part of 1827 and

¹⁵⁰ Nos. I to III were entered at Stationers' Hall 7 September 1815; No. VII on 14 October 1818; No. VIII on 15 May 1821; No. IX on 1 November 1824; No. X on 28 June 1834. First number was published in 1808 in Dublin by James Power.

¹⁵¹ Hans Nathan, "The Tyrolese Family Rainer, and the Vogue of Singing Mountain-Troupes in Europe and America," *The Musical Quarterly* 32, no. 1 (January 1946): 64.

¹⁵² Nathan, "The Tyrolese Family Rainer": 70-71.

well into the first half of the 1830s (see Catalogue Plate 5-9). The enthusiasm for ‘Tyrolese’ and ‘Swiss’ songs also saw them taken up by some of the most eminent singers of the day. These arrangements are listed in vocal music catalogues of other publishers under category headings such as ‘Madame Malibran’s Popular Tyroliennes’ (CS 9, 15 and 18), ‘The Swiss Airs Sung by Madame Stockhausen’ (LF 4, CS 9, CS 15, CS 17 and CS 18), and ‘Swiss Melodies’ (ML 1). Once again, music publishers’ catalogues capture and chronicle accurately a short-lived craze within the fabric of musical life and confirm their value in preserving the total picture of all musical activity and fashion.

V. VOCAL MUSIC – I) CATEGORIES – G) LANGUAGE-BASED CATEGORIES – SONGS WITH FOREIGN TEXTS (ITALIAN, FRENCH, GERMAN, & C.): CATEGORIES 4, 8, 29 AND 30

A quite marked language-based ordering of some, or even all, of the contents of a large number of vocal music catalogues reflects publishers’ concern for different groups of clientele. Most often these categories are titled simply as ‘Vocal Italian’ ‘Vocal French’ or ‘German Songs’ or ‘German Songs, adapted to English words’. In some instances these language-based categories became independent catalogues.

The Italian and French languages were the domain of the cultured upper class; vocal music with English texts was enjoyed by a wider public. In this way, the language of the text provided a convenient means to separate out music intended for different classes of consumers and their assumed associated tastes and abilities. As shown in Table 12-b, Italian vocal music was more widely cultivated than French vocal music, while German-text vocal music had no place in the British music market until the late 1830s or the early 1840s.

The strong preference for Italian vocal music and the acceptance of Italian-language texts is reflected throughout the period of this study in the diverse catalogues that in some way incorporated this repertoire. In the late eighteenth century, such was the demand of Italian vocal music; catalogues were devoted entirely to this valuable market. Bland early issued two catalogues of Italian vocal music, one thematic ‘Catalogue of Subjects or Beginnings of Italian Songs & c.’ (BIJ 10, c. 1790-91, and one title ‘Periodical Italian Songs’ (BIJ 11, c. 1790). These were reprinted and continued by Lewis, Houston & Hyde (LHH 1 and LHH 2, c. 1795 and 1796) and Goulding (GG 3, c. 1798-1803. Monzani issued two catalogues; ‘A Collection of Periodical Italian Songs, Duets, Trios, & c.’ (MT 1) appeared in nine states from 1799 to 1802, and ‘Vocal Italian Music’ (MT 5, c. 1806). Kelly brought out a catalogue at much the same time (KM 2, c. 1806).

Only with the return of vocal categories to any prominence in 1824 do catalogues of Italian vocal music reappear. Falkner (FH 7, c. 1824), Chappell (CS 17a to 17c, 1833-34), George & Manby (GM 4, c. 1840) each issued a catalogue. ‘Italian vocal music’ appeared as a category within the general

vocal catalogues issued by other music publishers (DJ 5, DJ 6, BW 6, RH 12, MI 1, WI 3f to 3i, RH 13, JW 1, DuJ 1, AW 1 and RH 15)

The lesser popularity of French vocal music in England in the late eighteenth century is demonstrated by the lack of catalogues devoted to this repertoire. In contrast to the numerous catalogues of Italian music, only one, Bland's 'Thematic Catalogue of French Songs' (BIJ 15, c. 1793), appeared before 1800, and was not continued by any of his successors. The English response to the French revolution seems clearly reflected here. Even the category "Vocal French" disappears from multi-genre vocal catalogues after 1795. After 1800 the Napoleonic War undoubtedly maintained the absence of this category from London music publishers' catalogues. Hostility towards the French may have influenced the musical taste of the English market, performance of vocal music with French texts would be seen as anti-patriotic. French vocal music trickles back much later than Italian music. Chappell's 'New Italian and French Vocal Music' (CS 17, c. 1833-34) and George & Manby's 'Select French Songs' (GM 2, c. 1840) are the only catalogues of French vocal music. As a category, French vocal music returns to only four multi-genre vocal catalogues.

Chappell's catalogue 'New English Vocal Music' (CS 19, c. 1837) contains the category 'Classical German Songs,' but they have been given English texts; effectively, only one catalogue issued by Johanning & Whatmore, 'New Vocal Music' includes German vocal music (with German texts) as a category (JW 1, c.1831).

Willis' multi-genre vocal music catalogue (WI 9a) represents a typical variety of vocal music put before public in the late 1820s. There is a pronounced emphasis on solo vocal items (all by English composers); the renewed interest in glees is well-represented, as is the current fad for Tyrolese airs. Italian-language songs have returned, but no French language repertoire. Sacred music has a small role – two titles are given, but the fashionable guitar/voice genre is strongly present (see Catalogue Plate 5-9).

DALE'S COLLECTION of all the favorite ENGLISH SONGS Printed in Books containing 12 Songs in each Book Price 2/- or may be had in Single Sheets, one or two for Sixpence as marked in the following Catalogue.

Page		BOOK 1	D	Page	
1	Ere around the huge Oak		6	98	Angels ever bright and fair
2	Blow high Blow low		6	100	Life let us cherish
3	Had I heart		6	101	Let Gay ones and Great
4	Hope thou Nurse		6	102	O had I Jubal's Lyre
5	The Lark's shrill notes		6	104	Thou canst not boast
6	Dulce Domum		6	105	There was a Jolly Miller
7	Date Obolum Bellifario		6	106	Mad Befs
8	The Amarcronic Song		6	108	In love I should there meet
9	By the gayly circling Glafs		6	109	If a Daughter you have
10	Black ey'd Susan		6	110	O Nancy wilt thou go with me
11	The wand'ring Sailor		6	112	Gentle Youth ah tell me why
12	Tho' pity I cannot deny				BOOK 8
13		BOOK 2			
14			6	113	Give Isaac the Nymph
15			6	114	The Race Horse
16			6	116	O had my Love ne'er fail'd
17	To thee O gentle Sleep		6	117	O had I been by fate decreed
18	Bright Phoebus		6	118	If I my heart Surrender
19	The Way to keep him		6	120	Oh how shall I in Language weak
20	The Wanton God		6	121	Off on a Plat
21	If Gold could lengthen Life		6	122	O talk not to me
22	Cupid God of soft persuasion		6	124	I could never Lustre see
23	Chearly my heart of Courage true		6	125	In the Dead of the Night
24	Whilft happy in my Native Land		6	126	Oh! Richard oh! my Love
25	The World my dear Myra		6	128	The Top Sails Shiver
26	The World is a well furnif'd Table				BOOK 9
27	Flow thou regal purple Stream		6	129	The Traveller benighted
28	Young Lubin was a Shepherd Boy		6	130	Poor Jack
29		BOOK 3	6	132	Allen Brooke of Wyndermeer
30			6	133	Alone by the Light of the Moon
31			6	134	The Golden Days we now possess
32			6	136	How sweet the Love that meets return
33			6	137	Hunting the Hare (Sons of Shepherds)
34	The Song of the Wolf		6	138	Deeper & Deeper (Waft her Angels)
35	Thursday in the Morn		6	140	My native Land I bade adieu
36	Then farewell my trim built Wherry		6	141	Moderation & Alteration
37	No Flower that blows		6	142	O fay simple Maid
38	When Sable Night		6	144	Will great Lords & Ladies
39	What shall we have for Dinner				BOOK 10
40	Still the Lark finds repose		6	145	When to Nina
41	The Sailors Allegory		6	146	Primroses deck the Banks green side
42	The Storm Cease rude Boreas		6	148	Fresh & strong the Breeze is blowing
43	Tally Ho		6	149	From aloft the Sailor looks around
44	Some how my Spindle I mislaid		6	150	For'd from home & all its pleasures
45		BOOK 4	6	152	The Echoing Horn
46			6	153	The Early Horn
47			6	154	Whither my Love
48			6	156	Lovely Nymph
49	Since Hodge proves ungrateful		6	157	Loft is my quiet for ever
50	The Soldier Tir'd of Wars Alarms		6	158	Thou soft flowing Avon
51	Thy fatal Shaft		6	160	Acrofs the Downs
52	'Tis not not wealth				BOOK 11
53	Cupid's Recruiting Sergeant		6	161	All around the may pole
54	How happy were my Days		6	162	If 'tis Jov to wound a Lover
55	How blest the Maid		6	163	Plato's advice
56	Adieu thou dreary Pile		6	165	Puff about the Jorum
57	How oft Louisa		6	166	Nymphs & Shepherds come away
58	Hence with cares		6	167	The Chaffe Marine
59	By him we love offended		6	169	The Confession
60	What Bard O time discover		6	170	With lowly Suit
61		BOOK 5	6	172	Come cheer up my Lads
62			6	173	Come now all ye Social Powers
63			6	174	How happily my Life I led
64			6	176	Rule Britannia
65	Within these sacred bowers				BOOK 12
66	Young I am and fore afraid		6	177	Rail no more ye learned Ases
67	Admiral Benbow		6	178	Be mine tender Passion
68	At Lucy's Door		6	180	Pray Goody
69	I travell'd Judah's barren Sand		6	181	Poor Oris tink of Yanko dear
70	Blow blow thou Winters Wind		6	182	The Summer heats bestowing
71	Blossom Lovell's flower		6	184	Come haste to the Wedding
72	Adieu thou Lovely Youth		6	185	Content
73	Water Parted from the Sea		6	186	The Golden Days of good Queen Befs
74	Why is Death for ever late		6	188	Fair Hebe
75	Let not rage		6	189	From the East breaks the Morn
76	In Infancy		6	190	Sweet Poll of Plymouth
77		BOOK 6	6	192	Hail England old England
78					BOOK 13
79			6	193	How few know how to Value Life
80			6	194	The Reveillee
81	If o'er the cruel tyrant		6	196	The Streamlet & The Sun from the East
82	The Twins of Latona				
83	Ah fare a Pair				
84	A Prey to tender Anguish				
85	The Hardy Sailor				
86	Since then I'm doom'd				
87	Still in hopes to get the Better				
88	Ye Limpid Springs				
89	To sing of Loves Passion				
90	To Bacchus, dear Bacchus				
91	Friendship is the bond of reason				
92	The Disconsolate Sailor				
93		BOOK 7			
94					
95					
96					
97	The Dufky Night				

Excerpts from operas are marked in red; songs are marked in green; Vauxhall songs are marked in black; selections from Handel's oratorios are marked in blue.

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SINGERS.	COMPOSERS.	s.	d.
Ali Maria	Mrs. Ashe	2	0
Banner Should Wave	Mr. Horn	1	0
Rise Bonnets over the Border	Mr. Braham	2	0
The Birds are singing sweet my love	Mr. Braham	2	6
The Bonnie wee Wife (3d edition)	Madame Vestris	3	0
Cherry ripe (5th edition)	Madame Vestris	2	0
Come buy my Roses	Madame Vestris	2	0
Daughter of Love (2d edition)	Miss Paton	2	0
Day is departing	Miss Paton	2	0
The Death of Weber	Mr. Braham	3	0
Dillon Hall	Miss Paton	2	0
Deck not with gems	Mr. Braham	1	0
*Erie's Harp	Miss Stephens	2	0
*Fly away pretty Moth	Mrs. Payllet	2	0
Flora McDonald (3d edition)	Miss Stephens	2	0
Forget thee	Miss Paton	1	6
Give that wreath to me	Mrs. Payllet	2	0
He's a charming fellow	Madame Vestris	2	0
Hurrah for the Bonnets of Blue (3d Ed)	Madame Vestris	2	0
Hours of rapture	Miss Paton	2	0
The Horn of Chace (4th edition)	Mr. Braham & Phillips	2	0
*I'd be a Butterfly	Mrs. Payllet	2	0
I watch for thee	Mr. Braham	2	0
Lilies of the Valley	Mrs. Payllet	2	0
The Land of the Stranger	Mr. Braham	2	0
I fondly turn to thee Mary	Mr. Braham	2	0
*Lover's Mistake (5th edition)	Madame Vestris	2	0
Love's Mistake	Mrs. Payllet	2	0
May thy lot in life be happy	Miss Goodall	2	0
Morning around us is beaming	Miss Clara Fletcher	1	6
Major Longbow's Adventures	Mr. Ashe	1	6
My lovely Guitars (2d edition)	Mrs. Humby	1	6
Nice Young Maidens	Madame Vestris	2	0
*Over the Valley, o'er the Mountain	Mrs. Payllet	2	0
*Old Maid	Mr. Horn	2	0
Oh hear my sweet Guitars (2d Ed.)	Mrs. Edwin	2	0
*Poor Man (2d edition)	Mrs. Edwin	2	0
Rosy Wreath	Madame Vestris	2	0
*Rule Britannia	Madame Vestris	2	0
A striking likeness is given of this celebrated Vocalist with this edition	P. Giannettini	2	6
Smart Young Bachelors	Mrs. Humby	1	6
Serena (with Spanish words)	Miss Ashe	1	0
Savourous Delish	Miss Paton	2	0
Sweet home, fare thee well	Miss Stephens	2	0
*The Swale Boy	Mrs. Payllet	2	0
*The Bee	Mr. Braham	2	0
Tell me no more	Mr. Braham	2	0
*This Blooming Rose (5th edition)	Mr. Phillips	2	0
Voices of Spring	T. C. Martyn	2	0
*Vauxhall, or 'Tis the best of all	Madame Vestris	2	0
Year 'twa's awa'	Mr. Braham	2	0
You say they never mention me	Miss Paton	2	0
*White and Red Roses	Madame Vestris	2	0

NEW DUETS.

Anna Maria	J. Blewitt	2	0
Deep in the dusky Linn	J. Smith	3	0
Fairy Vale Bulls	C. E. Horn	2	0
Go where the water gldeth	A. Lee	2	0
In this rigid Placid	G. F. Stansbury	2	0
Mr. and Mrs. Smith	W. Ball	3	0
Must I, Oh! love, surrender; or, "Je ne puis me defendre"	R. O. Gaudry	2	0
*Master and Scholar (with English words)	Flourant & Horn	3	0
Oh may we hope	Sir J. Stevenson	1	6
Pretty Maiden, why wander alone (2d edition)	C. E. Horn	2	0
Will you be my true love	J. Whitaker	2	0

NEW GLEES.

As gallantly danced the moon-beam's light,—2 Sopranos & Bass	J. Blewitt	4	0
*Bark before the Gale, (3d edition),—Ditto	I. Willis	3	0
*Blue Bells—Soprano, Tenor and Bass	B. H. Glynn	3	0
Brigade Banks,—2 Sopranos, Tenor and Bass	Mrs. Alfie	3	0
*Crows in a Cornfield, a Fable,—for 3 Voices	T. Phillips	3	0
Capit! or, "See the God of Love descending,"—2 Sopranos, Tenor and Bass, with Double Accompaniment	Sir J. Stevenson	4	0
Farewell sweet whispering Echo,—2 Sopranos Tenor & Bass	J. A. Wade, Esq.	2	0
Go gentle Gales,—2 Sopranos and Bass	Sir J. Stevenson	2	0
*Old King Cole, Little Pig, and Hop's She	Corr, Lee, & H. B. Hall	3	6
See our Bark (3d edition),—Ditto	Sir J. Stevenson	3	0
*Tis a very merry thing,—2 Sopranos and Bass	J. A. Wade, Esq.	2	0
The Life to Young Lovers,—Trio	J. C. Clifton	2	0
Welcome, Sons of Harmony,—2 Sopranos, Tenor and Bass	Sir J. Stevenson	3	0
When Damon is present,—2 Sopranos Tenor and Bass	Sir J. Stevenson	2	0

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Tu cui fanno al ciel,—Duetto do.	ditto	2 0
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Aque' detti, a quel Scabianco, Duetto do.	ditto	3 0
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Bonnie wee Wife do.	1 6
Buona Notte do.	1 0
Cherryripe do.	1 6
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V. VOCAL MUSIC –II) COMPOSER-ORIENTED CATALOGUES (VC*)

Table 13.

Composers	Catalogues	
Percy, John (1749-1797) and R. J. S. Stevens (1757-1837)	1795	PS 1a
	1796	PS 1b
	1797	PS 1c
	1798	PS 1d, 1e
Storace, Stephen (1763-1796)	1796	DJ 8a, 8b
	1798	DJ 8c, 8d, 8e
Calcott, John Wall (1766-1821)	1798	CI 1a, 1b
	1799	CI 1c
	1805	CI 1d, 1e
Carnaby, William (1772-1839)	1802	MiC 1
Mozart, W. A. (1756-1791)	1810	MT 9
Attwood, Thomas (1765-1838)	1810	MT 10a, 10b
	1815	MT 10c
	1840	HC 1
Moore, Thomas (1779-1852) and Sir J. Stevenson (1761-1833)	1810	PoJ 1
	1815	PoJ 2a, 2b, 2c, 2d
	1816	PoJ 2e, 2f
	1817	PoJ 2g
	1820	PoJ 2h, 2i
	1821	PoJ 2j
	1822	PoJ 2k, 2l
Parry, John (1776-1851)	1816	BW 8
Rossini, G. A. (1792-1868)	1820	FH 3a, 3b
Nathan, Isaac	1820	GJ 1a, 1b
	1824	CAB 1, FJ 5a
	1825	FJ 5b, 5c
Lee, Leoni	1820	PM 2
Hawes, William (1785-1846)	1820	RH 2a, 2b, 2c
	1821	RH 2d, 2e
	1822	RH 2f
	1823	RH 2g
	1824	RH 2h, 2i
Rodwell, George Herbert (1800-1852)	1830	GG 29
	1835	GG 37
Mrs. Arkwright, Robert	1832	PoJ 12a, 12b, 12c
	1836	PoJ 12d
Miss Smith, Mr. A. D. Roche, and Miss Lightfoot	1835	DeaJ 1a, 1b

The most significant feature of composer-oriented vocal music catalogues is the prominence of English composers, in stark contrast to composer-oriented instrumental music catalogues which are dominated by foreign composers. With the exception of Mozart and Rossini, the rest (19 of 21) are given over to works by English composers.

Monzani's Mozart catalogue consists of selections from the composer's Italian Operas: *La Clemenza di Tito*, *Così Fan Tutte*, *Il Flauto Magico*, *Il Don Giovanni*, *Idomeneo* and *Le Nozze di Figaro*. The catalogue is dated c. 1810. With the exception of *La Clemenza di Tito*, which was performed at the

King's Theatre in 1806,¹⁵³ the catalogue predates the London performances of the other operas. *Così Fan Tutte* had its London *première* in 1811, *Il Flauto Magico* in 1816, *Il Don Giovanni* in 1817, and *Le Nozze di Figaro* in 1816.¹⁵⁴ During the 1817 season, Mozart's operas (*Don Giovanni*, *Figaro*, *Così*, *Flauto Magico*, and *Tito*) were performed 64 times (a combined total) making up 67% of performances staged at the King's Theatre; in the following season, they were performed 62 times (56% of all productions); and in the 1819 season, there were 69 performances (46%).¹⁵⁵ Although principal flautist at the King's Theatre, it is significant that Monzani issued a catalogue devoted to Mozart's operas well in advance of their London *premières*. However, there is evidence that Mozart's operas did appear in London concerts as individual numbers in the 1790s and 1800s at the King's Theatre and various benefit concerts.¹⁵⁶ Perhaps on the basis of this acquaintance he brought out his first catalogue 'A Collection of Periodical Italian Songs, Duets, & c.' (MT 1) which ran to nine states between 1799 and 1802, included a large quantity of arias from Mozart's operas.

Rossini, perhaps the most dominant operatic composer of the post-Napoleonic era, only attracted one publisher to issue a single-composer catalogue. Falkner's catalogue, 'New Music composed by Rossini' (FH 3) also consists entirely of single numbers from operas, including *Tancredi*, *L'Italiana in Algeri*, *La gazza ladra*, *Mosè in Egitto*, *La pietra del paragone*, *La cenerentola*, *Torvaldo e Doriska*, *Guillaume Tell*, *Il Barbiere di Siviglia*, *Il Turco in Italia*, *Demetrio e Polibio* and *Otello*. Rossini appeared on the London music scene when the popularity of Mozart's operas was at its height. *Il Barbiere di Siviglia* was first performed in London during the 1818 season and *La Gazza Ladra* (London *première*, the King's Theatre, March 1821), *La Donna del Lago* (London *première*, February 1823), *Otello* and *Guillaume Tell* are found in many publishers' catalogues as single vocal numbers as well as in various instrumental arrangements,

The only single-composer catalogue devoted to English opera is Dale's 'A Catalogue of the Favorite Operas ... Composed and Selected by Stephen Storace' (DJ 8, see Catalogue Plate 2-21). Storace is considered as one of the most successful composers of English theatre music in the eighteenth century. Although a director at the King's Theatre in 1787 where his *La cameriera astuta* was performed in 1788,¹⁵⁷ his fame rests on a series of operas and afterpieces written for the Drury Lane

¹⁵³ Rachel Cowgill, "'Wise Men from the East': Mozart's Operas and their Advocates in Early Nineteenth-Century London," chap. 3 in *Music and British Culture, 1785-1914: Essays in honour of Cyril Ehrlich*, edited by Christina M. Bashford and Leanne Langley (Oxford: Oxford University Press, 2000), 43.

¹⁵⁴ Cowgill, "Mozart's Operas and their Advocates," 43. These works were all revived in the following seasons.

¹⁵⁵ Theodore Fenner, *Opera in London: Views of the Press, 1785-1830* (Carbondale and Edwardsville: Southern Illinois University Press, 1994), 140.

¹⁵⁶ Cowgill, "Mozart's Operas and their Advocates," p. 47, 50.

¹⁵⁷ "Memoir of Stephen Storace," *The Harmonicon* VI, part I (January 1828): 2.

theatre from October 1788 until his death in 1796.¹⁵⁸ Dale's catalogue contained all five of Storace's full-length English operas (*The Haunted Tower*, *The Siege of Belgrade*, *The Pirates*, *The Cherokee*, *The Iron Chest*, *Mahmoud*) and afterpieces, *No Song, No Supper*, *The Doctor and the Apothecary*, *The Prize*, *My Grandmother*, *Lodoiska*, *The Glorious First of June*, and *The Three and the Deuce*. With all its states this catalogue provides a work-list for the composer.¹⁵⁹ Typically, Dale offered each opera in score and as a selection of separate numbers; each opera becomes a separate category within the catalogue. Adaptations of some operas for the flute and for the guitar were also offered, Dale appearing to cover every means to attract purchasers.

The catalogue devoted to the works of Callcott (CI 1) was issued by the composer, and the contents of his catalogue reflect the genres in which the composer was prolific, mostly glees and a number of anthems. Callcott is known to have commenced his career as a glee composer; at the age of 19, his compositions won three of the four prizes given by the Catch Club in 1785.¹⁶⁰ He was a founding member of the Glee Club (1787).¹⁶¹

R. J. S. Stevens of 'Charter-House' was a well-known composer of glees.¹⁶² The catalogue was issued by the composers (Stevens and John Percy) and contains his prize winning glee, *It was a Lover and his Lass* (1786) and his other famous glees notably *Ye Spotted Snakes*, *Sigh No More*, *Ladies*, and *Fairy Glee* from *Oberon*, *Strike the Harp in Praise of Bragela* and *Crabbed Age and Youth*. The last two states of the catalogue (PS 1d and 1e) also contain *Selections of Sacred Vocal Music for one two three and four Voices*, edited by Stevens.

The Catalogue of works of William Hawes, issued by the Royal Harmonic Institution during the first of half of the 1820s, containing his glees, madrigals, and harmonised songs also sums up the repertoires favoured by English composers.

¹⁵⁸ Jane Girdham. Appendix 2 to *English Opera in Late Eighteenth-century London*. Stephen Storace at Drury Lane (Oxford: Clarendon Press, 1997), p. 228-234. *The Doctor and the Apothecary* (25 October 1788, Drury Lane); *The Haunted Tower* (24 November 1789, Drury Lane); *No Song, No Supper* (16 April 1790, Drury Lane); *The Siege of Belgrade* (1 January 1791, Drury Lane); *The Pirates* (24 November 1792, Drury Lane); *The Prize* (11 March 1793, Drury Lane); *My Grandmother* (16 December 1793, Little Theatre); *Lodoiska* (9 June 1794, Drury Lane); *The Glorious First of June* (2 July 1794, Drury Lane); *The Cherokee* (20 December 1794, Drury Lane); *The Three and the Deuce* (2 September, Little Theatre); *The Iron Chest* (12 March 1796, Drury Lane); *Mahmoud* (30 April 1796, Drury Lane).

¹⁵⁹ The only dramatic works not listed are: *The Cave of Trophonius* (afterpiece), *Poor Old Drury* (prelude with music) and *Dido*, *Queen of Carthage* (full-length, serious opera). The last work was produced at the King's Theatre in May 1792, but ran for only five performances. This may explain its absence from Dale's catalogue. See Fiske, "The Operas of Stephen Storace," 41. Dale's catalogue also list minor works in a brief category 'Miscellaneous Articles by Storace'.

¹⁶⁰ "Memoirs of Dr. Callcott," *The Harmonicon* 19, no. 3 (March 1831): 54. The Prize winning entries were *O Sovereign of the Willing Soul*, *On a Summer's Morning* (Catch), and *Bow down thine Ear* (Canon).

¹⁶¹ "Memoirs of Dr. Callcott," 54.

¹⁶² Charles Cudworth, "R. J. S. Stevens 1757-1837. The Memories and Music of an English Pre-Romantic," *The Musical Times* 103, no. 1437 (November 1962): 754.

Bland & Weller's single composer catalogue of John Parry contains Vauxhall songs and excerpts from the composer's English operas. Parry was a conductor at Vauxhall Gardens from 1809,¹⁶³ and his Vauxhall songs may have been originally composed specifically for the performance at the Gardens. The two genres presented in the catalogue again underline the areas in which English composers were well-received.

V. VOCAL MUSIC CATALOGUES –III) GENRE-ORIENTED CATALOGUES (VG*)

Some eighteen genres are represented in 59 genre-oriented catalogues (see Table 14). Some genres such as English operas, songs, French songs, Italian songs and Vauxhall songs were singled out and promoted by single-genre catalogues. 'Italian songs' was the most popular single genre running to ten catalogues in 23 states. As noted in the analysis of vocal category-headings, the related genres of glees, canzonets, catches, canons and madrigals usually appeared together in multi-genre catalogues. Glees featured in the titles of 13 of the 59 catalogues.

A sequence of single-genre catalogues are four "Vauxhall Songs" catalogues issued annually by Bland & Weller between 1794 and 1797 (BW 1, 2, 3 and 4). They were invariably titled 'The Following Songs sung this Season at Vauxhall-Gardens.' No composers were named, but the contents of the catalogues reveal that these four are single-composer catalogues of the music of James Hook (1746-1827), director, official organist and composer to the Gardens.¹⁶⁴ As the Gardens were open between May and August, the catalogues would have appeared in the autumn of each year, reminders of the fleeting immediacy of the songs.

No succeeding single-genre catalogues of Vauxhall songs issued by Bland & Weller have been located, however the publishers continued to include them in their other vocal catalogue BW 6 and their single-composer catalogue BW 8. No other publishers active in the nineteenth century issued a catalogue devoted to the songs written for and performed at Vauxhall, or at any other Gardens. This may be an indication that the heyday of the Pleasure Gardens was the eighteenth century.¹⁶⁵

¹⁶³ Kirby, "Weber's Operas in London 1824-1826": 348.

¹⁶⁴ Edward Croft-Murray and Simon McVeigh, 'London (i), V, 3: Musical life, 1660-1800: Pleasure gardens,' vol. 15, in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001): 127.

¹⁶⁵ H. C. Colles, "English Songs of One Hundred Years ago," *The Musical Times* 53, no. 830 (April 1912): 243; Croft-Murray and McVeigh, 'London (i), V, 3: Musical life, 1660-1800: Pleasure gardens,' 125. The decline of the London Pleasure Gardens in the nineteenth century is said to have brought upon by the proliferation of clubs in many parts of the town, which would have provided alternative entertainment outlets.

Table 14. Genre-oriented Catalogues (Single and Multi)

Dates	Catalogues	Vocal Genres
1785	BIJ 3a, 3b	Catches, Glees, Canzonets and Canons
1789	BIJ 3c, 3d	Catches, Glees, Canzonets and Canons
1789	BIJ 6	Songs Sung in the Theatres, Private Concerts
1790	TS 6	Songs, Duets, Cantatas, Catches, Canons, Canzonets, Elegies, Glees, Trios, and Odes
1790	<i>BIJ 10a</i> , BIJ 11a, 11b	Italian Songs
1791	<i>BIJ 10b</i>	Italian Songs
1793	<i>BIJ 15</i>	French Songs
1794	BW 1	Vauxhall Songs
1794	LB 17	Italian Songs, Duets, & c.
1795	BW 2	Vauxhall Songs
1795	BIJ 3e	Catches, Glees, Canzonets, Canons and Madrigals
1795	<i>BIJ 17</i>	Sacred Vocal music
1795	LHH 1a	Italian Songs
1796	BW 3	Vauxhall Songs
1796	LHH 1b, <i>LHH 2</i>	Italian Songs
1796	LHH 3	Catches, Glees, Canzonets, Canons and Madrigals
1797	BR 3a, 3b, LiF 3	Catches, Glees, Canzonets, Canons and Madrigals
1797	BW 4a, 4b	Vauxhall Songs
1797	<i>LiF 1</i>	Vocal music (sacred)
1798	GG 3a	Italian Songs
1798	LB 18	English Operas
1799	MT 1a, 1b	Italian Songs
1800	DJ 12a	English Songs
1800	LL 1, MT 1c	Italian Songs
1801	MT 1d, 1e, 1f, 1g	Italian Songs
1802	DJ 14	Songs, Duets, Catches, Glees, & c.
1802	GG 6	English Operas
1802	MT 1h, 1i	Italian Songs
1802	BW 6	Songs, Duets, Catches, Glees, & c.
1803	GG 3b	Italian Songs
1803	MT 3	English Songs, Duets, Trios, Catches, & c.
1804	PrJ 8	Songs, Duets, Catches and Glees
1805	BrW 3	Songs
1805	DJ 12b	English Songs
1806	BrW 6	Songs and Duets
1807	BR 12	Glees and Duets
1809	PrJ 12	Welsh Songs
1810	LB 19	Songs, Duets and Glees
1816	PrJ 15	Irish, Welsh, Scotch Songs
1818	PrJ 18	National Melodies [harmonized by Haydn and Beethoven]
1819	PrJ 19	National Melodies [harmonized by Haydn and Beethoven]
1820	PrJ 20	Irish, Welsh, Scotch Songs
1820	GG 12a	Scottish Songs
1824	GG 12b	Scottish Songs
1825	CM 16	Oratorios (entire, in parts)
1827	FJ 6, 7	English Opera
1828	CM 20	Sacred [vocal] music
1828	GM 1	Songs (Hebrew Melodies)
1830	HW 2	Operas, Songs and Glees
1830	WW 1	Songs

1831	GG 31	Songs, Duets and Glees
1833	WI 12a, 12b	Songs, Ballads, & c.
1833	CS 14, CS 16	Operas (Foreign, adapted to English stage)
1834	CS 18a, 18b	English Songs and Duets
1835	GG 39, GG 42	Operas (Foreign, adapted to English stage)
1835	GG 41	English Operas
1836	WI 13a, 13b	Songs
1836	WI 14a, 14b, 14c	Songs, Duets and Glees
1837	WI 14d	Songs, Duets and Glees
1837	PZ 6	Songs
1837	ML 7a, 7b	Italian Operas
1840	GM 2	French Songs
1840	GM 4	Italian Songs

V. VOCAL MUSIC CATALOGUES – IV) SUMMARY

One of the most defining characteristics of the catalogues of vocal music is that they outline the development and achievement of English composers. Certainly Handel, Mozart, Rossini, Auber, Weber appear, but together with composers such as Arne, Arnold, Attwood, Boyce, Hook, Storace, Stevens, J. Stevenson, Attwood. The prevalence of “the foreign” is not as obvious in the field of vocal music as in instrumental music. It is only in the catalogues of vocal music that we find unique and large repertoires concentrated on a number of indigenous genres by native composers. English composers were much appreciated and popular during their time, not least because the texts they set were in the vernacular, and they catered to the growing musical appetite of amateur performers for domestic music-making of the vocal kind which undoubtedly was aided by amateur/professional institutions, such as glee clubs and madrigal societies, as well as English-oriented institutions such as pleasure gardens and some of the London theatres. In this sense, vocal music provided a ground on which native composers were encouraged and supported, and the catalogues of vocal music provide an admirable starting point to gain a comprehensive overview of the situation – music titles and composers alike.

It is worth re-emphasising the strong contrast in the presentation of repertoire between catalogues of vocal music and instrumental music; in the former we see a more genre-oriented approach; in the latter, a much more pronounced medium-oriented marketing, and consequently a far larger number of catalogues.

VI. COMBINATION TYPE

While most catalogues readily fall into one of the three types (medium, genre and composer) considered in this chapter, there are catalogues which focus on more than one catalogue type. The shaded categories in the following table represent the type under which the catalogues had been classified, other equally relevant type(s) are indicated by ‘•’. Catalogues FH 2, BR 16, CS 3 and CM 4 are single composer, single genre and single medium catalogues, devoted to Josef Gelinek’s airs with variations for the piano forte. This is a case of popular composer, popular medium, and popular genre, where each of the three elements could have been considered equally valid in the marketing of the works contained in the catalogues. All of these catalogues have been classified as single-composer catalogues, the deciding factor being the order of the two elements in the titles, ‘Gelinek’ and ‘Airs with Variations’.

Likewise, Hodsoll’s catalogues HoW 3, HoW 6 and HoW 7, exhibit more than one commercially important aspect. The catalogues were devoted to a popular chamber scoring (piano forte, with *ad lib.* accompaniments for the flute, violin and violoncello) and genre (operatic overtures and symphonies), written by the popular foreign composers of the day, including Mozart, Beethoven, Haydn, Pleyel, Weber, Rossini, Mehul, Winter, Boieldieu and Pärer, all arranged by Stephen Francis Rimbault (1773-1837). Here the choices were between single-medium, multi-genre, or multi-composer. These were classified as medium-oriented catalogues, as this unified the diverse genre and composer elements – and was, as well, the principal marketing ploy.

Table 15. Combination type

Dates	Catalogues	Medium	Composer	Genre	Function
1790	TS 6	•		•	
1794	BW 1	•		•	•
1795	BW 2	•		•	•
1796	BW 3	•		•	•
1796	DJ 8a	•	•	•	
1797	BW 4a, 4b	•		•	•
1797	<i>LiF 1</i>	•		•	•
1800	BR 8	•		•	
1802	BW 6	•		•	
1802	MiC 1	•	•		
1804	PrJ 8	•		•	
1805	DJ 16	•		•	
1805	PB 2	•		•	•
1807	PIJ 5a	•		•	
1809	PrJ 12	•	•	•	
1810	MT 9	•	•		
1810	PIJ 8a	•		•	
1810	PIJ 9a, 9b	•		•	
1813	CS 1	•		•	
1813	PJ 1	•			•
1814	CS 3	•	•	•	
1815	<i>BR 16a</i>	•	•	•	

1815	CM 4	•	•	•	
1815	GG 9a	•	•	•	
1815	PoJ 2a, 2b, 2c, 2d	•	•		
1816	PoJ 2e, 2f	•	•		
1816	PrJ 15	•	•	•	
1817	FH 2	•	•	•	
1818	PrJ 18	•	•	•	
1819	HoW 3a, 3b	•	•	•	
1819	PrJ 19	•	•	•	
1820	BR 16b	•	•	•	
1820	GG 12a	•	•	•	
1820	PrJ 20	•	•	•	
1820	PM 2	•	•		
1820	RH 3	•	•	•	
1821	GG 9b	•	•	•	
1822	RH 4	•		•	
1822	BLM 1	•	•	•	
1822	RM 1	•		•	
1823	RH 6a	•	•	•	
1823	HoW 3c, 3d	•	•	•	
1824	RH 6b	•	•	•	
1825	HoW 3e	•	•	•	
1826	HoW 3f, 3g	•	•	•	
1827	HoW 3h	•	•	•	
1827	FH 10	•		•	
1827	GG 22	•		•	
1827	LF 3	•	•	•	
1828	GM 1	•	•	•	
1828	CM 20	•			•
1829	CR 10a	•	•		
1829	HoW 6	•	•	•	
1829	HoW 7a, 7b	•	•	•	
1830	GG 30	•	•	•	
1831	CAB 3a	•	•		
1832	CAB 3b	•	•		
1833	WI 12a, 12b	•	•	•	
1834	CR 22	•			•
1834	GG 36a	•	•		
1835	GG 36b	•	•		
1835	FH 17	•	•	•	
1835	FH 19	•		•	
1835	FH 20	•	•		
1835	GG 39	•	•	•	
1835	GG 40	•			•
1835	GG 41	•	•	•	
1835	MR 1	•		•	
1835	PZ 2	•	•	•	
1835	PZ 3	•	•	•	
1836	GG 36c	•	•		
1837	GG 47	•		•	•
1837	CR 10b, 10c, 10d	•	•		
1839	WI 12c	•	•		
1840	HC 1	•	•	•	
1840	GM 2	•	•	•	
1840	PZ 7a, 7b	•	•	•	
1840	WI 12d, 12e, 12f	•	•		

There is a possibility of subsidiary classification by social function which usually appeared as categories within catalogues of the three main types. The most notable one is sacred music, and extends to theatre music, and music performed at public gardens. A later development in this type of classification is the emphasis given to the pedagogical purpose of music, with contents divided by the technical difficulties ('easy', 'medium' and 'difficult') seen in the catalogues issued by R. Cocks and Co.¹⁶⁶

CONCLUSION

The period from 1780 to 1837 saw a considerable and dynamic transformation of the music publishing industry. The changes were brought about by the expansion of repertoires, proliferation of public concerts and increased demand for printed music. As we have witnessed, the catalogues mirror closely the changes in the make-up of the publishers' intended markets and their sizes, performance practice, and more importantly changes in marketing techniques.

Throughout the nineteenth century, the middle-class had a profound influence on the structure of the music publishers' market. Not only were they a new economic force but they were the most significant consumers of printed music. As far as music publishing is concerned, the nineteenth century was the era of middle-class and domestic music making. The quantity of chamber music, such as duets for the piano forte and harp, or piano and flute, or for piano forte, with accompaniments for violin, violoncello and flute listed in the publishers' catalogues supports our assumption that the music publishing industry focused on supplying music for the domestic amateur performers.

The emphasis given to medium is due in part to the fact that musical instruments had more rigid gender and sociological implications than is the case in the present day. By offering catalogues organized by medium, publishers may have satisfactorily addressed the different markets to which they were appealing. This also explains the language-based distinctions in the catalogues of vocal music. As women became more and more at the centre of domestic music-making, it is not surprising to find publishers' catalogues concentrating on the instruments which were generally associated with women, the piano forte, the harp and the guitar, and songs with accompaniment for the piano forte, or harp or guitar.

Frequent changes seen in the structure and focus of various types of catalogues are indicative of the chancy and precarious nature of music consumption and various facets of musical culture. They

¹⁶⁶ For example, in catalogues CR 10, 21, 22, 23, 24, 26, 27 and CR 31.

clearly demonstrate that the publishers continually adapted and modified the organizational structure of their catalogues to promote publications effectively.

Along with concert promoters and impresarios, music publishers played a central role in the musical life of their society by supplying and distributing printed music, which was the only means to recreate music at home. More significantly, the music publishing industry ensured a wider dissemination of music, beyond the composers' immediate circle of aristocratic patrons, pupils and fellow musicians. That the music publishing industry catered for mass culture by the early nineteenth century is evident not only from the diversity and the quantity of printed music available, but also in the prominence given to music which was aimed chiefly at amateur domestic performers. As William Weber has recognized, the music publishing industry already had "the dynamics of mass culture from the start of the nineteenth century".¹⁶⁷

Table 16. Summary

Date	Umbrella		Medium				Vocal		Composer		Genre		Total
		%	Instr. Multi	Instr. Single						%		%	
1780	9	75.0	3	25.0									12
1781	5	71.4	2	28.6									7
1782	11	91.7	1	8.3									12
1783	13	100											13
1784	10	90.9	1	9.1									11
1785	11	73.3	2	13.3							2	13.3	15
1786	17	94.4	1	5.6									18
1787	7	87.5							1	12.5			8
1788	3	100											3
1789	7	70.0									3	30.0	10
1790	16	61.5	3	11.5	2	7.7	1	3.8			4	15.4	26
1791	6	85.7									1	14.3	7
1792	4	28.6	4	28.6	5	35.7	1	7.1					14
1793	2	9.5	1	4.8	7	33.3	10	47.6			1	4.8	21
1794	1	10.0	4	40.0	1	10.0	3	30.0			2	20.0	10
1795	6	50.0					1	8.3	3	25.0	2	16.7	12
1796	5	41.7							3	25.0	4	33.3	12
1797	2	14.3			4	28.6			1	7.1	7	50.0	14
1798	1	8.3			2	16.7			7	58.3	2	16.7	12
1799	6	46.2	2	15.4	2	15.4			1	7.7	2	15.4	13
1800	8	26.7	2	6.7	8	26.7			8	26.7	4	13.3	30
1801	4	21.0	3	15.8	6	31.6			2	10.5	4	21.0	19
1802	6	33.3	1	5.6					5	27.8	6	33.3	18
1803	2	25.0			4	50.0			1	12.5	1	12.5	8
1804	2	22.2					1	11.1	5	55.6	1	11.1	9
1805	11	36.7			7	23.3	1	3.3	5	16.7	6	20.0	30
1806	9	50.0	1	5.6	3	16.7	3	16.7	2	11.1			18
1807	9	29.0	3	9.7	8	25.8	1	3.2	8	25.8	2	6.5	31
1808	6	37.5	1	6.3	5	31.3			3	18.8	1	6.3	16
1809	5	38.5	1	7.7	4	30.8	1	7.7	1	7.7	1	7.7	13
1810	2	6.9	3	10.3	16	55.2			4	13.8	4	13.8	29

¹⁶⁷ Weber, "Mass Culture and European Musical Taste," 6.

1811	1	9.1	2	18.2	4	36.4			3	27.3	1	9.1	11
1812			2	100									2
1813			2	33.3	3	50.0			1	16.7			6
1814							3	42.9	4	57.1			7
1815	8	22.9	4	11.4	9	25.7			13	37.1	1	2.9	35
1816	2	10.0	2	10.0	12	60.0			3	15.0	1	5.0	20
1817	2	22.2			1	11.1			6	66.7			9
1818	1	11.1	1	11.1					5	55.6	2	22.2	9
1819			2	25.0	4	50.0			1	12.5	1	12.5	8
1820	1	2.9	4	11.8	2	5.9	3	8.8	21	61.8	3	8.8	34
1821	2	12.5	1	6.3	1	6.3			9	56.3	3	18.8	16
1822	1	6.3			5	31.3			4	25.0	6	37.5	16
1823	6	26.1	2	8.7	3	13.0	1	4.3	6	26.1	5	21.7	23
1824	4	15.4	3	11.5	6	23.1	1	3.8	8	30.8	4	15.4	26
1825	7	21.2	5	15.2	8	24.2	3	9.1	9	27.3	1	3.0	33
1826	2	8.3	3	12.5	2	8.3	7	29.2	10	41.7			24
1827	3	7.1	5	11.9	7	16.7	9	21.4	13	31.0	5	11.9	42
1828	6	22.2	2	7.4	5	18.5	2	7.4	10	37.0	2	7.4	27
1829	8	24.2	13	39.4	2	6.1	5	14.2	4	12.1	1	3.0	33
1830	8	26.7	3	10.0	6	20.0	3	10.0	8	26.7	2	6.7	30
1831	5	18.5	2	7.4	5	18.5	9	33.3	5	18.5	1	3.7	27
1832	1	3.8	2	7.7	6	23.1	6	23.1	11	42.3			26
1833	4	21.1	1	5.3	4	21.1	3	15.8	3	15.8	4	21.1	19
1834	1	4.3	2	8.7	11	47.8	6	26.1	1	4.3	2	8.7	23
1835	6	13.9	7	16.3	8	18.6	6	14.0	11	25.6	5	11.6	43
1836	4	26.7			1	6.7	3	20.0	2	13.3	5	33.3	15
1837			6	22.2	9	33.3	2	7.4	6	22.2	4	14.8	27
	289		115		209		95		236		119		1062

Table 16-a. Percentage of four main Catalogue Classes

Date	Umbrella	Medium		Composer	Genre
		Instru. (single & multi)	Vocal		
1780-1784	85.8	14.2	0.0	0	0
1785-1789	85.0	3.8	0.0	2.5	8.7
1790-1794	39.1	34.3	17.7	0.0	8.9
1795-1799	32.1	15.2	1.7	24.6	26.4
1800-1804	25.6	26.8	2.3	26.8	18.5
1805-1809	38.3	31.5	6.1	16.0	8.1
1810-1814	3.2	69.3	0	23.0	4.5
1815-1819	13.2	40.9	0	37.4	8.5
1820-1824	12.6	23.6	3.4	40.0	20.4
1825-1829	16.6	32.1	16.4	29.8	5.1
1830-1834	14.9	33.9	21.7	21.5	8.0
1835-1837	13.5	33.3	13.9	20.4	19.9

CHAPTER 6:

THEMATIC CATALOGUES IN LONDON MUSIC PUBLISHING 1780-1837

Thematic catalogues made up only a small proportion of all sale catalogues issued by London music publishers during this period.¹ Some publishers had no recourse to this type of catalogue at all; others used it to varying degrees. This chapter traces the use of the thematic catalogue in the London music publishing scene from its introduction. In doing so, it draws attention to some important practical and financial aspects of the music publishing trade, first by examining the circulation and reuse among publishers of the plates from which catalogues were printed,² and second, by attempting to explain why publishers came to reserve this format of catalogue for genres of music and the compositions of particular composers. In this last respect, a discussion of thematic catalogues seems an appropriate coda to the survey of catalogues undertaken in the previous chapter.

The essence of the thematic catalogue is the use of musical notation – the citation of the opening notes, or incipit. London music publishers variously called such catalogues ‘Theme index,’ ‘Catalogue of Subjects or Beginnings,’ ‘Theme Catalogue,’ ‘Catalogue Thematic,’ ‘Catalogue of

¹ Thematic catalogues were not exclusive to music publishers in London, nor were they the first to use them. Their continental counterparts also issued thematic catalogues. Johann Gottlob Immanuel Breitkopf produced a thematic catalogue, *Catalogo delle sinfonie, partite, overture, soli, duetti, trii, quattri e concerti per il violino, Flauto traverso, cembalo ed altri stromenti, che si trovano in manuscritto nella Officina musica di Giovanni Gottlob Breitkopf in Lipsia*, in six parts and 16 supplements between 1761 and 1787; J. J. & B. Hummel’s *Catalogue thématique ou Commencement de toutes les oeuvres de musique*, which comprised one principal volume and seven supplements appeared between 1768 and 1774; Christian Ulrich Ringmacher issued a *Catalogo de’ Soli, Duetti, Trii*, in 1773; Artaria in Vienna issued a *Catalogue thématique*, in 1798; and Imbault in Paris issued a *Catalogue thématique*, c. 1792.

² Here, this is discussed only in relation to plates of thematic catalogues. See Chapter 2 for a more detailed account of the purchase and reuse of music and title catalogue plates in an analytical sense.

Commencing Bars' and 'Table Thematic'.³ Here, 'theme' or 'thematic' is synonymous with incipit which, of course, is not necessarily the true theme of the music. In this case, 'Catalogue of Commencing Bars' and 'Catalogue of Beginnings' are the most precise descriptions of the catalogues examined here. Nevertheless, since the eighteenth century, such 'incipit' catalogues have been commonly called 'thematic catalogues'.⁴

Music publishers' thematic catalogues present basic information for their intended customers. In most cases, each entry comprises an incipit (rarely more than three bars) on a single staff or a system, title, price, and the name of the composer. These catalogues serve as guides, which enable a positive identification of works through a quick glance at the incipit. In this way, they are more effective than a title catalogue, in which large numbers of titles appear in an abbreviated form that makes precise identification sometimes impossible.

I. INTRODUCTION OF THE THEMATIC CATALOGUE – WILLIAM FORSTER

John Corri, the son of Domenico Corri (1746-1825), working in Edinburgh is known to have issued a thematic catalogue, 'A Select Collection of the most admired songs, duets, etc. from operas of the highest esteem, etc.,' as early as 1779.⁵ In London, William Forster (1739-1808) appears to have been the first music publisher to issue a thematic catalogue. Barry Brook dates Forster's 'Catalogue of the works of Giuseppe Haydn' (FW 2), which was printed within his publication of Haydn's quartets, Op. 50 (Hob. III: 44-49), to "?1785", and also to "?1786".⁶ Anthony van Hoboken, however, dates the composition of the quartets to 1787, and assigns Forster's edition of the quartets to that year.⁷ The copy of Forster's catalogue seen by the author (see Catalogue Plate 6-1) is printed

³ For example, there are Bland's 'Theme Catalogue of French Songs,' 'Index to 48 Nos. of Bland's Harpsichord Collection without Accompaniments,' 'Catalogue of Subjects or Beginnings of 2 Periodical Works for the Harpsichord or Piano Forte,' 'Index to Le tout Ensemble' [&] 'Index to the Duetts [sic]'; Clementi & Co's 'Table Thematique of Airs, with Variations by Gelinek'; Cock's & Co's 'Catalogue Thematique of the Beauties of Hummel for the Piano Forte'; Goulding & D'Almaine's 'A Catalogue of the Commencing Bars of a Selection of the most popular Vocal Duets'; Hodsoll's 'Catalogue Thematique, of Symphonies, Overtures, by Mozart, Haydn, Rossini, Pleyel & c. Arranged with Accompaniments for Flute, Violin and Violoncello, by S. F. Rimbault'.

⁴ Barry S. Brook, "Thematic Catalogue," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), vol. 25, p. 348.

⁵ Brook, "A Tale of Thematic Catalogues," *Notes* 29, no. 3 (March 1973): 412; Brook, *Thematic Catalogues in Music: an Annotated Bibliography* (Hillsdale, New York: Pendragon Press, 1972), p. 57; Brook, "Thematic Catalogue," in *The New Grove Dictionary of Music and Musicians*, p. 349.

⁶ "?1785" in Brook, "Thematic Catalogue," p. 349 and Brook, *Thematic Catalogues in Music: an Annotated Bibliography*, p. 106; "?1786?" in Brook, "A Tale of Thematic Catalogues," 412. This Op. 50 (Hob. III: 44-49) is a set of six string quartets which was published as Op. 44 by Forster with the plate number 76.

⁷ Anthony van Hoboken, *Joseph Haydn: Thematisch-Bibliographisches Werkverzeichnis*, vol. 1 (Mainz: B. Schott's Söhne, 1957), pp. 403-06.

within his publication of Haydn's Grand Overture no. 2, in D (Hob. I: 70),⁸ with the imprint on the catalogue: 'Printed & Sold by Wm. Forster at his Music Warehouse, No. 348, next door to the Lyceum. Strand, London.' The contents of this catalogue are identical with those cited by Brook in his *Thematic Catalogues in Music: an Annotated Bibliography*; both catalogues list '34 overtures, six quartets Op. 33 and six quartets Op. 44 (correctly Op. 50).'⁹ The overtures are set out in several sequences: the first series is designated with the letters A to M, followed by prepared blank-staves for further expansion (labelled letters N to Z); then three overtures without letters; the next sequence is numbered 1 to 15; and finally the overtures Op. 15, nos. 1 to 3; the quartets follow at the end (see Catalogue Plate 6-1).

The imprint on the catalogue has only the name of W. Forster (the elder), which suggests a date of impression between early 1785 and early 1786. William Forster's partnership with his son began later in 1786 (with a change of imprint to W. Forster & Son), but as some Forster editions issued under the partnership also have the imprint "Wm. Forster,"¹⁰ this imprint alone cannot be a conclusive guide for dating. The publication date assigned to it in the Bodleian Library Catalogue is somewhat later, c. 1790, with the note that this is a reissue of Forster's first English edition of 1782. Furthermore, two works which are listed in the catalogue – Overture to the *Passion of our Saviour* (Hob. XX/1) and the quartets Op. 44 (Op. 50, Hob. III 44-49) – could not have been published until well into 1787. Forster received the manuscript of "Passion" from Haydn on 16 July 1787, and the quartets on 5 October 1787.¹¹ From the evidence – the date of composition given by Hoboken, and the works listed in the catalogue – this catalogue could not have been issued much before the end of 1787 at the earliest. As pointed out in the previous chapter, the single-composer catalogue on the popularity of a composer at any given time and Forster's Haydn catalogue marked the status of Haydn.

⁸ Bodleian Library, Oxford University, Tyson Mus. 486. The catalogue is printed on the recto of the first leaf of the violino secondo part of Haydn's Grand Overture No. 2.

⁹ Brook, *Thematic Catalogues in Music*, p. 106. No. 511.

¹⁰ Humphries and Smith, *Music Publishing in the British Isles*, p. 149.

¹¹ H. Edmund Poole, "Music Engraving Practice in Eighteenth-Century London: a study of some Forster editions of Haydn and their manuscript sources," in *Music and Bibliography: Essays in honour of Alec Hyatt King*, ed. Oliver Neighbour (London: Clive Bingley, 1980), p. 128, fn. 5.

A Catalogue

Of the Works of Giuseppe Haydn. Printed and sold by W^m Forster at his Music Warehouse
N^o 348. next door to the Lyceum, Strand London.

Overtures		Overtures		Overtures	
Violino Primo					
Letter A	Adagio	U		12	Allegro Moderato
B	Allegro Assai	V		13	Adagio
C	Allegro	W		14	Adagio
D	Moderato	X		15	Adagio
E	Adagio	Y		1	Op 13
F	Allegro	Z	La Chaise	2	Allegro con brio
G	Adagio		Adagio	3	Vivace
H	Allegro con brio		Allegro Concertante	Quartetto	
I	Allegro		Passion of our Saviour	N ^o 1	Vivace Assai Op 33
J	Allegro	N ^o 1	Moderato Adagio - Introduction	2	Allegro Moderato
K	Allegro	2	Vivace Assai	3	Allegro Moderato
L	Allegro	3	Vivace con brio	4	Allegro Moderato
M	Allegro	4	Allegretto	5	Vivace assai
N		5	Vivace	6	Allegro Moderato Op 44
O		6	Vivace	1	Vivace
P		7	Vivace	2	Allegro con brio
Q		8	Vivace	3	Allegro con brio
R		9	Allegro Spiritoso	4	Allegro Spiritoso
S		10	Vivace	5	Allegro Moderato
T		11	Vivace	6	Allegro

II. CATALOGUES TO 1800: JOHN BLAND AND HIS SUCCESSORS

Table 1. Thematic Catalogues: The Bland era

	Publisher	Catalogue Titles		Date
1	J. Bland	Catalogue of Subjects or Beginnings of Italian Songs, & c.	BIJ 10a	1790
			BIJ 10b	1791
2	J. Bland	Catalogue of Subjects or Beginnings of 2 Periodical Works for Harpsichord or Piano Forte.	BIJ 13a	1792
			BIJ 13b	1792
	J. Bland	Index to 48 Nos. of Bland's Harpsichord Collection without Accompaniments	BIJ 13c	1793
			BIJ 13d	1794
3	J. Bland	Theme Catalogue of French Songs	BIJ 15	1793
4	J. Bland	Index to Le tout Ensemble, Sonatas with Accompaniments for the Piano Forte & Index to the Duets for two Performers on One Piano Forte by the following eminent Masters	BIJ 16a	1793
			BIJ 16b	1793
			BIJ 16c	1794
5	J. Bland	Catalogue of Subjects or Beginnings of Bland's Collection of Divine Music	BIJ 17	1795
6*	Lewis, Houston & Hyde	Catalogue of Subjects or Beginnings of Italian Songs	LHH 2	1796
7*	F. Linley	Catalogue of Subjects or Beginnings of Bland's Collection of Divine Music	LiF 1	1797
8*	G. Goulding	Index to Le tout Ensemble, Sonatas with Accompaniments for the Piano Forte by the following eminent Masters	GG 4	1798
9*	R. Birchall	Index to Bland's (Continued by Birchall) Harpsichord Collection without Accompaniments	BR 7	1800

*= Bland's catalogues continued by other publishers

John Bland (b. 1750) seems the next London music publisher to have issued thematic catalogues. He published five catalogues between 1790 and 1795: 'Catalogue of Subjects or Beginnings of Italian Songs, & c' (BIJ 10a and 10b), 'Catalogue of Subjects or Beginning of 2 Periodical Works for Harpsichord or Piano Forte' (BIJ 13a and 13b), which was later continued as 'Index to 48 Nos. of Bland's Harpsichord Collection without Accompaniments', BIJ 13c and 13d), and as 'Index to Le tout Ensemble, Sonatas with Accompaniments for the Piano Forte & Index to the Duets for two Performers on One Piano Forte by the following eminent Masters' (BIJ 16a to 16c), 'Theme Catalogue of French Songs' (BIJ 15), and 'Catalogue of Subjects or Beginnings of Bland's Collection of Divine Music' (BIJ 17).

That Bland was well aware of the advantage offered by thematic catalogues, is shown by the following advertisement which appeared in his title catalogue issued on 25 June 1790 (BIJ 8):

N.B. In the course of the summer will be published the *Public's Guide*; or a Catalogue with subjects, or themes, of all the several musical Works engraved and sold by J. Bland, ... By referring to this Catalogue, it will prevent any one having the same music twice over, the 1st bars of each work, with their titles, & c. appearing under their several heads; being the first thing of the kind ever done here.¹²

¹² 25 June 1790 (BIJ 8.) Bland's original intention to issue the three catalogues was not carried out. All his thematic catalogues were based on works included in No. 2 (Page 2.) and No. 3 (Page 3.) title catalogues.

Bland points out the foremost advantage of an incipit: that it precisely identifies one particular work in a catalogue which might contain multiple entries in the same genre or medium category. He was probably well aware of the principal defect of title catalogues – that they frequently contained unspecific and thus often unidentifiable entries. For example, Joseph Dale’s title catalogue, ‘Music Printed at Dale’s Musical Library’ (DJ 4a to 4l), has the following unidentifiable titles in the category ‘Single Lessons & c.’: Cramer’s *Concerto*, Edelman’s *Sonata*; while a *Pot poury* and a *Medley of Scots & Irish Airs* lack the name of the composer or arranger. Similarly, Broderip & Wilkinson’s ‘No. 1. A Catalogue of Music of the most esteemed Authors,’ (Catalogue Plate 6-2) issued in c. 1803 lists a mysterious ‘Staes, each 7s.6d’ and a ‘Vento, each 10s. 6d’ under the category, ‘Piano Forte’. Even James Balls’ ‘New Piano-Forte Music, just published’ (BJ 3), although issued at a much later date (c. 1829), shows little improvement in this respect. Under ‘Rondos, Airs with Variations’, there is a ‘Rondo [by] Hook, [price] 1s. 6d’ followed by ‘Ditto [by] Forster, 1s. 6d’ and ‘Ditto, [by] Gambold 2s. 0d.’ Likewise, under ‘Marches’, ‘The Tyrolese 1s. 6d’, ‘Two Favourites 1s. 0d’ and ‘The Sicilian 1s. 0d’ lack the names of composers.

Catalogue Plate 6-2

‘No. 1. A Catalogue of Music of the most esteemed Authors.’ (BrW 2, c. 1803)

Piano Forte	
<i>St. Paul's Procession</i>	3. 6
<i>Duncan's Victory</i>	3. -
<i>Grand Sonata Op. 41</i>	5. -
<i>Schreeter Op. 4</i>	10. 6
<i>Singe of Gibraltar</i>	10. 6
<i>Schobert Op. 5</i>	3. -
<i>Op. 10</i>	3. -
<i>Staas</i>	7. 6
<i>Telemague</i>	7. 6
<i>Steibelt Sonata Op. 5</i>	5. -
<i>Vanhall's Capriccio</i>	5. -
<i>2^d Set Sonatas</i>	10. 6
<i>For Esch's Sonatas Op. 12</i>	7. 6
<i>Military Divertimento</i>	4. -
<i>Le Retour de Wandsworth</i>	5. -
<i>La Colombe retrouvée</i>	1. 6
<i>Vento</i> each.....	10. 6

While abbreviated or inadequate titles are found frequently in thematic catalogues as well, the unique quality of the incipit guarantees accurate identification of works.¹³ For this reason, publishers could use even more abbreviated wording in thematic catalogues. A comparison of Bland's title catalogue ' (Page 2) Catalogue of Harpsichord Music' (BIJ 9e to 9g, c. 1792-93) with his thematic catalogue 'Catalogue of Subjects or Beginnings of 2 Periodical Works...' (BIJ 13a and 13b, c. 1792) offers numerous examples (see Catalogue Plate 6-3). In the title catalogue, the first number in Bland's periodical harpsichord collection reads 'Garth[']s 1st Son[at]^a. Op. 2,' but the same work in the thematic catalogue appears as 'Garth's Sonata'; similarly No. 3, 'Haydn[']s 3rd. Son[at]^a, Op. 17' is given as 'Haydn's 3d Sonata'; No. 4, 'Rosetti[']s Rom[an]^{ce} & Rondo' and as 'Rosetti's Romance'; No. 6, 'Haydn[']s 1st Son[at]^a [Op.] 17,' appears as 'Haydn's Sonata'. Bland clearly took the advantage of the incipit as an identification tool, avoiding the need for more specific descriptions for the works listed.

Catalogue Plate 6-3. John Bland.

'(Page 2.) Catalogue of Harpsichord Music' (BIJ 9e) c. 1792. and 'Catalogue of Subjects or Beginnings of 2 Periodical Works.' (BIJ 13a) c. 1792

The image displays two pages from John Bland's 1792 catalogues. The left page, titled 'PERIODICAL Works Monthly', is a title catalogue listing various musical works and their prices. The right page, titled 'Catalogue of Subjects or Beginnings of 2 Periodical Works', shows musical incipits for the same works. Red arrows connect the titles in the left page to the corresponding incipits in the right page.

Left Page: PERIODICAL Works Monthly

Work	Price
Bland's 1 st Lesson	3 0
Garth's 1 st Son. Op. 2	1 6
Bachman's Sonata	1 6
Humboldt's 1 st Son. Op. 1	1 6
Kotzwaras Battle of Prague	1 6
Haydn's 3 rd Son. Op. 17	1 6
Kozeluch's Rondo	1 6
Rosetti's Rom. & Rondo	1 6
Mozart's 1 st Liou derma	1 6
Nicolas's 1 st Son. Op. 3	1 6
Pleyel's 6 th Hymn 1 st	1 6
Haydn's 1 st Son. Op. 17	1 6
Mrs. Billington's 3 rd	2
Pring's Overture &	1 6
Kauers Cong. de Cyprien	1 6
Nicolas's 3 rd Son. Op. 3	1 6
Rush 1 st Son. in F.	1 6
Schweelers 3 rd Son. Op. 3	1 6
Haydn's 4 th Son. Op. 17	1 6
Pleyel's 1 st Rondo	1 6
Rosetti's Grand Over.	1 6
Nicolas's 6 th Sonatina	1 6
D. 15 Preludes	1 6
Fidelman's Gr. Over.	1 6
Pleyel's 1 st Rondo	1 6

The above Vol 1. Bound 18.

Right Page: Catalogue of Subjects or Beginnings of 2 Periodical Works

No.	Subject	Page
1	Garth's Sonata	2
1	Bachman's D.	6
2	Van hall's German Hymn	12
2	Kotzwaras Battle of Prague	15
3	Haydn's 3 rd Son.	22
3	Kozeluch's Rondo	28
4	Rosetti's Romance	32
4	Lison Dormoit	34
5	Nicolas's Sonata from Op. 3	42
5	Pleyel's German Hymn	49
6	Haydn's Sonata	52
6	Mrs. Billington's 3 rd Son. Op. 3	57

¹³ Brook, "A Tale of Thematic Catalogues," 408.

Bland's claim that his catalogue with subjects was "the first thing of the kind ever done here" can be partially justified by the fact that he was the first to use the term "Theme Catalogue," the English equivalent of the French "Catalogue thématique" originating with Amsterdam music publishers, J. J. and B. Hummel, in 1768.¹⁴ Furthermore, Bland used this type of catalogue most extensively among London music publishers in the period of this study. Of the 35 different thematic catalogues seen by the author issued by London publishing firms from 1780 to 1837,¹⁵ five were brought out by Bland. In addition, four (marked * in Table 1) of these five were continued to the turn of the century by other publishers, effectively raising Bland's contribution to nine.

Lewis, Houston & Hyde succeeded Bland in 1795 but advertised their business for sale, with stock consisting of 12,000 engraved plates, in *The Times* of 30 March 1797.¹⁶ Francis Linley, their successor, was in business for only six months before being declared bankrupt in August and advertising his stock-in-trade in *The Times* on Wednesday 23 August and Wednesday 20 September 1797.¹⁷

'The Catalogue of Subjects or Beginnings of Italian Songs & c.' issued by Lewis, Houston & Hyde (LHH 2, Catalogue Plate 4-5) is a slightly later version of that published by Bland (BIJ 10a [Catalogue Plate 4-4] and 10b). Their catalogue was printed from Bland's plate, with seven new entries occupying the staves left blank in the earlier version (BIJ 10b) so that titles inherited from Bland stand alongside the firm's own additions. Francis Linley's 'Catalogue of Subjects or Beginnings of Bland's Collection of Divine Music' (LiF 1) continues Bland's thematic catalogue of the same title. He reprinted Bland's catalogue in 1797, without any change to the contents. The publisher's imprint has been altered to 'Printed & Sold by F. Linley, Successor to Mr. Bland, No. 45, Holborn'; the title of the collection has been modified to 'Linley's Continuation of Bland's Collection of Divine Music' but only on the music items which contain the catalogue.

George Goulding issued a thematic catalogue, 'Index to Le tout Ensemble, Sonatas with Accompaniments for the Piano Forte by the following eminent Masters' (GG 4, Catalogue Plate 4-7) around 1798. He probably had purchased the plates and unsold prints of this collection at the sales either in March or September, 1797. Goulding re-engraved the catalogue, however, and added eleven further titles to what seems to have been the last version (BIJ 16c) of Bland's catalogue.¹⁸ His

¹⁴ Brook, "Thematic Catalogue," in *The New Grove Dictionary of Music and Musicians*, p. 349.

¹⁵ Some of these catalogues exist in three or four different states.

¹⁶ "Music Business," *The Times*, Thursday, 30 March 1797.

¹⁷ "Capital Music Stock: To Music-Sellers, Publishers, and the Public," *The Times*, Wednesday 20 September 1797. See also Chapter 4, p. [insert later].

¹⁸ The author has not been able to locate a version of Bland's catalogue with any of the 12 prepared staves occupied. Bland's catalogue 'Index to Le tout Ensemble, Sonatas with Accompaniments for the Piano Forte & Index to the Duetts for two Performers on One Piano Forte by the following eminent Masters,' contains Nos. 1

catalogue contains 48 works and 12 prepared staves. The titles and pricings of the first 37 numbers are identical to those items listed in Bland's catalogue of the same title issued c. 1792. The ongoing pagination for these 37 numbers in the collection, placed to the right of each stave, also matches Bland's.

Evidence within title catalogues and music prints issued by Linley and Robert Birchall suggests that the latter acquired some of Bland's music prints and catalogues via Linley.¹⁹ Birchall reprinted Bland's catalogue 'Index to 48 Nos. of Bland's Harpsichord Collection without Accompaniments,' (BIJ 13d) in 1800. With the reissue (BR 7), Birchall punched out Bland's title and imprint:

'INDEX to 48 N^{os}. of BLAND'S Harpsichord Collection without Accomp^{ts}. / Each N^o. containing 10 Pages Price 1^s.6^d. & Published the 1st. Day of every Month by J. Bland N^o. 45 Holborn London.'

and inserted a new title and imprint, and also increased the price of each item to 2s.0d.:

'INDEX to Bland's (continued by Rt. Birchall) Harpsichord Collection without Accomp^{ts}. / Each N^o. containing 10 Pages Price 2^s. & Published by *Him N^o. 133 New Bond Street.*'

The contents remain identical to the last state of Bland's catalogue; Birchall made no alterations or additions to the 48 numbers of the collection.

III. THEMATIC CATALOGUES 1800-1830: THE FOCUS ON A SINGLE ENTITY

If the thematic catalogues issued by Bland reflect the change from umbrella catalogues to medium-oriented catalogues taking place among title catalogues in the late 1790s, the thematic catalogues of the early nineteenth century even more closely mirror the emergence of the precisely-focussed single-entity catalogues which came to dominate catalogue production after 1800. Whether they were of the single-medium, composer, or genre type, thematic catalogues, post-1805 epitomize the new thrust of catalogue organisation as well as publishers' close perception of quickly-changing tastes, favoured composers and genres. Arguably, these catalogues, though few in number, may be the jewels of all catalogue production in the period of this study. They may be the most intense representation of the interaction between publisher and contemporary society.

to 37 of *Le tout Ensemble* (at BL h. 3691. a. verso of the last leaves of Nos. 6, 11 & 17; BL R. M. 17. c. 1. Piano Forte Part. Nos. 3, 7, 8, 9, 10, 15, 18, 23, 24, 25, 26; Violino Part No. 16) whereas Goulding's issue contains Nos. 1 to 48. (at BL R. M. 17. d. 1. Piano Forte Parts Nos. 1, 2, 14, 21; BL h. 2880. j. (2.)) The imprint on Bland's catalogue is 'J. Bland, No. 45 Holborn, London.' The imprint on Goulding's catalogue reads: 'G. Goulding, No. 45, Pall Mall.' This address is associated with the firm after George Goulding went into partnership with Phipps and D'Almaine in 1798.

¹⁹ Humphries and Smith name William Hodsoll as Linley's successor, but from the above evidence, we can infer with a degree of confidence that Hodsoll was not the only purchaser of Linley's stock-in-trade.

Table 1-a. Thematic Catalogues: 1800-1830

SCMG = Single-composer, multi-genre

SCSG = Single-composer, single-genre

SCMM = Single-composer, multi-medium

SCSMMSG = Single-composer, single-medium, single-genre

MCSM = Multi-composer, single-medium

MGMM = Multi-genre, multi-medium

	Publisher	Catalogue Title		Date	Type
11	Clementi & Co.	Index shewing [sic] the subject of each Duet, Trio, Quartett & Quintett [by Mozart]	CM 2	1805	MGMM
12	Preston (Thomas)	Catalogue Thematique of the Beauties of Mozart	PrJ 9	1805	SCMG
13	Monzani	Catalogue Thematique of Mozart's Works for the Piano Forte Consisting of Sonatas, Duets, Trios, Quartetts, Concertos, Aires with Variations, & c.	MT 4a	1805	SCMG
			MT 4b	1807	SCMG
			MT 4c	1807	SCMG
14	Chappell	Gelinek's Aires with Variations	CS 3	1814	SCSMMSG
15	Clementi	Table Thematique of Aires, With Variations by Gelinek	CM 4	1815	SCSMMSG
16	Goulding	Kirmair's Aires with Variations	GG 9a	1815	SCSMMSG
			GG 9b	1821	SCSMMSG
17	Phillips & Co.	List of Publications. Printed by Phillips & Co.	Phi 1	1815	MCMG
18	R. Birchall	Index to Gelinek's Aires with Variations	BR 16a	1815	SCSMMSG
		Gelinek's Aires with Variations.	BR 16b	1820	SCSMMSG
19	H. Falkner	Table Thematique of Aires, with Variations, by Gelinek	FH 2	1817	SCSMMSG
20	Goulding, D'Almaine, Potter, & c.	Theme Index to Mazzinghi's Aires & c. for the Piano-Forte, Harp, Flute and Violoncello or Piano-Forte and Flute	GG 10	1819	SCMM
21	Monzani & Hill	Catalogue Thematique of L. V. Beethoven's Works. For the Piano Forte, Consisting of Aires with Variations, Sonatas, Duets, Trios, Quartetts, Concertos, & c. & c.	MT 15a	1820	SCMG
			MT 15b	1820	SCMG
			MT 15c	1825	SCMG
22	W. Hodsoll	Catalogue Thematique of Mozart's, Haydn's, Pleyel's & c. Symphonies and Overtures. Arranged with Accompaniments for Flute, Violin, and Violoncello by S. F. Rimbault.	HoW 3a	1819	MCSM
			HoW 3b	1819	MCSM
			HoW 3c	1823	MCSM
			HoW 3d	1823	MCSM
			HoW 3e	1825	MCSM
			HoW 3f	1826	MCSM
			HoW 3g	1826	MCSM
			HoW 3h	1827	MCSM
23	Royal Harmonic Institution	Catalogue Thematique of Kirmair's Aires, with Variations	RH 3	1820	SCSMMSG
24	Birchall, Lonsdale and Mills	Index to Beethoven's Rondos and Aires with Variations	BLM 1	1822	SCMG
25	Rutter & McCarthy	Rutter & McCarthy's Selection of Rondos, Aires with Variations, & c. for the Piano Forte	RM 1	1822	MCSM
26	Preston (Thomas)	Catalogue Thematique of Beethoven's Works, all of which may be had in Single Pieces or in Sets	PrJ 21	1823	SCMG
27	W. Hodsoll	No. 1 Catalogue Thematique, of Symphonies and Overtures, by Mozart, Haydn, Beethoven, Himmel, Weber & Mehul. Arranged with Accompaniments for Flute, Violin and Violoncello, by S. F. Rimbault	HoW 6	1829	MCSM

28	W. Hodson	No. 2 Catalogue Thematique, of Symphonies and Overtures, by A. Romberg, Pleyel, Winter, Rossini, Kreutzer, Handel, Paer and Mozart. Arranged with Accompaniments, for Flute, Violin and Violoncello, by S. F. Rimbault.	HoW 7a	1829	MCSM
			HoW 7b	1829	MCSM
29	R. Cocks and Co.	Catalogue Thematique of the Beauties of Hummel, for the Piano Forte	CR 14	1830	SCMG
30	Goulding & D'Almaine	A Catalogue of the commencing Bars of a Selection of the most Popular Vocal Duets	GG 26	1830	MCSM
31	Goulding & D'Almaine	A Catalogue of the Commencing Bars of a Selection of the most popular National Melodies, & Favorite Compositions of Italian, German & French Composers, arranged as Rondos, Fantasias, & with Variations for the Piano Forte by Henri Herz	GG 30	1831	MCSM
32	S. Chappell	Catalogue Thematique of the Detached Pieces [from The Maid of Cashmere or La Bayadère, a Ballet Opera in two Acts, performed at the Theatre Royal, Drury Lane and at the King's Theatre. Music by D. F. E. Auber.] with Piano Forte Accompaniment.	CS 14	1834	SCSG
33	H. Falkner	Merriot's Admired New Band Marches, arranged for the Piano Forte	FH 17	1835	SCSGSM
34	Z. T. Purday	No. II. Catalogue Thematique, of Symphonies, and Overtures, by Romberg, Pleyel, Winter, Rossini, Kreitzer [Kreutzer], Handel, Pæer, Boieldieu, Hook, Weigl, Auber and Herold. Arranged with Accompaniments, for Flute, Violin and Violoncello, by S. F. Rimbault.	PZ 3	1835	MCSM
35	Mori and Lavenu	Lucia di Lammermoor. Opera Seria. Performed at San Carlos, Maples, & The Theatre Italien, Paris. Composed by Donizetti. Table Thematique.	ML 7a	1837	SCSG
			ML 7b	1837	SCSG

III. THEMATIC CATALOGUES 1800-1830 – I) SINGLE-COMPOSER, MULTI-GENRE: CATALOGUES OF BEETHOVEN, MOZART AND HUMMEL

The two thematic catalogues issued by the publishing firm of Monzani are remarkable for their single composer emphasis. They were devoted to Mozart and Beethoven respectively. Monzani's Mozart catalogue, 'Catalogue Thematique of Mozart's Works for the Piano Forte Consisting of Sonatas, Duets, Trios, Quartetts, Concertos, Airs with Variations, & c' (MT 4) has been seen in three states. Two early states were issued by Theobald Monzani, c. 1805-07. The last state has the imprint of the Monzani & Hill partnership which commenced in 1807. The earliest state of the catalogue (MT 4a, c. 1805) contains nos. 1 to 47; the second state (MT 4b), containing nos. 1 to 52 is found within Mozart's Grand Concerto for the pianoforte, no. 3. (K. 595; no. 47 in the catalogue), printed on paper watermarked 1807. The last state (MT 4c) containing nos. 1 to 63, is found within No. 20 of the series, 'Lison dormoit with Variations.' The British Library catalogue dates this publication c. 1805

as it has the imprint of Theobald Monzani. However, the imprint on the catalogue is that of Monzani & Hill, suggesting that the source item should be considered a reissue and dated not before 1807.²⁰

Monzani's Beethoven catalogue (MT 15a to 15c) has been seen in three states, each with the imprint of Monzani & Hill. All incipits have keyboard scoring (treble and bass clefs) as in the Mozart catalogue. The earliest state of the 'Catalogue Thematique of L.V. Beethoven's Works for the Piano Forte, consisting of Airs with Variations, Sonatas, Duetts, Trios, Quartetts, Concertos, & c. & c.' (MT 15a, c. 1820) contains 65 entries; the second state (MT 15b) also dated c. 1820 contains 66 entries. The last state (MT 15c), substantially expanded to 75 items, was issued c. 1825. It is noteworthy that all catalogues are for pianoforte music, with or without accompaniments, across a range of genres, the most lucrative items in music publishers' catalogues.

These two catalogues seem to have been designed with expansion in mind. In each case, the earlier states were already printed on two folio pages with prepared staves in place for items that might be added in any later reprinting. The two early states of the Mozart catalogue were printed from the same plates. Each page was divided into three columns, each containing nine keyboard systems; the first state contains ten prepared (blank) staves, five of which are occupied by newly introduced works in the second state. (See Catalogue Plate 6-4.) To accommodate a further 11 items on two folio pages, Monzani & Hill re-engraved the catalogue for the third state and changed the layout to four columns, while retaining the same number of staves in each column. The three states of Monzani & Hill's Beethoven catalogue were all printed from the same plate; the 11 blank staves in the first state were eventually reduced to one in the third state as the contents expanded.

It is worth remarking that although the firm of Monzani was best known for its publication of flute music, the medium that Monzani promoted in thematic catalogues was music for piano, found in the repertoires of two composers, Mozart and Beethoven.

Thomas Preston also issued thematic catalogues for Mozart (PrJ 9) and Beethoven (PrJ 21), around the same time as those of Monzani. More interestingly, these are the only catalogues in thematic format that Preston issued, and like those of Monzani, Preston's Beethoven and Mozart catalogues both cover piano forte works with and without accompaniments. The 'Catalogue Thematique of the Beauties of Mozart' is printed within No. 2 (K. 564) of *A New Series of Mozart's Sonatas*. The paper is watermarked 1804, falling within the time-frame of Monzani's Mozart catalogues, issued c. 1805-07. Likewise, Preston's 'Catalogue Thematique of Beethoven's Works, all of which may be had in Single Pieces or in Sets' is dated 1823 and falls within the period of the three states of the Beethoven catalogue issued by Monzani & Hill, c. 1820 – c. 1825.

²⁰ Humphries and Smith, *Music Publishing in the British Isles*, p. 236.

Preston's Mozart catalogue lists 21 piano works – 12 solo piano sonatas, six airs with variations, and three piano concertos. Nine of these 21 works can be found in Monzani's Mozart catalogues. The similarity between the two firms' Beethoven catalogues is even more striking. Preston's contains 30 numbers, comprising piano trios, piano sonatas, overtures arranged for piano, and airs with variations. Twenty eight of these are among the 65 numbers in Monzani and Hill's catalogue (first state).

In promoting Beethoven, Preston offered a more specialised catalogue. While both contained music for piano forte solo and chamber music with the piano, Monzani's catalogue included a more diverse range of music, more freely adapted. Preston's Beethoven editions are all in Beethoven's original scoring, except perhaps, the piano forte arrangement of the 'Overture to Prometheus.'²¹ In contrast, Monzani offered some works by Beethoven in various arrangements alongside others in their original versions. The six trios for the piano, violin and cello, (nos. 37 to 42 in the catalogue) which appear as Op. 60, nos. 1-6 are arrangements of Beethoven's string quartets, Op. 18. Simrock (Bonn) published Ferdinand Ries' trio arrangements of Op. 18 as Op. 60, nos. 1-6, in 1806.²² The piano trios which follow as nos. 43-45 and appear as Beethoven's Op. 61 in the catalogue are Ries' arrangements of Beethoven's three string trios, Op. 9. Simrock had published these as Op. 61, also in 1806.²³ It is highly likely that the nine works (nos. 37 to 45) in Monzani's catalogue came from Simrock – legitimately or otherwise.

Birchall, Lonsdale & Mills entered into the rivalry between Preston and Monzani with their one and only thematic catalogue, 'Index to Beethoven's Rondos and Airs with Variations' (BLM 1, c. 1822). Fifteen of the nineteen entries in this catalogue match entries in Monzani's Beethoven catalogue, and four match entries in Preston's Beethoven catalogue (Table 2, a and b). At 1s.6d to 4s.0d, the prices of items also match Monzani's and Preston's. Fourteen items (74% of the contents) come from Beethoven's 'lesser keyboard publications,'²⁴ which the composer issued without opus numbers (WoO 40, 45, 46, 57, 66, 68, 69, 70, 71, 72, 73, 75, 76, 77). Thirteen such works also are in the first state of Monzani's Beethoven catalogue, and there is an overlap of 11 works (see Table 2, b).²⁵ Preston, however, offered only five of the 'lesser keyboard publications'²⁶ and it might be hazarded that his rather austere selection of Beethoven works was aimed at the connoisseur, while the

²¹ It has not been established whether Preston's edition was of Beethoven's own arrangement.

²² Georg Kinsky, *Das Werk Beethovens: thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen* (München: G. Henle Verlag, 1955), p. 44.

²³ Kinsky, *Das Werk Beethovens*, p. 22.

²⁴ Robert Nosow, "Beethoven's Popular Keyboard Publications," *Music & Letters* 78, no. 1 (February 1997): 56.

²⁵ Monzani included 'Twelve Waltzes' (WoO 8), 'God save the King, with variations' (WoO 78), but not WoO 57, 72 and 75.

²⁶ WoO 40, WoO 46, WoO 68, WoO 69 (Table 2, a) and WoO 8 (Table 2, b).

CATALOGUE THEMATIQUE OF MOZART'S WORKS
 for the PIANO FORTE Consisting of
 SONATAS, DUETTS, TRIOS, QUARTETTS, CONCERTOS, AIRS with Var^{ns} & c. — Selected,
 Published & Sold By THEOBALD MONZANI N° 3. OLD BOND STREET NEAR PICCADILLY.

N° 1. P. 3 ^s /6 ^d Sonata from Op. 15. with Violin & Violon ^o Accomp ^t		N° 10. P. 4 ^s Sonata with a Violin Accomp ^t		N° 19. P. 2 ^s Air with Var ^{ns}	
N° 2. P. 3 ^s /6 ^d Sonata from Op. 15. with Violin & Violon ^o Accomp ^t		N° 11. P. 5 ^s Quartetto for Piano Forte Violin, Viola & Violoncello		N° 20. P. 2 ^s Lison dormoit with Var ^{ns}	
N° 3. P. 4 ^s Sonata from Op. 15. with Violin & Violon ^o Accomp ^t		N° 12. P. 4 ^s Quartetto from Op. 13 for Piano Forte Violin, Viola & Violoncello.		N° 21. P. 2 ^s Air with Var ^{ns}	
N° 4. P. 3 ^s Sonata from Op. 7. with Violin Accomp ^t Oblig ^o		N° 13. P. 2 ^s Air with Variations.		N° 22. P. 2 ^s Air with Var ^{ns}	
N° 5. P. 3 ^s Sonata from Op. 19. without Accomp ^t s		N° 14. P. 2 ^s Air with Var ^{ns}		N° 23. P. 3 ^s Sonata from Op. 1. with Violin Accomp ^t	
N° 6. P. 4 ^s TRIO from Op. 11. for Piano Forte, Flute, Clarinet or Violin & Tenor.		N° 15. P. 1 ^s Air with Var ^{ns}		N° 24. P. 3 ^s Sonata from Op. 1. with Violin Accomp ^t	
N° 7. P. 4 ^s Sonata from Op. 11. for 2 Performers on 1 Piano Forte.		N° 16. P. 2 ^s Air with Var ^{ns}		N° 25. P. 2 ^s /6 ^d AIR with Var ^{ns} as a Duett for 2 Performers.	
N° 8. P. 3 ^s TRIO from Op. 19. for Piano Forte, Violin & Violoncello		N° 17. P. 1 ^s /6 ^d Air with Var ^{ns}		N° 26. P. 2 ^s "Duports Minuet" with Var ^{ns} .	
N° 9. P. 3 ^s Sonata from Op. 19. with Violin & Violoncello Accomp ^t Ad lib ^o		N° 18. P. 1 ^s Polacca		N° 27. P. 2 ^s "Marche des Sannites" with Var ^{ns}	

N ^o 28. P ^r 2 ^s L'Amie Bridante with Var ^{ns}	Andante	N ^o 38. P ^r 2 ^s La Bergere Sillimene with Var ^{ns} & ca Violin Accomp.	Allegretto	
N ^o 29. P ^r 2 ^s "Ah vous dirai je Maman" with Var ^{ns}	Grazioso	N ^o 39. P ^r 2 ^s Rondo	Andante	
N ^o 30. P ^r 3 ^s Twelve Waltzes 1 st Set	Moderato	N ^o 40. P ^r 2 ^s Rondo	Allegretto	
N ^o 31. P ^r 3 ^s Twelve Waltzes 2 ^d Set.	Grazioso	N ^o 41. P ^r 4 ^s Quartetto for Piano Forte Violin, Tenor & Violoncello.	Allegro	
N ^o 32. P ^r 3 ^s Twelve Waltzes 3 ^d Set	Allegretto	N ^o 42. P ^r 1 ^r March in II Flauto Magico with a Flute Accomp ^t .	Andante	
N ^o 33. P ^r 2 ^s Overture to Il Flauto Magico.	Adagio	N ^o 43. P ^r 3 ^s Souata from Op. 37. with Violin Accomp ^t Oblig.	Allegro molto	
N ^o 34. P ^r 2 ^s Overture to Il Don Giovanni.	Andante	N ^o 44. P ^r 3 ^s 6 ^d Trio for Piano Forte Violin & Violoncello.	Allegro	
N ^o 35. P ^r 2 ^s Overture to La Clemenza di Tito.	Allegro	N ^o 45. P ^r 3 ^s Concerto with Arcomp ^{ts}	Allegro	
N ^o 36. P ^r 2 ^s Overture to Così Fan Tutto.	Andante	N ^o 46. P ^r 3 ^s Ditto Ditto	All ^o Maestoso	
N ^o 37. P ^r 2 ^s Overture to L'Amie	Presto	N ^o 47. P ^r 3 ^s Ditto Ditto	Allegro	

selections of Monzani & Hill and especially of Birchall, Lonsdale & Mills were geared to the less rigorous taste and the amateur performers of the genteel drawing room.

Table 2. Overlap of contents of three firms' Beethoven catalogues

a	Items present in all three catalogues, BLM 1, MT 15, PrJ 21	Se vuol ballare with Variations (WoO 40); The Manly Heart, with Variations (WoO 46); Le Nozze Disturbate, with Variations (WoO 68); Quant' è più bello (WoO 69)	4
b	Only in BLM 1 and MT 15a	Variations, Op. 34; Variations Op. 35; Rondo, Op. 51, no. 1; Op. 51, no. 2; See the Conq'ring Hero (WoO 45); Tema with Variations (WoO 66); Nel cor piu (WoO 70); Air Russe (WoO 71); La Stessa, la Stessissima (WoO 73); Eight variations (Tandeln und Scherzen) in F major (WoO 76); Six variations on an original theme, G major (WoO 77)	11
c	In MT 15a and PrJ 21	Trio Op. 1, no. 1; Op. 1, no. 2; Op. 1, no. 3; Sonata Op. 2, no. 1; Op. 2, no. 2; Op. 2, no. 3; Sonata Op. 5, no. 1; Op. 5, no. 2; Sonata Op. 12, no. 1; Op. 12, no. 2; Op. 12, no. 3; Sonata Op. 13; Quintet, Op. 16; Sonata, Op. 23, no. 1; Op. 23, no. 2; Sonata Pastorale [Op. 28]; Sonata Op. 30, no. 1; Op. 30, no. 2; Op. 30, no. 3; Sonata Op. 49, no. 1; Op. 49, no. 2; Sonata Op. 53; Twelve Waltzes (WoO 8); Overture to Prometheus (Op. 43)	24
d	Items only in BLM 1	Colomba O Tortorella, with Variations (Op. 66); Andante in F major (WoO 57); Air in Richard Coeur de Lion (WoO 72); Seven variations, in F major (WoO 75)	4
e	Items only in MT 15a	Duets, Op. 6; Sonata, Op. 7; Serenade, Op. 8; Trio, Op. 11; Sonata, Op. 17; Sonata, Op. 22; Sonata Op. 26; Serenade, Op. 41; Variations Op. 44; Marches, Op. 45; Sonata Op. 47; Trio Op. 60, no. 1; Op. 60, no. 2; Op. 60, no. 3; Op. 60, no. 4; Op. 60, no. 5; Op. 60, no. 6; Trio, Op. 61, no. 1; Op. 61, no. 2; Op. 61, no. 3; Sonata Op. 69; Trios, Op. 70, no. 1; Op. 70, no. 2; God save the King (WoO 78); 1st symphony, arranged by Masi; 5th Symphony arranged as Duets for two performers on piano forte	26
f	Items only in PrJ 21	Sonata Op. 14, no. 1; Op. 14, no. 2	2

Nevertheless, the substantial overlap of contents between the Beethoven catalogues of the three firms makes it apparent that they were competing for essentially the same market, promoting the same composer through many of the same works, at the same time. It is worth reinforcing that the Mozart and Beethoven catalogues were the only thematic catalogues issued by both Preston and Monzani & Hill; while Birchall, Lonsdale and Mill published no other thematic catalogues other than one dedicated to Beethoven. It is therefore probable that all three publishers' preference for thematic format can be attributed to competition among the three firms. Irrespective of which firm first issued its catalogue, rivalry would have driven the others to respond with catalogues of the same format. This coincidence of time, content and price converts thematic catalogues into a major and powerful weapon for dominance in the marketplace.

III THEMATIC CATALOGUES 1800-1830 – II) JOSEF GELINEK – SINGLE-COMPOSER, SINGLE-MEDIUM, SINGLE-GENRE CATALOGUES

This power helps us understand the more complex case of the Gelinek catalogues. Curious to us today, yet perhaps symptomatic of contemporary popular taste, is the attention paid to the piano works of Josef Gelinek (1758-1825). Thematic catalogues of Gelinek's *Airs with Variations* were issued in London by four different publishers – Robert Birchall, Clementi & Co., Henry Falkner, and Samuel Chappell. Birchall published his two catalogues under the titles 'Index to Gelinek's *Airs with Variations*' containing nos. 1 to 27 (BR 16a, Catalogue Plate 6-5), and 'Gelinek's *Airs with Variations*' containing nos. 28 to 47 (BR 16b); Chappell & Co. followed with an identical catalogue title 'Gelinek's *Airs with Variations*' containing nos. 1 to 30 (CS 3); Clementi & Co. issued theirs as 'Table Thematique of *Airs, With Variations by Gelinek*' (CM 4, Catalogue Plate 6-6) containing nos. 1 to 36, a title then borrowed by Falkner 'Table Thematique of *Airs, with Variations, by Gelinek*' (FH 2) likewise containing nos. 1 to 36. Birchall's publications of the compositions themselves date between 1810 and 1820, with watermark dates 1811, 1812, 1813, and 1817; Clementi's extant publications have watermark dates 1811, 1814, 1815, 1822 and 1824; Falkner's publications are dated around 1814 to 1817; Chappell's are dated between 1811 and 1820, with watermark dates 1812, 1814, 1823. Although some of these watermark dates must signal re-issues, by and large, the accompanying catalogues²⁷ issued by these four publishers may all be dated to around 1815-1824.

The layout and engraving style of the catalogues make it clear that each catalogue is an independent production; there is no re-use of the same plates across the publishers. Birchall's pair has three columns with nine keyboard systems in each, providing 27 items on a single folio sheet (Catalogue Plate 6-5). Clementi's (Catalogue Plate 6-6), Falkner's and Chappell's catalogues each have four columns with nine systems per column, allowing 36 numbers to be accommodated on a single sheet.²⁸ Individual numbers are priced at 2s, 2s. 6d, and 3s.0d; in most cases, all publishers set the same price for the same item. It is not only the prices of items that are identical, the items themselves and their numbering are the same across all catalogues. This coincidence of item, order and price among four publishers suggests considerable piracy.²⁹ Our concern, however, is to emphasize that this almost simultaneous appearance of four nearly identical thematic catalogues underlines the format's importance in publishers' eyes as best promoting both the standing of Gelinek, as perhaps the most admired composer of popular music at the time, and the immense popularity of the variations form for

²⁷ All catalogues have been found within the music publications of Gelinek's *airs with variations*.

²⁸ In the case of BR 16b, seven systems are left blank; six are blank in CS 3.

²⁹ Gelinek wrote 120 *airs with variations*. The London publishers (possibly excepting Birchall) did not explore this repertoire but seem to have been content merely to ensure no one publisher cornered the market. Milan Postolka, "Gelinek, Josef," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), vol. 9, p. 636.

piano. Above all, these catalogues further illustrate the suitability of the thematic format to promote the single composer and confirm the 1820s as the heyday of the single-composer catalogue.

To illustrate further the particular suitability of the thematic catalogue to promote the genre or composer immediately fashionable, we can consider the two catalogues produced by another large London music publisher. Goulding & Co. entered the airs and variations market with thematic catalogues of the works of Joseph Fredrick Kirmair (c. 1770-1814) and Joseph Mazzinghi. ‘Kirmair’s Airs with Variations’ in two states (GG 9a and 9b, c. 1815 and 1821) and ‘Theme Index to Mazzinghi’s Airs & c. for the Piano-Forte, Harp, Flute and Violoncello or Piano-Forte and Flute’ (GG 10, c. 1820, Catalogue Plate 6-7) are two of only five thematic catalogues issued by Goulding for the period concerned.

Kirmair was a contemporary of Gelinek; the subjects of his variations are similarly taken from the popular operas and airs of the day. The layout of Goulding’s catalogue is identical to Birchall’s Gelinek catalogue – three columns with nine keyboard systems in each, accommodating 27 items on a folio sheet. (See Catalogue Plate 6-7.) The prices of items are competitive and Goulding may have produced this catalogue deliberately to rival those devoted to Gelinek. Mazzinghi had a special connection with the firm, however. Many publications of his music have the Goulding & Co imprint and the fashionable London-based pianist seems virtually a house composer. The firm devoted an ongoing title catalogue to the composer, ‘A Complete Catalogue of the Works of Joseph Mazzinghi,’ (c. 1800-03, GG 5) which went through seven states as his output grew.³⁰ The “Theme index” though, is as much about a genre as a composer. Kirmair was put against Gelinek; the chamber scoring of Mazzinghi’s airs and variations was to bring that genre to a wider market. Both these catalogues appeared at the height of the publishing frenzy of airs and variations and the choice of the thematic format can be seen as a shrewd commercial response. Competition from other publishers was best met on their own grounds.³¹

³⁰ The seven states include compositions Opp. 1-37; Opp. 1-38; Opp. 1-39; Opp. 1-41; Opp. 1-42; and Opp. 1-46.

³¹ That Goulding published some 240 Airs, with Variations by more than 50 composers including 32 by Beethoven and 30 by Gelinek but chose not to issue any other thematic catalogue either of this genre or composer, tends to point to his selection of Kirmair and Mazzinghi as a carefully calculated exploitation of the market situation. See Goulding’s title catalogue GG 11.

INDEX to GELINEK'S AIRS with VARIATIONS.

LONDON — Printed and Sold by R. BIRCHALL, 133 New Bond Street.

<p>Nº 1. Price 2^d. Allegretto</p> 	<p>Nº 10. Price 1st. Quasi Allegretto</p> <p>Andante.</p> 	<p>Nº 19. Price 3^d. Andantino con Espress.</p> <p>Ah, Perdona.</p> 
<p>Nº 9. Price 2^d. Allegretto</p> <p>March in Zambert's.</p> 	<p>Nº 11. Price 2^d. Andante</p> <p>Tyroler's Air.</p> 	<p>Nº 20. Price 2^d. Allegretto</p> <p>Le Caliph de Bagdad.</p> 
<p>Nº 3. Price 2^d. Allegretto</p> <p>Prussian Melody.</p> 	<p>Nº 12. Price 2^d. Allegretto</p> <p>Lieber Augustine, Swabian Air.</p> 	<p>Nº 21. Price 2^d. Allegretto</p> <p>Mary's Waltz.</p> 
<p>Nº 4. Price 2^d. Allegretto</p> 	<p>Nº 13. Price 2^d. Allegretto</p> <p>Pria che L'Espegno.</p> 	<p>Nº 22. Price 2^d. Allegretto</p> <p>Air from Caster & Polle.</p> 
<p>Nº 5. Price 2^d. Allegretto</p> <p>Pyrenean Melody.</p> 	<p>Nº 14. Price 2^d. Allegretto</p> <p>Theme from Le Nozze di Figaro.</p> 	<p>Nº 23. Price 2^d. Andantino</p> 
<p>Nº 6. Price 2^d. Andante</p> <p>Italian Melody.</p> 	<p>Nº 15. Price 2^d. Allegro Vivace.</p> 	<p>Nº 24. Price 2^d. Andante.</p> 
<p>Nº 7. Price 2^d. Allegretto</p> <p>La Caramia la Mano.</p> 	<p>Nº 16. Price 2^d. Allegretto.</p> <p>Jil te la risona.</p> 	<p>Nº 25. Price 2^d. Allegro di molto.</p> 
<p>Nº 8. Price 2^d. Allegretto.</p> 	<p>Nº 17. Price 2^d. Moderato.</p> <p>The Imperial Waltz.</p> 	<p>Nº 26. Price 2^d. Allegretto.</p> <p>Queen of Prussia's Waltz.</p> 
<p>Nº 9. Price 2^d. Allegretto</p> <p>Air from Alceste.</p> 	<p>Nº 18. Price 2^d. Larghetto.</p> <p>Romancer's Rondo.</p> 	<p>Nº 27. Price 2^d. Andante.</p> <p>Saxon Air.</p> 

Table Thematique of Airs,
With Variations by
G E L I N E K,
London, Published by Clementi & Co. 20, Cheapside.

The page displays 36 numbered musical pieces, each consisting of a single melodic line and a piano accompaniment line. The pieces are arranged in four columns and are titled as follows:

- Nº 1. March in Zauberkloster (Allegretto)
- Nº 2. Prussian Melody (Allegretto)
- Nº 3. Venetian Melody (Allegretto)
- Nº 4. Pyreneese Melody (Allegretto)
- Nº 5. Italian Melody (Andante)
- Nº 6. J'ai d'arron la raison (Allegretto)
- Nº 7. Allegretto
- Nº 8. Allegretto
- Nº 9. Air from Alexie (Allegretto)
- Nº 10. Tyrolean Air (Andante quasi Allegretto)
- Nº 11. Lieber Augustine (Andante)
- Nº 12. Petit air d'Impegon (Andante)
- Nº 13. Thème from le Suisse distordu (Andante)
- Nº 14. J'ai de la raison (Allegretto)
- Nº 15. The Imperial Walz (Moderato)
- Nº 16. Romance et Ronde (Larghetto)
- Nº 17. Romance et Ronde (Larghetto)
- Nº 18. Romance et Ronde (Larghetto)
- Nº 19. Ah perdona (Andantino con spres.)
- Nº 20. Le Coliph de Bagdad (Allegretto)
- Nº 21. Mayence Walz (Allegretto)
- Nº 22. Air from Castor & Pollux (Allegretto)
- Nº 23. Andantino
- Nº 24. Queen of Prussia's Walz (Allegretto)
- Nº 25. Saxoa Air (Andante)
- Nº 26. Saxoa Air (Andante)
- Nº 27. Saxoa Air (Andante)
- Nº 28. Quel Signor Ohi me (Allegretto)
- Nº 29. La Marche du Cendrillon (Allegretto)
- Nº 30. Post Horn Walz (Allegretto)
- Nº 31. Gis Tan ritorno (Allegretto)
- Nº 32. Le Troubadour (Andantino)
- Nº 33. Air de la Pals (Allegretto)
- Nº 34. Air de la Pals (Allegretto)
- Nº 35. Air de la Pals (Allegretto)
- Nº 36. Air de la Pals (Allegretto)

Catalogue 6-7.

'Theme Index to Mazzinghi's Airs & c. for the Piano-Forte, Harp, Flute and Violoncello, or Piano-Forte and Flute' (GG 10). c. 1820.

**Theme Index to MAZZINGHI'S AIRS & c. for the Piano-Forte,
Harp, Flute and Violoncello. or Piano-Forte and Flute.**

London Published by Goulding, D'Almaine, Potter, & Co 20 Soho Square & to be had at 7. Westmorland Street Dublin.

<p>Divertimento.</p> <p>Pr: 4s.</p>	<p>Overture Henry 4th</p> <p>Pr: 5s.</p> <p>P.F. & Flute Pr: 8s. 6d.</p>	<p>Ravarian or Tyrolean Air.</p> <p>Pr: 5s.</p> <p>Nº 1. P.F. & Flute Pr: 3s.</p>
<p>Air.</p> <p>Pr: 4s.</p>	<p>Overture Amereon.</p> <p>Pr: 4s.</p> <p>P.F. & Flute Pr: 2s. 6d.</p>	<p>Huntsman's Rest.</p> <p>Pr: 5s.</p> <p>Nº 2. P.F. & Flute Pr: 3s.</p>
<p>Op: 60. Nº 1.</p> <p>Pr: 2s. 6d.</p>	<p>Sonata Steinhelt.</p> <p>Pr: 5s.</p> <p>P.F. & Flute Pr: 3s.</p>	<p>Aria.</p> <p>Pr: 5s.</p> <p>Nº 3. P.F. & Flute Pr: 3s.</p>
<p>Op: 60. Nº 2.</p> <p>Pr: 2s. 6d.</p>	<p>Duo Konzucht.</p> <p>Pr: 5s.</p> <p>P.F. & Flute Pr: 3s.</p>	<p>Ave Maria.</p> <p>Pr: 5s.</p> <p>Nº 4. P.F. & Flute Pr: 3s.</p>
<p>Op: 60. Nº 3.</p> <p>Pr: 2s. 6d.</p>	<p>First Nocturne.</p> <p>Pr: 5s.</p> <p>Harp & Flute Pr: 3s. 6d.</p>	<p>Venetian Air.</p> <p>Pr: 5s.</p> <p>Nº 5. P.F. & Flute Pr: 3s.</p>
<p>On this Cold flinty Rock.</p> <p>Pr: 4s.</p> <p>Piano Forte & Flute Pr: 2s. 6d.</p>	<p>Second Nocturne.</p> <p>Pr: 5s.</p> <p>Harp & Flute Pr: 3s. 6d.</p>	<p>Theme.</p> <p>Pr: 5s.</p> <p>Nº 6. P.F. & Flute Pr: 3s.</p>
<p>Alone retir'd.</p> <p>Pr: 4s.</p>	<p>Third Nocturne.</p> <p>Pr: 5s.</p> <p>Harp & Flute Pr: 3s. 6d.</p>	<p>Relaxation Air.</p> <p>Pr: 5s.</p> <p>Nº 7. P.F. & Flute Pr: 3s.</p>
<p>Bewild'rd. Maid.</p> <p>Pr: 2s. 6d.</p> <p>P.F. & Flute Pr: 2s. 6d.</p>	<p>Overture Artaxerxes.</p> <p>Pr: 2s.</p> <p>P.F. Pr: 1s. 6d.</p>	<p>Silesian or Copenhagen Air.</p> <p>Pr: 5s.</p> <p>Nº 8. P.F. & Flute Pr: 3s. 6d.</p>

III. THEMATIC CATALOGUES 1800-1830 – IV) MULTI-COMPOSERS, SINGLE MEDIUM (MCSM)

William Hodsoll (fl. 1798-1831) took over Linley's (formerly Bland's) premises at 45 Holborn, but he appears to have acquired little of the stock-in-trade. Although he made extensive use of thematic catalogues, none was a reissue of Bland / Lewis / Linley's plates. Rather Hodsoll's extensive thematic catalogue output concentrated on chamber arrangements of overtures and symphonies popular at the time.

He issued three thematic catalogues (HoW 3, HoW 6 and HoW 7). First came the 'Catalogue Thematique, of Symphonies and Overtures, by Mozart, Haydn, Rossini, Pleyel, & c. Arranged [for the Piano forte] with Accompaniments for Flute, Violin, and Violoncello by S. F. Rimbault.' (HoW 3a to 3h.) This catalogue has been seen in eight expanding states,³² issued from 1819 to 1827. A slightly different and later catalogue 'No. 1. Catalogue Thematique, of Symphonies and Overtures, by Mozart, Haydn, Beethoven, Himmel, Weber & Mehul Arranged with Accompaniments for Flute, Violin and Violoncello, by S. F. Rimbault. London (HoW 6, see Catalogue Plate 6-8), appeared in c. 1829, and was quickly followed by 'No. 2 Catalogue Thematique, of Symphonies and overtures, by A. Romberg, Pleyel, Winter, Rossini, Kreutzer, Handel, Pär and Mozart. Arranged with Accompaniments, for Flute, Violin and Violoncello, by S. F. Rimbault' (HoW 7a and 7b), in late 1829 or early 1830.³³ Most publications of Rimbault's arrangements of the symphonies and overtures contain one of the three catalogues. Usually the catalogue is on the verso of the last leaf of the piano part; in a couple of cases, it is printed on the recto of the second leaf of the piano forte part.³⁴

Hodsoll's thematic catalogues are well worth noting for their genre and medium— symphonies in 'chamber' arrangements. These were all done by Stephen Francis Rimbault (1773-1837), who probably was Hodsoll's in-house arranger. Arrangements of symphonies and overtures abound in late eighteenth- and nineteenth-century music publishers' title catalogues, and the piano, the ubiquitous and versatile instrument of the nineteenth-century, was best suited for transcriptions of orchestral genres.³⁵ That Rimbault's arrangements of symphonies and overtures were the only works Hodsoll promoted with thematic catalogues, suggests that the publisher deliberately reserved this format for the most commercially viable publications of the firm. From the numerous surviving copies of these thematic catalogues compared to Hodsoll's title catalogues, we may conclude that they were printed in large quantities, and widely circulated to catch an ever-expanding market.

³² Identified by the number of entries: 16, 22, 27, 30, 39, 40, 42 and 48 entries, respectively.

³³ The first state of the catalogue is at BL h. 276. (6.); and second state is at BL h. 276. (10, 16, 21.)

³⁴ BL h. 276. contains 26 of these arrangements. Hodsoll's thematic catalogues are found in all 26 items.

³⁵ Thomas Christensen, "Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception," *Journal of the American Musicological Society* 52, no. 2 (1999): 267.

Zenas Trivett Purday succeeded Hodsoll in 1831, taking over Hodsoll's premises and stock at 45 High Holborn.³⁶ He issued a single thematic catalogue of Symphonies and Overtures (PZ 3) which was a re-engraved version of Hodsoll's 'No. 2' catalogue (HoW 7a and 7b). Purday retained the three-column layout as well as the 30 publications listed in the Hodsoll catalogue but extended the line of composers to include Boieldieu, Hook, Weigl, Auber and Herold. Purday dropped all nine overtures by Mozart offered by Hodsoll, replacing them with six by his 'new' composers and three by composers (Romberg, Pleyel and Winter) already in Hodsoll's catalogue (HoW 7). This somewhat (to us) radical move may indicate a waning of Mozart's importance in the London musical scene, or even reflect a move in popular taste from a classical to a more light-weight, romantic musical style. Despite these changes, Purday retained Hodsoll's pricing of items, as well as the services of Rimbault as the in-house arranger to the firm.

CONCLUSION

If thematic catalogues were considered more efficient than their non-thematic counterparts, it may be asked why they represent barely five percent of the entire output of sale catalogues issued by London music publishers in the period under review. The main drawback of the thematic catalogue is that an incipit takes up more space than text and with engraving being more labour intensive, it is more costly to produce. Its economic return is best where it can be quite specifically targeted, and across the half-century we have just reviewed, we have seen publishers using thematic catalogues to promote ever more closely-defined repertoires of individual composers. Even the eighteenth-century catalogues of John Bland were relatively specifically by medium, but the single-composer, single-genre, single-medium thematic catalogues were nineteenth-century innovations, immediate and very 'contemporary' responses to increasingly complex demands from an increasingly complex market. It is this that sets London publishers apart from their continental counterparts. They avoided the thematic format for large multi-genre and multi-composer catalogues. There is no equivalent of the Breitkopf thematic catalogue with its almost 1500 incipits, representing works by more than 1000 composers, which was issued in six parts and sixteen supplements over a period of twenty five years.³⁷

³⁶ Humphries and Smith, *Music Publishing in the British Isles*, p. 265.

³⁷ Brook, ed., *The Breitkopf Thematic Catalogue: The Six Parts and Sixteen Supplements 1762-1787*. (New York: Dover Publications, 1966), p. vii.

Catalogue 6-8. William Hodsoll.

'No. 1. Catalogue Thematique, of Symphonies and Overtures, by Mozart, Haydn, Beethoven, Himmel, Weber & Mehul Arranged with Accompaniments for Flute, Violin and Violoncello, by S. F. Rimbault.' (HoW 6) c. 1829.

N^o 1.
CATALOGUE THEMATIQUE,
of SYMPHONIES and OVERTURES, by MOZART, HAYDN, BEETHOVEN,
HIMMEL, WEBER and MEHUL.
Arranged with Accompaniments, for FLUTE, VIOLIN and VIOLONCELLO, by S. F. RIMBAULT.
LONDON, Published by W. HODSOLL, 45 High Holborn.

<p>MOZART'S SYMPHONIES. OP:34. N^o1. Price 6s; without Acc^{ts} 4s. Adagio.</p> <p>OP:10. N^o2. Price 6s; without Acc^{ts} 4s. Allegro con Spirito.</p> <p>OP:38. N^o3. Price 6s; without Acc^{ts} 4s. Adagio.</p> <p>JUPITER. N^o4. Price 6s; without Acc^{ts} 4s. Allegro Vivace.</p> <p>OP:84. N^o5. Price 6s; without Acc^{ts} 4s. Adagio Maestoso.</p> <p>OP:43. N^o6. Price 6s; without Acc^{ts} 4s. Allegro.</p> <p>OP:87. N^o7. Price 6s; without Acc^{ts} 4s. Adagio.</p> <p>N^o8. Price 6s; without Acc^{ts} 4s. Allegro Assai.</p> <p>OP:37. N^o10. Price 6s; without Acc^{ts} 4s. Allegro Vivace.</p>	<p>HAYDN'S SYMPHONIES. N^o13. Price 3s; without Acc^{ts} 2s. Adagio.</p> <p>N^o14. Price 3s; without Acc^{ts} 2s. Vivace.</p> <p>N^o15. Price 3s; without Acc^{ts} 2s. Vivace.</p> <p>Le Reine du France. N^o16. Price 3s; without Acc^{ts} 2s. Adagio.</p> <p>Festive. N^o17. Price 3s; without Acc^{ts} 2s. Moderato Largo.</p> <p>Jupiter. N^o18. Price 3s; without Acc^{ts} 2s. Adagio.</p> <p>N^o19. Price 4s; without Acc^{ts} 2s. Allegro Assai.</p> <p>BEETHOVEN'S 6th Sym: OP:21. N^o1. Price 6s; without Acc^{ts} 4s. Adagio.</p> <p>BEETHOVEN'S Men of Prometheus. N^o1. Price 3s; without Acc^{ts} 2s. Adagio.</p> <p>HIMMEL'S Fauchon. Price 3s; without Acc^{ts} 2s. Andantino.</p>	<p>WEBER'S Freischutz. Price 4s; without Acc^{ts} 2s. Adagio.</p> <p>WEBER'S Euryanthe. Price 4s; without Acc^{ts} 2s. Allegro Marcato con molto fuoco.</p> <p>WEBER'S Preciosa. Price 4s; without Acc^{ts} 2s. Allegro Moderato.</p> <p>WEBER'S Aben Hassan. Price 3s; without Acc^{ts} 2s. Allegro.</p> <p>WEBER'S Ruler of the Spirits. Price 4s; without Acc^{ts} 2s. Allegro.</p> <p>WEBER'S Sylva. Price 3s; without Acc^{ts} 2s. Andante.</p> <p>WEBER'S Jubilee. Price 4s; without Acc^{ts} 2s. Adagio.</p> <p>WEBER'S Overture in E flat. Price 4s; without Acc^{ts} 2s. Adagio.</p> <p>MEHUL'S Joseph. Price 3s; without Acc^{ts} 2s. Adagio.</p> <p>MEHUL'S Dell'Irato. Price 3s; without Acc^{ts} 2s. Allegro.</p>
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MOZART'S OVERTURES, Price 3s each. Without Accompaniments 2s

<p>ZAUBERFLOTH. Andante Espressivo.</p> <p>LA CLEMENZA DI TITO. Allegro.</p> <p>IL DON GIOVANNI. Andante.</p>	<p>COSI' FAN TUTTE. Andante.</p> <p>LE NOZZE DI FIGARO. Presto.</p> <p>IDOMENEO. Allegro.</p>	<p>IL SERAGLIO. Presto.</p> <p>IL DIRETTORE DELLA COMEDIA. Allegro Assai.</p> <p>LA VILLANELLA RAPITA. Allegro.</p>
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where are published, Haydn's Celebrated Symphonies with Accompaniment, for the above Instruments

The convention practised by London music publishers can be summarized as follows: thematic catalogues were either devoted to a single composer, or to a single genre and instrumentation. In vocal music, they were usually used for vocal French or Italian songs, or for duets, but seldom for a mix of different kinds. They were invariably printed within a music item, and like title catalogues utilized the blank pages. Even within such confines coverage varied considerably. As we have seen, incipits in two-stave systems allowed for some 21 to 36 items per folio page. The most densely printed example of a thematic catalogue is probably Bland's single leaf 'Catalogue of Subjects or Beginnings of Italian Songs, & c.' (BIJ 10) which contains 100 single-stave incipits packed into four columns. When fairly closely-printed title catalogues list around 300 items on a single sheet, it becomes obvious why so many publishers preferred title format over thematic catalogues.

Notwithstanding this disadvantage, thematic catalogues as a group reveal the shrewdness of London music publishers of the late eighteenth and early nineteenth centuries as entrepreneurs, who knew which kinds of music and which composers were best suited to, or most effectively promoted in thematic form. As such, these catalogues are valuable documents of the changing taste and the changing social milieu in which music was performed. Their usefulness is compounded in the study of music itself of this period; not only can they provide evidence of compositions no longer extant, or even unknown, but thanks to the presence of incipit, they can provide positive identification and remove much conjecture from the murky area of (mis) attribution.

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The Scottish Book Trade Index (SBTI) The National Library of Scotland.

<http://www.nls.uk/catalogues/resources/sbti/index.html>

New Grove Online

<http://www.grovemusic.com>

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BIBLIOGRAPHY
OF LONDON MUSIC PUBLISHERS'
CATALOGUES OF MUSIC
FOR SALE

PART II
OF A THESIS SUBMITTED
IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY
IN THE
UNIVERSITY OF CANTERBURY

BY YU LEE AN

APRIL 2008

ABBREVIATIONS

PUBLISHERS:

Alphabetically arranged according to the surname of the publisher. A further explanation is contained under *Catalogue code* the Introduction to the Bibliography.

	Pages
AW.....W. H. Aldridge.....	1
AG.....George Astor.....	1-2
BS.....Samuel Babb.....	2-3
BJ.....J. Balls & Co; J. Balls.....	3-6
BH.....H. J. Banister.....	6-7
BaJ.....John Barnett & Co.	7-8
BM.....Bedford Musical Repository.....	8-9
BA.....Auguste Bertini.....	9-16
BT.....Thomas Billington.....	16-17
BeA.....A. Betts.....	17-18
BiA.....Birchall & Andrews.....	18-21
BR.....Robert Birchall.....	21-56
BLM.....Birchall, Lonsdale & Mills.....	56-57
BIJ.....J. Bland.....	57-94
BW.....Bland & Weller.....	94-103
BluJ.....James Blundell.....	103
BoT.....T. Boosey & Co.	104-14
BrR.....Robert Bremner.....	114-16
BrW.....Broderip & Wilkinson.....	116-30
CI.....J. W. Callcott.....	130-33
CJ.....James Carpenter.....	133
CS.....Chappell & Co; S. Chappell; Chappell.....	133-223
CM.....Clementi & Co; Clementi, Banger, Hyde, Collard & Davis; Clementi, Collard & Collard	223-62
CW.....Cobb & Watlen.....	262-64
CR.....R. Cocks & Co.	264-322
CoJ.....James Cooper.....	322-23
CoW.....W. Cope.....	323-25
CD.....Corri & Co; Corri, Dussek & Co.	325-31
CoH.....Coventry & Hollier.....	331
CAB.....Cramer, Addison & Beale.....	331-338
CrW.....William Crotch.....	338-40
DE.....E. Dale.....	340
DJ.....Joseph Dale; Joseph Dale & Son.....	341-82
DeJ.....Joseph de Pinna.....	382
DeaJ.....J. Dean.....	382-84
DuJ.....J. Duff & Co.	384-85
EW.....W. Eavestaff.....	385-86
EL.....Evans & Lucas.....	386-87
FH.....H. Falkner.....	387-404
FC.....Falkner & Christmas.....	404
FaC.....C. J. Farn.....	405-06
FJ.....J. Fentum.....	406-13
FiC.....Fitzpatrick & Coles.....	413-14
FWW. Forster; W. Forster & Son; W. Forster, Junior.....	414-21

GG.....	G. Goulding; Goulding, Phipps & D'Almaine; Goulding, D'Almaine, Potter & Co; Goulding & D'Almaine; D'Almaine & Co.	421-533
GW.....	W. Galloway.....	534
GM.....	George & Manby.....	534-38
GJ.....	J. Green.....	538-40
GoS.....	Gow and Son.....	541-42
GrG.....	G. E. Griffin.....	542-43
GrW.....	W. Grossé.....	543-44
HA.....	A. Hamilton.....	544-46
HW.....	W. Hawes.....	546-49
HoW.....	W. Hodsoll.....	550-68
HG.....	G. A. Hodson.....	568
HT.....	T. Holloway.....	568
HC.....	Hill & Co.	569
HS.....	C. Hummell & Son.....	569
JW.....	Johanning & Whatmore.....	569-70
KP.....	Keith, Prowse & Co.	570-74
KR.....	R. W. Keith.....	574
KM.....	Michael Kelly.....	574-77
KF.....	F. J. Klose.....	578
LF.....	F. T. Latour.....	578-88
LE.....	E. Lavenu.....	588
LL.....	L. Lavenu; Lavenu & Mitchell; L. Lavenu & Co.	589-93
LHH.....	Lewis, Houston & Hyde.....	593-95
LiF.....	Francis Linley.....	595-96
LT.....	T. Lindsay.....	596-98
LW.....	W. Ling.....	598
LB.....	Longman & Broderip.....	598-635
LC.....	Longman, Clementi & Co.	635-37
LG.....	G. Luff.....	638-40
MR.....	R. Mills.....	640-41
MiC.....	C. Mitchell.....	642-46
MW.....	W. Mitchell.....	647-49
MoJ.....	J. Monro.....	649-51
MT.....	T. Monzani; Monzani & Cimador; Monzani & Hill.....	651-78
ML.....	Mori & Lavenu.....	678-90
MI.....	I. H. R. Mott.....	690-91
NW.....	William Napier.....	691-93
PH.....	Paine & Hopkins.....	693
PE.....	Pearce & Co.	693-94
PJ.....	J. Peck; J. & J. Peck.....	694-96
PS.....	J. Percy and R. J. S. Stevens.....	696-98
PA.....	Alfred Pettet.....	698-700
PW.....	W. Phillips.....	700-01
Phi.....	Phillips & Co.	701
PhC.....	Phipps & Co.	701-03
PM.....	Phillips, Mayhew & Co.	703-04
PiH.....	H. Piercy.....	704-05
PiW.....	W. Pinnock.....	705-06
PlJ.....	J. Platts.....	706-20
PoJ.....	James Power.....	720-60
PrJ.....	John Preston; Preston & Son; [Thomas] Preston.....	760-85
PB.....	Purday & Button.....	785-89
PZ.....	Z. T. Purday.....	789-95

RE.....	Elizabeth Randall.....	795
RH.....	Regent's Harmonic Institution; Royal Harmonic Institution.....	795-822
RM.....	Rutter & McCarthy.....	822
SG.....	George Shade.....	822-23
SK.....	T. Skillern; Skillern & Challoner; Skillern & Co.	823-29
SmG.....	George Smart.....	829
TS.....	Samuel, Ann, and Peter Thompson.....	829-35
TW.....	W. Turnbull	836-41
WG.....	George Walker.....	841-49
WT.....	T. F. Walmisley.....	849-50
WA.....	Ward & Andrews.....	850
WoR.....	R. Wornum.....	850
WeJ.....	J. Welcker.....	850-51
WR.....	Wessel & Stodart; Wessel & Co.	851-67
WC.....	C. Wheatstone; Wheatstone & Co.	867-71
WI.....	I. Willis; I. Willis & Co.	871-918
WW.....	W. Wybrow.....	918-27

LIBRARIES

Aberdeen	University of Aberdeen Library
BL	The British Library
BOD	Bodleian Library
CAM	Cambridge University Library

JOURNALS AND NEWSPAPERS

<i>MM</i>	<i>Monthly Magazine</i>
<i>QMMR</i>	<i>Quarterly Musical Magazine and Review</i>
<i>MC</i>	<i>Morning Chronicle</i>

INTRODUCTION

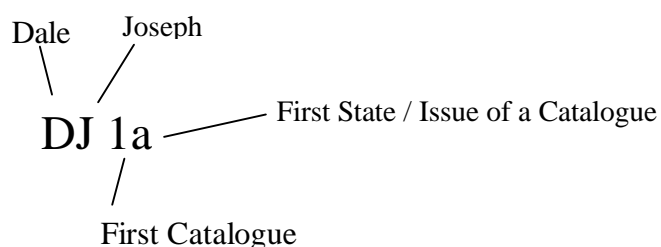
This Bibliography has been constructed from the extensive database which besides containing details of the catalogues themselves also contains the titles of the individual items in each catalogue amounting to 201,000 entries. These can be searched by composer, by title of composition, and by publications per publisher.

Layout of individual entries is as follows.

1. *Catalogue code*
2. *Title:*
3. *Date:*
4. *Pages:*
5. *Type of Catalogues:*
6. *Process:*
7. *Layout:*
 - i) Page layout
 - ii) Categories and sub-categories
8. *Extent:*
9. *Commentary:*
 - i) *New Entries*
 - ii) *Entries Removed*
 - iii) *Entry Dates at Stationers' Hall*
 - iv) *Publication Announcements*
 - v) *Publication Reviews*
10. *Within:*

1. *Catalogue code*

Each publisher is assigned an identification code formed by combining the first letter of the publisher's surname (in most cases) and that of the first name: DJ for Joseph Dale and CS for Samuel Chappell. Numbers following this abbreviation give the chronological order of catalogues within a publisher's output. Different states of a catalogue are indicated by the letters following the number (a=first state, b=second state, etc.). The first state of Dale's first catalogue is given as 'DJ 1a'. Only the first states determine the chronological sequence of a publisher's catalogues; 1a is earlier than 2a, but 1b (second state) may have been issued later than 2a.



States: After the first issue of a catalogue, any changes made to the contents of a catalogue including a change of imprints constitute a new state of that catalogue. The title of the catalogue remains unchanged.

2. *Title*

A full transcription of the original title is given for each catalogue, with the vertical stroke indicating line breaks in the original. Spellings, capitalizations, punctuations, and italics are exact transcriptions, usually including publishers' imprints. A transcription is not repeated for subsequent states if the title is unchanged. Publishers' imprints if not given in the catalogue, are taken from the title pages of source items.

3. *Dates*

Dates assigned to catalogues are based on the entry dates in the Stationers' Hall registers for the source items containing the catalogues as well as on the entry dates of the "new" items included in later "states" of a catalogue. For some catalogues dates are based on the source music plate numbers as well as plate numbers of items listed in catalogues themselves.

These are supplemented by dates of advertisement containing items in the catalogues inserted in *The Times* and by dates of reviews of publication reviews in *The Monthly Magazine*, *The Harmonicon* and *Quarterly Musical Magazine and Review*. These appear under "Commentary".

6. *Process*

This refers to the printing method employed in the catalogue production

7. *Layout*

i) Page layout

This gives the number of columns in a catalogue.

ii) Categories and sub-categories

These are headings by which a publisher arranged or organized items in a catalogue. Spellings, such as "Quartetts", "Duetts", have been kept unchanged.

8. *Extent*

This refers to the number of items in a catalogue; items have been noted "each" for instance, "3 books, each 5s." they are counted as three separate entries.

9. *Commentary*

This section lists relevant materials which assist with dating the catalogue, and identifying its various states. Occasionally, specific items and their plate numbers (and watermark dates) are listed without reference to publication announcements or reviews. Eventually, they may become additional clues for "new entries" dating.

A particular work may appear in more than one catalogue issued by a publisher. In such cases, entry dates in Stationers' Hall registers, publication announcements and reviews are listed only for the catalogue which contains the first appearance of the item.

10. *Within*

This section gives details of those music items which contain the catalogue; holding library call numbers and the placement of catalogues (verso title page, or leaf ii recto) in music publications are given. Watermark dates and publishers' plate numbers, and Stationers' Hall entry dates of source items are also supplied.

AW 1

Title: A CATALOGUE OF THE NEWEST VOCAL MUSIC / Published by W. H. ALDRIDGE, 264, Regent Street.

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 5

English Songs; English Duets; Italian Songs; Duets, & c.; French Songs

Extent: 90 entries

Commentary:

Entries at Stationers' Hall:

When Eyes are beaming, an English song, by Henry T. Thomson, entered at Stationers' Hall 29 August 1831.

Publication Reviews:

"Ballad, Lilla, written and composed by Mrs. Cornwell Baron Wilson. (Aldridge, 264, Regent Street.)" *The Harmonicon*, Vol. 9, no. 10 (October 1831), p. 244.

"Ballad, "Prenez Garde!" sung by Miss Cawse; composed by F. W. Crouch. (Aldridge, 264, Regent Street.)" *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 281.

"Rosalie, Spanish Boat Song, arranged from a Spanish Air, the poetry written by Frederick Horncastle. (Aldridge.)" *The Harmonicon*, Vol. 9, no. 12 (December 1831), p. 304.

"Ballad, "Beautiful Moon," the poetry by J. Chas. Swain, Esq., composed by Edwin J. Nielson, Member of the Royal Academy of Music. (Aldridge, Regent Street.)" *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 17.

"Song, "When eyes are beaming," the Poetry by Bishop Heber, composed by Henry T. Thomson. (Aldridge, Regent Street.)" *The Harmonicon*, Vol. 10, no. 2 (February 1832), p. 38.

"Ballad, "Oh! Call my brother back," the poetry by Mrs. Hemans, composed by Edwin J. Nielson, Member of the Royal Academy of Music. (Aldridge.)" *The Harmonicon*, Vol. 10, no. 5 (May 1832), p. 109.

"Ballad, "The better land; the poetry by Mrs. Hemans; composed by Edwin J. Nielson. (Aldridge.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 208.

"Ballad, "When my Soul wings her flight," the words by Lord Byron; composed by Edwin J. Nielson. (Aldridge.)" *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 232.

"Duetto, "Se, o cara sorrìdi," compost dal Cavalier M. Gabussi. (Aldridge.)" *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 257.

"Song of the Roving Gypsy, the music and words by George Linley, Esq. (Aldridge.)" *The Harmonicon*, Vol. 10, no. 12 (December 1832), p. 280.

"Ballad, "My love he gave me rose," written by the Honourable Grantley Berkeley, the Music composed by Alexander D. Roche. (Aldridge.)" *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 61.

"Serenade, "Oh! Come to the bower," written by G. Macfarren, Esq.; composed by G. A. Macfarren. (Aldridge.)" *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 62.

"Canzonet, "The Sicilian Girl to the Madonna," composed by J. M. Harris. (Aldridge.)" *The Harmonicon*, Vol. 11, no. 6 (June 1833), p. 129.

Within:

La Moda, Duetto per Soprano e Contralto, by V. Gabussi

Last leaf verso

Source: BL G. 811. m. (1.) no wm

AG 1

Title: Catalogue of Vocal and Instrumental Music / Printed and Sold by George Astor, Manufacturer of Musical Instruments and Music-Seller to their Majesties, and their Royal

Highness the Prince of Wales and Dukes of York and Clarence, No 79, Cornhill, and No. 27, Tottenham-Street, Fitzroy-Square, London.

Date: 1799

Pages: 3pp 8vo.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout:

Categories and sub-categories: 12

Violin Music; Flute Music; Military Music; Piano Forte Music, & c.; Piano Forte Duets; Single Sonatas and Overtures for Piano Forte; Harp Music; Strathspey, Reels, Waltz, and Dances; Airs with Variations; Sacred; Songs, & c.; French Songs; Instruction Books, new Editions

Extent: 193 entries

Commentary:

Entries at Stationers Hall:

Edward and Editha, a ballad, composed by Reginald Spofforth, entered at Stationers Hall 16 March 1797.

Within:

Catalogue found at the end of the bound volume of 1799 issues of the *Lady's Magazine; or Entertaining companion for the Fair Sex, appropriated solely to their Use and Amusement*

Source: BOD Per. 2705 e. 1279

BS 1a

Title: A CATALOGUE of / Vocal & Instrumental Music. Engrav'd, Printed & Sold, by SAMUEL BABB. / at his Music Circulating Library, N^o. 152: Oxford Street. / facing Hanover-Square, LONDON.

Date: c. 1782

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 12

Harpsichord Music; Harpsichord Duets; Harpsichord Music single; Quintetts for Violins; Quartetts for Violins; Trios; Duets; Military Music; Vocal Music, Italian; French Music; Vocal Music. English; Catches, Glees, & c.

Extent: 85 entries

Within:

Six Favorite Sonatas, for the Piano Forte or Harpsichord, by Giuseppe Haydn

Last leaf verso

Source: BL g. 455. 1.

A Duett for two Performers, on One Piano Forte or Harpsichord, Composed by Leopold Kozeluch of Vienne, Opera IIII.

Last leaf verso

Source: BL h. 1203. f. (4.)

Six Duets for two Violins, by J. B. Vanhal, Op. xxviii

Last leaf verso of Violino Primo part

Source: BL g. 218. e. (2.)

The favourite Overture in the Opera of Artaxerxes, adapted for two Performers on One Harpsichord or Piano Forte

Last leaf verso

Source: BL g. 443. vv. (19.)

BS 1b

Date: c. 1785

Additional Categories and sub-categories: 1

French Ariettes

Extent: 113 entries

Commentary:

New Entries: 28

[Harpsichord Music] Clementi, Op. 9 – Sterkel, 3, Op. 13, in 2 Books (each separate) – Sterkel, Op. 17, in 2 Books (each separate) – [Harpsichord Duetts] Kozeluch, Single Op. 4 – Kozeluch, Single Op. 8 – [Harpsichord Music. Single] Babel, Lesson – Sterkel, Overture, with Accompaniments – [French Ariettes] Ariette, No. 1, Aimons comme on – No. 2, Mon honneur dit – No. 3, Avec les jeux – No. 4, Est il un sort – No. 5, Amants qui vous – No. 6, J'ai vû Life – No. 7, C'est votre bontè – [Vocal Italian] Sarti, Un amante Sventurato – Piangero, Sung by Tenducci – [French Music] Malbrouk – Sitot que Lubin – [Vocal Music. English] The Maid of Selma – [Catches, Glee, & c.] Come Shepherds, Glee – Make haste to meet, Glee – Hail lovely Shade – Swell the Song – Which is the properest day – Smiths are good Fellows – Of all the brave Birds

Within:

Two Sonatas for the Piano Forte or Harpsichord, Composed by Leopold Kozeluch, Op. VIII

Leaf ii recto

Source: BL g. 625. (4.)

A Duet, for two Performers on One Piano Forte or Harpsichord, Composed by Leopold Kozeluch, Opera VIII

Last leaf verso

Source: BL h. 287. e.

The Celebrated Overture, in the Grand Opera De Farnace, Performed at the Theatre Royal at Naples, Composed by J. F. Sterkel, adapted by the Author for the Piano Forte or Harpsichord, with an Accompaniment for a Violin Obligato, Op. 18

Last leaf verso of Piano Forte part

Source: BL h. 1729. m. (1.)

BJ 1a

Title: MUSICAL WORKS, / Composed by / MR GILDON.

Imprint: [from the source music title page] J. Balls & Co, at their Music Warehouse, 408, Oxford Street.

Date: late-1811

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Single composer

Process: Punched plate

Layout: Single column

Extent: 13 entries

Commentary:

Entries at Stationers' Hall:

A Grand Duet for two performers on one Piano Forte, dedicated to Miss Scott & Miss Ht. Scott, (Little Oakley, Essex), by J. Gildon, entered at Stationers' Hall 7 October 1811.

Publication Reviews:

"La Fille Retrouvée," a Divertimento for the Piano-Forte. By J. Gildon. 2s." *MM*, No. 181 (February 1809), p. 66.

"A Grand Duet for Two Performers on One Piano-forte. Composed, and dedicated to Miss Scott and Miss H. Scott, by J. Gildon. 5s." *MM*, No. 184 (May 1809), p. 382.

“Highland Rondo for the Piano-forte. Composed and dedicated to Miss Sayer, by J. Gildon. 2s.6d.” *MM*, No. 185 (June 1809), p. 491.

“Le Retour de Cambridge, Romance and Rondo for the Piano-forte, composed and dedicated to Miss Day, by J. Gildon.” *M, M*, No. 207 (January 1811), p. 559.

“Le Sansonnetx affranchi, Romance and Rondo for the Piano-fort, by J. Gildon. 2s.” *MM*, No. 219 (November 1811), p. 362.

Within:

Le Retour de Cambridge, Romance and Rondo, for the Piano Forte, Composed by J. Gildon

Last leaf recto

Source: BL g. 270. h. (10.)

Three Sonatas for the Piano Forte or Harpsichord, with an Accompaniment for a Violin, Composed by J. Sterckel, Op. XIII, Book II

Last leaf verso

Source: BL h. 141. h. (2.)

BJ 1b

Date: Late-1811

Extent: 23 entries

Commentary:

New Entries: 10

An Egyptian Air, arranged as a Duet for the Piano Forte – Les Plaisirs d'Esperance – Dr. Watt's Divine Songs – Serenade Valce [sic] et Rondo – Japanese Air – Go gentle Sigh – Poor Mary – Answer to "He loves and he rides away" – In my Cottage near a Wood, with Variations – Morgiana in Ireland

Publication Reviews:

“Serenade, Valce et Rondo, for the Piano-forte. Composed and Inscribed to Miss Julia Thornton, by J. Gildon. 2s.6d.” *MM*, No. 203 (September 1810), p. 163.

““Divine Song,” in easy Language, by the Rev. J. Watts, D. D. Set to Music by J. Gildon. 5s.” *MM*, No. 206 (December 1810), p. 455.

““Les Plaisirs de l'Esperance,” a Divertimento for the Piano-forte. Composed and dedicated to Miss Ingram, by J. Gildon. 2s.” *MM*, No. 207 (January 1811), p. 558.

Within:

Morgiana in Ireland, Arranged as a Rondo, by J. Gildon

Last leaf verso

Source: BL g. 272. n. (18.)

BJ 2

Title: [left] No. [blank] [right] Pr. [blank] / BALLS' / *Occasional Collection of* / Duetts. / *for Two Performers on One* / PIANO FORTE, / BY / Eminent Composers. / [centre: rule] / LONDON, Printed by J. BALLS, at his Music Warehouse, 408, Oxford St.

Imprint: [on the source music title page differs from the imprint on the catalogue] London, Engrav'd, Printed & Sold by Balls & C. No. 12, Castle Street, Leicester Square.

Date: c. 1811

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte

Process: Punched and engraved plate

Layout: 2 columns

Extent: 41 entries

Within:

Balls' Occasional Collection of Duets, for two Performers on One Piano Forte, by Eminent Composers, No. 8, Fall of Paris

Title page

Source: BL g. 545. v. (1.) Pl no. 65; Source music wm 1811

BJ 3

Title: NEW PIANO-FORTE MUSIC, / *Just published by J. BALLS, / No. 408, OXFORD-STREET, LONDON.*

Date: c. 1828

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress – Printed by L. W. Harrison, 5 Prince's-street, Soho.

Layout: 4 columns

Categories and sub-categories: 7

Rondos, Airs with Variations, & c.; Piano-forte Duets; Overtures and Symphonies; Juvenile Lessons; Marches; Sacred Music; Harp.

Extent: 366 entries

Commentary:

Ah! vous dirai-je, maman, with Variations for the Piano Forte, by P. Grote [Pl no. 303; wm 1816]

Entries at Stationers' Hall:

Circassian Rondo, for the Piano Forte by M. Holst, entered at Stationers' Hall 31 May 1811.

American Rondo, for the Piano Forte, by M. Holst, entered at Stationers' Hall 31 May 1811.

Congregational Psalmody; a Collection of Psalms and Hymns for the Voice and Organ, with handsome Vignettes, in 4 Vols., Vol. 1, by Rev. S. M. Gandy, entered at Stationers' Hall 3 May 1828.

Congregational Psalmody; a Collection of Psalms and Hymns for the Voice and Organ, with handsome Vignettes, in 4 Vols., Vol. 2, by Rev. S. M. Gandy, entered at Stationers' Hall 14 October 1828.

Publication Reviews:

"L'Encouragement;" a Military Air and Allemande for the Piano-forte. Composed and dedicated to Miss Russell, by J. Davies. 2s.6d." *MM*, No. 195 (February 1810), p. 75.

"The Neapolitan Waltz, composed by Mozart, arranged with Variations for the Piano-forte, by Thomas Adams. 2s." *MM*, No. 324 (April 1819), p. 250.

"Ah vous, dirai-je, Maman," with Variations for the Piano-forte, dedicated to Miss Mayo, of Virginia. Composed by P. Groe. 2s.6d." *MM*, No. (April 1819), p. 250.

"Air [by Martini] with Variations for the Piano-forte. Composed by Mr. Forster. 2s.6d." *MM*, No. 337 (March 1820), p. 170.

"La Jardinière, a popular lesson, composed and arranged for the Piano Forte, by J. G. Graeff. 2s." *MM*, No. 352 (April 1821), p. 278.

"La Jeune Musicienne," an easy Lesson for the Piano-Forte. Composed, and dedicated to Miss F. Port, by A. V. Forster. 1s.6d." *MM*, No. 353 (May 1821), p. 374.

"Le Gentil Houssard, an Air with Variations. Composed, and dedicated to Miss Carter, by M. Holst. 2s." *MM*, No. 353 (May 1821), p. 374.

"A Morning and Evening Church Service, for four Voices; with an Accompaniment for the Organ or Piano Forte, composed and respectfully dedicated to all Choirs; by Samuel Wesley." *QMMR*, Vol. 7. No. 25 (1825), p. 95.

"A Selection of Psalm and Hymn Tune, adapted to the Manual of Parochial Psalmody by the Rev. T. M. Horne, M. A., the whole arranged by Thomas Henshaw, organist of St. Pancras. (Balls, 408, Oxford Street; Cadell, Strand; Blackwood, Edinburgh.)" *The Harmonicon*, Vol. 7, no. 3 (March 1829), p. 59.

"Rondo Brillant, in which is introduced Panseron's Barcarolle, "Eh! Vogue ma nacelle," composed by Chaulieu. (Balls.)" *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 164.

““Aurora,” a Rondo for the Piano-forte. Composed and dedicated to Countess d’Olmone, by M. Holst. 2s.6d.” *MM*, No. 209 (February 1811), p. 64.

“The American Rondo. Composed and arranged for the Piano-forte, by Mr. Holst. 2s.” *MM*, No. 213 (June 1811), p. 467.

““In a Cottage near a Wood,” a favourite Song, with Variations. Composed by Mr. Gildon. 1s.6d.” *MM*, No. 217 (September 1811), p. 166.

““Lord Paget’s Waltz,” arranged as a Rondo for the Piano forte, and dedicated to Miss C. Mills, by John Davy. 2s.” *MM*, No. 231 (September 1812), p. 156.

“Divine Amusement, a select Collection of Psalms and Hymns, as sung at all the principal Churches, Chapels, and Dissenting Congregations; to which is added Kent’s favorite Jubilate. The whole properly adapted for the Voice, Piano-forte, or Organ, by T. Curtis.” *MM*, No. 241 (June 1813), p. 448.

““The White Cockade,” arranged as a Rondo, in a familiar Style, for the Piano-forte or Harp, by Mr. Corri. 1s.6d.” *MM*, No. 275 (November 1815), p. 346.

“The Sicilian Dance, arranged as a Rondo for the Piano-forte, and dedicated to Miss Houghton, by Thomas Powell. 1s.6d.” *MM*, No. 286 (August 1816), p. 56.

“La Curiosité, a favorite Divertimento for the Piano-forte; composed by M. Schoengen. 2s.6d.” *MM*, No. 371 (August 1822), p. 52.

Within:

Rondo Brilliant, in which is introduced Panseron’s favorite Barcarolle, “Eh! Vogue ma nacelle,” for the Piano Forte, by C. Chaulieu, Op. 40

Leaf ii recto

Source: BL G. 352. ii. (8.) Source music wm 1828

BH 1a

Title: NEW MUSIC / Published by H. J. Banister 109 Goswell S^t.

Date: c. 1827

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 6

Violoncello music; Violoncello & Piano Forte; Overtures arranged as Septets; Piano Forte; Piano Forte Duets; Vocal music.

Extent: 29 entries

Commentary:

Publication Reviews:

““I saw, while the Earth was at rest,” composed by H. J. Banister.” *The Harmonicon*, No. 11 (November 1823), p. 171.

“Six Easy Pieces for the Piano Forte, by J. N. Hummel of Vienna. (Banister, Goswell Street.)” *The Harmonicon*, No. 14 (February 1824), p. 24.

“An easy Duet for two Performers on the Piano Forte, composed by C. M. De Weber. Nos. 1 and 2. London. Banister.” *QMMR*, Vol. 6, No. 22 (1824) p. 269

“Dance from the Opera of Silvana, for the Piano-Forte, by C. M. von Weber. (Banister, 109, Goswell Street.)” *The Harmonicon*, No. 20 (August 1824), p. 196.

“An easy Duet, for two Performers on the Piano Forte, by C. M. de Weber, Op. 3, Nos. 1 and 2. (Banister, 109 Goswell Street.)” *The Harmonicon*, No. 20 (August 1824), p. 166.

“An easy Duet for two performers on the Piano-Forte, Composed by C. M. de Weber. No. 3. (Banister, 109, Goswell-street, and Boosey, 28, Holles-street.); A Ditto, No. 4, composed and published by the same.” *The Harmonicon*, No. 23 (November 1824) p. 209.

“Rondeau Brilliant, for the Piano Forte; composed by Carl Maria von Weber. London. H. J. Banister.” *QMMR*, Vol. 7, no. 25 (1825), p. 102.

“Twelve Exercises for the Violoncello Solo, composed by J. J. F. Dotzauer. (Banister, 109, Goswell Street.)” *The Harmonicon*, No. 33 (September 1825), p. 161.

“A Set of Exercises for the Violoncello, selected from the works of Corelli, Haydn and Kreutzer. Edited by H. J. Banister. (Banister, 109, Goswell Street.)” *The Harmonicon*, No. 33 (September 1825), p. 161.

“A Selection of Melodies from Der Freischütz, arranged for the Violoncello and Piano-Forte, by H. J. Banister.” (Banister, 109, Goswell Street.)” *The Harmonicon*, No. 33 (September 1825), p. 161.

“Twelve Movements selected from the works of Haydn, arranged for the Violoncello and Piano-Forte, by H. J. Banister. (The Editor, 109, Goswell Street.)” *The Harmonicon*, No. 38 (February 1826), p. 37.

“Introduction and Polacca for Piano-Forte and Violoncello, composed by S. Gödbbe. (Banister, 109, Goswell-street.) *The Harmonicon*, No. 40 (April 1826), p. 78.

Within:

Spohr’s Overture to the Opera of Alruna, arranged as a Septetto, for two Violins, two Violas, Flute, Violoncello and Contra Basso, by H. J. Banister

Last leaf verso of Contra Basso part

Source: BL h. 1099. z. (6.)

BH 1b

Title: NEW MUSIC / Published by H. J. Banister 109 Goswell St. / [inserted by hand] & 29 Thomaugh Street Bedford Sq.

Date: c. 1830; additional premise at 29 Thomaugh Street in 1830

Extent: 31 entries

Additional subcategories: 1

Violin and Piano Forte

Commentary:

New Entries: 2

[Violin & Piano Forte] Pigott, French Air with Variations – [Vocal] Song, "Another hour, another day," by Haydn

Publication Reviews:

“Introduction and Variations on a French air, for the Violin, with accompaniment for the Piano-Forte, by George Pigott. (Banister, 109, Goswell Street.)” *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 139.

Within:

Twelve Movements, Selected from the Works of Haydn, and Arranged for the Violoncello and Piano Forte, by H. J. Banister, Book 1

Last leaf verso of Violoncello part

Source: BL h. 204. b. (2.)

BaJ 1

Title: New Vocal and Instrumental Music just Published by / JOHN BARNETT & Co. (Successors to Gow & Son) 162, REGENT STREET.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress – Printed by Stago & Macdonal, Letter-Press & Copper-Plate Printers, 33, Stanhope Street, Clare Market.

Layout: 3 columns

Categories and sub-categories: 10

Vocal, English; Spanish Guitar Songs; Airs with Variations, Rondos, & c.; Overtures; Piano Forte Duets; Harp Music; Harp and Piano Forte; Quadrilles and Waltzes; Violoncello and Piano Forte; Treatises and Exercises.

Extent: 208 entries

Commentary:

Publication Reviews:

“Romance, The Young Bernardine, composed by John Barnett. (Barnett, Moncrieff, and Co.)” *The Harmonicon*, Vol. 7, no. 8 (August 1828), p. 198.

“Lays of the Passions, the Poetry written by Mrs. Cornwell Baron Wilson; the music composed by James Barnett. (Barnet, 162, Regent Street.)” *The Harmonicon*, Vol. 7, no. 11 (November 1829), p. 281.

“Cavatina, “The Archer Boy,” sung by Miss Love in The Partizans; written by Mrs. Cornwell Barron Wilson; composed by John Barnett. (Barnett, 162, Regent Street.)” *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 126.

“Ballad, “My own sweet flower,” sung by M. Bergez, composed by J. A. Barnett. (Barnett and Co.)” *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 126.

“Romance, The Remonstrance, written by Mrs. Cornwell Baron Wilson, composed by John Barnett. (Barnett and Co.)” *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 347.

Within:

My own fair Maid, sung by Mr. Wilson, in the Popular Musical Play of The Carnival at Naples,
Composed by John Barnett

Last leaf verso

Source: BL G. 425. mm. (27.)

The Archer Boy, the celebrated Cavatina, sung by Miss Love, in The Partizans, Written by Mrs. Cornwall Baron Wilson, Composed by John Barnett

Last leaf verso

Source: BL H. 2832. o. (4.) Source music wm 1827

Love! Love! Love! Sung by Mr. Wilson, at the Theatre Royal Covent Garden, also by Mr. J. Bland,
Written by R. J. Raymond Esqr., Composed by John Barnett

Last leaf verso

Source: BL H. 2832. (5.) Source music wm 1829

Oh Men what Silly Things you are, the celebrated Cavatina, sung by Miss H. Cawse, at the Theatre Royal Adelphi, in The Deuce is in Her, Written by R. J. Raymond Esq., Composed by John Barnett

Last leaf verso

Source: BL H. 2832. (7.)

A Fading Scene, sung by Miss Love, Written by Robert Montgomery Esq., Composed by John Barnett

Source: BL G. 809. (11.) Source music wm 1827

BM 1

Title: NEW and FAVORITE MUSIC Published at the BEDFORD / MUSICAL REPOSITORY
Removed to 17 Soho Square.

Date: c. 1827

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 2 columns;

Categories and sub-categories: 4

Quadrilles; Guitar music; Piano Forte; Vocal English.

Extent: 41 entries

Commentary:

Publication Reviews:

“The Preciosa Rondo, from Weber’s Preciosa, arranged as a Divertimento, for the Piano-Forte, by T. B. Phipps. (Bedford Musical Repository, Southampton Row, Russell Square.)” *The Harmonicon*, No. 32 (August 1825), p. 138.

"On pense à toi," Romance, à Maria Stuart; paroles du Comte de la Garde, mises en musique par le Marquis de Salvo. (Bedford Repository, 45, Southampton Row.) *The Harmonicon*, No. 28 (April 1825) p. 65

"La Leçon inutile," Romance; paroles de Comte de Lagarde; musique par le Marquis de Salvo.) Published by the same. [Bedford Repository] *The Harmonicon*, No. 28 (April 1825) p. 65

"Le Soldat Laboureur," Romance, par Romagnesi. (Published by the same. [Bedford Repository]) *The Harmonicon*, No. 28 (April 1825) p. 65.

"Le depart du jeune Grec," musique de Garat. (Published by the same. [Bedford Repository]) *The Harmonicon*, No. 28 (April 1825) p. 65.

"Embarquez-vous," chansonnette, par Monsieur Amedee de Beauplan. (Published by the same. [Bedford Repository]) *The Harmonicon*, No. 28 (April 1825) p. 65.

"Ballad, Alice Gray, the music by G. W. Reeve. (Musical Repository 17, Soho Square.)" *The Harmonicon*, Vol. 5, no. 11 (November 1827), p. 231.

"Paul Pry's Quadrilles, by C. Arnold. (Repository, 17, Soho Square.)" *The Harmonicon*, Vol. 5, no. 12 (December 1827), p. 245.

"The Art of Singing or complete Instructions for acquiring the Elementary Parts of the Science, by C. Arnold. (Repository, 17, Soho Square.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 42.

Within:

The Bee and the Butterfly, Written by R. Morland Esq., Composed by G. W. Reeve

Last leaf recto

Source: BL G. 805. c. (26.) Source music wm 1823

When Cupid first to Scotland came, or Love a Soldier, the Words by H. M. Milner, Esq., the Music by G. W. Reeve

Last leaf verso

Source: BL G. 805. c. (27.) Source music wm 1827, 1825

Le Chant des Chasseurs, Written and Arranged to the Huntress Chorus, in Der Freischütz, by the Count de la Carde

Last leaf verso

Source: BL G. 797. (23.) Source music wm 1823

The Neba Boat Song, a celebrated Russian National Air, Arranged with Variations for the Piano Forte, and an Accompaniment ad lib. for the Flute, by G. W. Maddison

Last leaf verso

Source: BL h. 3871. (8.) Source music wm 1827

Gildon's Highly Celebrated Grand March, Arranged for the Piano Forte or Harp

Last leaf verso

Source: BL h. 3871. (20.) Source music wm 1827

BA 1a

Title: *The following works of AUGUSTE BERTINI, are just published in London.*

Date: October 1831

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte; Single composer

Process: Engraved and punched plate

Layout: 2 columns; first column for the list of works, and second column contains the list of various imprints of which the works were published by ...

Extent: 17 entries

Commentary:

Entries at Stationers' Hall:

3d Fantasia for the Piano Forte with an (obligato) accompaniment for Flute or Violin, by A. Bertini, entered at Stationers' Hall 14 March 1831. [Pl no. A. B. 2]

3d Fantasia, arranged for the Piano Forte only, by A. Bertini, entered at Stationers' Hall 14 March 1831.

No. 4, Grand Fantasia, Trionfale for the Piano Forte, by A. Bertini, entered at Stationers' Hall 3 May 1831. [Pl no. A. B. 3]

No. 1, Marcia for Two Performers on one Piano Forte, by A. Bertini, entered at Stationers' Hall 3 May 1831. [Pl no. A. B. 4]

No. 2, Marcia for Two Performers on one Piano Forte, by A. Bertini, entered at Stationers' Hall 3 May 1831. [Pl no. A. B. 5]

No. 3, Passo Doppio (or Quick March), for two Performers on one Piano Forte, by A. Bertini, entered at Stationers' Hall 3 May 1831. [Pl no. A. B. 6]

5th Fantasia for the Piano Forte, (or Harp), by A. Bertini, entered at Stationers' Hall 14 June 1831. [Pl no. A. B. 7]

No. 7, Grand Fantasia Composed, as a Trio for the Piano Forte, Harp and Flute or Violin, by A. Bertini, entered at Stationers' Hall 22 July 1831. [Pl no. A. B. 10]

This same [No. 7] Fantasia, arranged for the Piano-Forte with an Obbligato accompaniment for Flute or Violin, by A. Bertini, entered at Stationers' Hall 25 July 1831. [Pl no. A. B. 11]

This same [No. 7] Fantasia, arranged for the Piano-Forte only, by A. Bertini, entered at Stationers' Hall 25 July 1831.

No. 6, Grand Fantasia for the Piano Forte, by A. Bertini, entered at Stationers' Hall 9 August 1831. [Pl no. A. B. 8]

No. 4, Marcia for Six Hands, with Four Performers on one Piano Forte (or Five Hands and an Octave Flute), by A. Bertini, entered at Stationers' Hall 9 August 1831. [Pl no. A. B. 9]

No. 8, Grand Fantasia for the Piano Forte, by A. Bertini, entered at Stationers' Hall 3 October 1831. [Pl no. A. B. 13]

Contre-danse and Waltz for Piano Forte, entered at Stationers' Hall 11 October 1831. [Pl no. A. B. 14]

Publication Reviews:

"Second Fantasia, composed by Auguste Bertini. (Chappell, New Bond Street.)" *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 123.

Within:

No. 8, Grand Fantasia for the Piano Forte, by A. Bertini

Source: Aberdeen SH Mus 85.2. Pl no. 13

Source music entered at Stationers' Hall 3 October 1831.

Contre-danse and Waltz for Piano Forte, by A. Bertini

Source: Aberdeen SH Mus 52.15. Pl no. 14

Source music entered at Stationers' Hall 11 October 1831.

BA 1b

Date: November 1831

Extent: 21 entries

Commentary:

New Entries: 4

No. 2, One-finger'd Waltz, accompanied with two hands by a second Performer, for the Piano Forte – The same waltz, arranged for One Performer, as a One Finger'd Waltz, accompanied with the left hand, for the Piano Forte – No. 3, Waltz without the note B, & accompaniment by a second Performer, with one treble note, for the Piano Forte – No. 3, Waltz arranged for One Performer as a left-handed Waltz accompanied only with one treble note, for the Piano Forte

Entries at Stationers' Hall:

No. 2, One-finger'd Waltz, accompanied with two hands by a second Performer, for the Piano Forte, published by A. Lee, entered at Stationers' Hall 1 November 1831. [A. B. Pl no. 15]

The same waltz [No. 2], arranged for One Performer, as a One Finger'd Waltz, accompanied with the left hand, for the Piano Fort, published by A. Lee, entered at Stationers' Hall 1 November 1831. [A. B. Pl no. 16]

No. 3, Waltz without the note B, & accompaniment by a second Performer, with one treble note, for the Piano Forte, published by H. Falkner, entered at Stationers' Hall 25 November 1831. [Pl no. A. B. 17]

No. 3, Waltz arranged for One Performer as a left-handed Waltz accompanied only with one treble note, for the Piano Forte, by A. Bertini, entered at Stationers' Hall 23 November 1831. [Pl no. A. B. 18]

Within:

No. 2, One-finger'd Waltz, accompanied with two hands by a second Performer, for the Piano Forte, by A. Bertini

Source: Aberdeen SH Mus 52.27. Pl no. 15

Source music entered at Stationers' Hall 11 October 1831.

No. 3, Waltz without the note B, and accompaniment by a second Performer, for the Piano Forte, by A. Bertini

Source: Aberdeen SH Mus 52.29. Pl no. 17

Source music entered at Stationers' Hall 11 October 1831.

No. 3, Waltz arranged for One Performer as a left-handed Waltz accompanied only with one treble note, for the Piano Forte, by A. Bertini

Source: Aberdeen SH Mus 52.28. Pl no. 18

Source music entered at Stationers' Hall 23 November 1831.

4th Waltz for the Piano Forte, by A. Bertini

Source: Aberdeen SH Mus 52.30. Pl no. 19

Source music entered at Stationers' Hall 23 November 1831.

No. 5, Right handed Waltz arranged for One Performer, accompanied only with One Bass Note, for the Piano Forte

Source: Aberdeen SH Mus 52.26. Pl no. 21

Source music entered at Stationers' Hall 1 December 1831.

BA 1c

Date: January 1832

Extent: 27 entries

Commentary:

New Entries: 6

4th Waltz for the Piano Forte – No. 5, Waltz Composed for Two Performers on one Piano Forte, accompanied only with One Bass Note by a Third Performer – No. 5, Right handed Waltz arranged for One Performer as a Right-handed Waltz accompanied only with One Bass Note, for the Piano Forte – No. 9, Fantasia for Three Performers on One Piano Forte – No. 9, Fantasia arranged for One Performer for Piano Forte – 10th Fantasia for the Piano Forte

Entries at Stationers' Hall:

4th Waltz for the Piano Forte, by A. Bertini, published by Balls & Son, entered at Stationers' Hall 23 November 1831. [Pl no. A. B. 19]

No. 5, Right handed Waltz arranged for One Performer as a Right-handed Waltz accompanied only with One Bass Note, for the Piano Forte, by A. Bertini, entered at Stationers' Hall 1 December 1831.

No. 5, Waltz Composed for Two Performers on one Piano Forte, accompanied only with One Bass Note by a Third Performers, by A. Bertini, entered at Stationers' Hall 2 December 1831.

No. 9, Fantasia for Three Performers on One Piano Forte, by A. Bertini, entered at Stationers' Hall 7 December 1831. [Pl no. 22]

No. 9, Fantasia arranged for One Performer for Piano Forte, by A. Bertini, entered at Stationers' Hall 7 December 1831. [Pl no. 23]

10th Fantasia for the Piano Forte, published by W. Hawes, entered at Stationers' Hall 11 January 1832. [Pl no. A. B. 24]

Within:

No. 9, Fantasia arranged for One Performer for Piano Forte, by A. Bertini

Source: Aberdeen SH Mus 85.3. Pl no. 23

Source music entered at Stationers' Hall 7 December 1831.

BA 1d

Date: January 1832

Extent: 28 entries

Commentary:

New Entries: 1

11th Fantasia for the Piano Forte (or Harp)

Entries at Stationers' Hall:

11th Fantasia for the Piano Forte (or Harp), published by J. Green, entered at Stationers' Hall 11 January 1832. [Pl no. A. B. 25]

Within:

10th Fantasia for the Piano Forte, by A. Bertini

Source: Aberdeen SH Mus 85.4. Pl no. 24

Source music entered at Stationers Hall 11 January 1832.

BA 1e

Date: February 1832

Extent: 29 entries

Commentary:

New Entries: 1

No. 12, Fantasia on a Favorite French Air, for the Piano Forte

Entries at Stationers' Hall:

No. 12, Fantasia on a Favorite French Air, for the Piano Forte, published by Walker & Son, entered at Stationers' Hall 1 February 1832.

Within:

11th Fantasia for the Piano Forte (or Harp), by A. Bertini

Source: Aberdeen SH Mus 85.5. Pl no. 25

Source music entered at Stationers' Hall 11 January 1832.

BA 1f

Date: February 1832

Extent: 30 entries

Commentary:

New Entries: 1

No. 13, Fantasia on a Favorite French Air, for the Piano Forte

Entries at Stationers' Hall:

No. 13, Fantasia on a Favorite French Air, for the Piano Forte, published by J. Dean, entered at Stationers' Hall 1 February 1832. [Pl no. 27]

Within:

No. 12, Fantasia on a Favorite French Air, for the Piano Forte

Source: Aberdeen SH Mus 85.6. Pl no. 26

Source music entered at Stationers' Hall 1 February 1832.

No. 13, Fantasia on a Favorite French Air, for the Piano Forte

Source: Aberdeen SH Mus 85.7. Pl no. 27

Source music entered at Stationers' Hall 1 February 1832.

BA 1g

Date: April 1832

Extent: 37 entries

Commentary:

New Entries: 7

No. 14, Grand Fantasia on a Favorite French Air, for the Piano Forte – No. 15, Grand Fantasia on a Favorite French Air, for the Piano Forte – No. 16, Grand Fantasia on a Favorite French Air, for the Piano Forte – No. 17, La Tempesta, Grand Descriptive Fantasia on Favorite French Airs for the Piano Forte – No. 18, Grand Fantasia, for the Piano Forte – No. 19, Grand Fantasia for the Piano Forte – 6th Waltz for the Piano Forte

Entries at Stationers' Hall:

No. 15, Grand Fantasia on a Favorite French Air, for the Piano Forte, published by W. H. Aldridge, entered at Stationers' Hall 2 March 1832. [Pl no. A. B. 29]

No. 16, Grand Fantasia on a Favorite French Air, for the Piano Forte, by A. Bertini, entered at Stationers' Hall 2 March 1832. [Pl no. A. B. 30]

No. 17, La Tempesta, Grand Descriptive Fantasia on Favorite French Airs for the Piano Forte, by A. Bertini, entered at Stationers' Hall 15 March 1832. [Pl no. A. B. 31]

No. 18, Grand Fantasia, for the Piano Forte, by A. Bertini, entered at Stationers' Hall 2 April 1832. [Pl no. A. B. 32]

No. 19, Grand Fantasia for the Piano Forte, by A. Bertini, entered at Stationers' Hall 13 April 1832. [Pl no. A. B. 33]

6th Waltz for the Piano Forte, by A. Bertini, entered at Stationers' Hall 13 April 1832. [Pl no. A. B. 34]

Within:

No. 14, Grand Fantasia on a favorite French Air, composed for the Piano Forte, by A. Bertini

Source: Aberdeen SH Mus 85.8. Pl no. 28

No. 15, Grand fantasia on favorite French Airs, composed for the Piano Forte, by A. Bertini

Source: Aberdeen SH Mus 85.10. Pl no. 29

Source music entered at Stationers' Hall 2 March 1832.

No. 16, Grand fantasia on favorite French Airs, composed for the Piano Forte, by A. Bertini

Source: Aberdeen SH Mus 85.10. Pl no. 30

Source music entered at Stationers' Hall 2 March 1832.

No. 17, La Tempesta, Grand Descriptive Fantasia on Favorite French Airs for the Piano Forte

Source: Aberdeen SH Mus 52.18. Pl no. 31

Source music entered at Stationers' Hall 15 March 1832.

No. 18, Grand Fantasia, for the Piano Forte, by A. Bertini

Source: Aberdeen SH Mus 52.21. Pl no. 32

Source music entered at Stationers' Hall 2 April 1832.

No. 19, Grand Fantasia for the Piano Forte, by A. Bertini

Source: Aberdeen SH Mus 45.16. Pl no. 33

Source music entered at Stationers' Hall 13 April 1832.

6th Waltz for the Piano Forte, by A. Bertini

Source: Aberdeen SH Mus 52.32. Pl no. 34

Source music entered at Stationers' Hall 13 April 1832.

No. 22, La Battaglia, Grand Descriptive Fantasia, for the piano forte, by A. Bertini

Source: Aberdeen SH Mus 45.18. Pl no. 37

Source music entered at Stationers' Hall 12 May 1832.

No. 5, Marcia for Five Hands, with Three Performers on one Piano Forte (or Four Hands & an Octave Flute), by A. Bertini

Source: Aberdeen SH Mus 52.33. Pl no. 38

Source music entered at Stationers' Hall 12 May 1832.

23rd Fantasia for the Piano Forte, by A. Bertini

Source: CAM Mus. 25. 27. (2.) and Aberdeen SH Mus 113.1. Pl no. A. B. 39

Source music entered at Stationers' Hall 6 June 1832.

No. 24, Il Vesuvio, Grand Fantasia, (Descriptive of an Eruption of Mount Vesuvius) for the Piano Forte, by A. Bertini

Source: CAM Mus. 25. 27. (3.) and Aberdeen SH Mus 113.2. Pl no. A. B. 40

Source music entered at Stationers' Hall 6 June 1832.

BA 1h

Date: Mid-1832

Extent: 46 entries

Commentary:

New Entries: 9

20th Fantasia for the Piano Forte (Willis & Co.) – No 21, Grand Fantasia for Piano Forte (Keith, Prowse & Co.) – No. 22, La Battaglia, Grand descriptive Fantasia for the Piano Forte (W. George & C. Manby) – No. 5, Marcia for Five Hands, with Three Performers on one Piano Forte (W. George & C. Manby) – 23rd Fantasia for the Piano Forte (W. R. Evans) – No 24, Il Vesuvio, Grand Fantasia (W. Eavestaff) – No. 25, Grand Fantasia for the Piano Forte (J. Alfred Novello) – No. 26, Grand Fantasia (Metzler & Son) – No. 27, Grand Fantasia (J. Lawson).

Entries at Stationers' Hall:

20th Fantasia for the Piano Forte, by A. Bertini, entered at Stationers' Hall 13 April 1832. [Pl no. A. B. 35]

No. 21, Grand Fantasia for the Piano Forte, by A. Bertini, entered at Stationers' Hall 7 May 1832. [Pl no. A. B. 36]

No. 22, La Battaglia, Grand descriptive Fantasia, for Piano Forte, by A. Bertini, entered at Stationers' Hall 12 May 1832. [Pl no. A. B. 37]

No. 5, Marcia for Five Hands, with Three Performers on one Piano Forte (or Four Hands & an Octave Flute), by A. Bertini, entered at Stationers' Hall 12 May 1832. [Pl no. A. B. 38]

23rd Fantasia for the Piano Forte, by A. Bertini, entered at Stationers' Hall 6 June 1832. [Pl no. A. B. 39]

No. 24, Il Vesuvio, Grand Fantasia, (Descriptive of an Eruption of Mount Vesuvius) for the Piano Forte, by A. Bertini, entered at Stationers' Hall 6 June 1832. [Pl no. A. B. 40]

No. 25, Grand Fantasia for the Piano Forte, by A. Bertini, entered at Stationers' Hall 6 July 1832. [Pl no. A. B. 41]

No. 26, Grand Fantasia composed for the Piano Forte, and dedicated to Monrs. W. B. Craan, by A. Bertini, entered at Stationers' Hall 6 July 1832. [Pl no. 42]

No. 27, Grand Fantasia for the Piano Forte, by A. Bertini, entered at Stationers' Hall 25 July 1832.
[Pl no. A. B. 43]

Within:

No. 25, Grand Fantasia for the Piano Forte, by A. Bertini
Source: CAM Mus. 24. 27. (4.) and Aberdeen SH Mus 113.3. Pl no. A. B. 41
Source music entered at Stationers' Hall 6 July 1832.

No. 26, Grand Fantasia for the Piano Forte, by A. Bertini
Source: CAM Mus. 24. 27. (5.) and Aberdeen SH Mus 113.4. Pl no. A. B. 42
Source music entered at Stationers' Hall 6 July 1832.

No. 27, Grand Fantasia for the Piano Forte, by A. Bertini
Source: CAM Mus. 24. 27. (6.) and Aberdeen SH Mus 113.5. Pl no. A. B. 43
Source music entered at Stationers' Hall 25 July 1832.

No. 28, Grand Fantasia for the Piano Forte, by A. Bertini
Source: CAM Mus. 24. 27. (7.) and Aberdeen SH Mus 113.6. Pl no. A. B. 44
Source music entered at Stationers' Hall 27 July 1832.

No. 29, Grand Fantasia for the Piano Forte, by A. Bertini
Source: CAM Mus. 24. 27. (8.) Pl no. A. B. 45
Source music entered at Stationers' Hall 11 August 1832.

No. 30, Grand Fantasia, for the Piano Forte, by A. Bertini
Source: CAM Mus. 24. 27. (9.) Pl no. A. B. 46
Source music entered at Stationers' Hall 13 August 1832.

No. 31, Grand Fantasia, for the Piano Forte, by A. Bertini
Source: CAM Mus. 24. 27. (10.) Pl no. A. B. 47
Source music entered at Stationers' Hall 14 September 1832.

No. 32, Grand Fantasia, for the Piano Forte, by A. Bertini
Source: CAM Mus. 24. 27. (11.) Pl no. A. B. 48
Source music entered at Stationers' Hall 14 September 1832.

No. 33, Grand Fantasia, for the Piano Forte, by A. Bertini
Source: CAM Mus. 24. 27. (12.) Pl no. A. B. 49
Source music entered at Stationers' Hall 29 September 1832.

BA ii

Date: early-1833

Extent: 59 entries

Commentary:

New Entries: 13

No. 28, Grand Fantasia for Piano Forte (George Luff) – No. 29, Grand Fantasia (Fentum) – No. 30, Grand Fantasia (George Shade) – No. 31, Grand Fantasia (T. Holloway) – No. 32, Grand Fantasia (Simpson) – No. 33, Grand Fantasia (Johanning & Whatmore) – No. 6, Passo Doppio (or Quick March) for three hands on one Piano Forte (Johanning & Whatmore) – No. 34, La Caccia Affricana, Grand Fantasia (Cramer, Addison, & Beale) – No. 35, Grand Fantasia Militarie (Goulding & D'Almaine) – No. 7, Passo Doppio (Goulding & D'Almaine) – No. 36, Grand Fantasia (Collard & Collard) – No. 7, Waltz for three hands on one Piano Forte (Collard & Collard) – Cinque Andante for the Piano Forte (Monro & May)

Entries at Stationers' Hall:

No. 28, Grand Fantasia for the Piano Forte, by A. Bertini, entered at Stationers' Hall 27 July 1832. [Pl no. A. B. 44]

No. 29, Grand Fantasia for the Piano Forte, by A. Bertini, entered at Stationers' Hall 11 August 1832. [Pl no. A. B. 45]

No. 30, Grand Fantasia, for the Piano Forte, by A. Bertini, entered at Stationers' Hall 11 August 1832. [Pl no. A. B. 46]

No. 31, Grand Fantasia, for the Piano Forte, by A. Bertini, entered at Stationers' Hall 14 September 1832. [Pl no. A. B. 47]

No. 32, Grand Fantasia, for the Piano Forte, by A. Bertini, entered at Stationers' Hall 14 September 1832. [Pl no. A. B. 48]

No. 33, Grand Fantasia, for the Piano Forte, by A. Bertini, entered at Stationers' Hall 29 September 1832. [Pl no. A. B. 49]

No. 6, Passo Doppio (or Quick March) for Three Hands on one Piano Forte, by A. Bertini, entered at Stationers' Hall 1 November 1832. [Pl no. A. B. 50]

No. 34, La Caccia Affricana, Grand Fantasia (Descriptive of an African Tiger hunt), for the Piano Forte, by A. Bertini, entered at Stationers' Hall 1 November 1832. [Pl no. A. B. 51]

No. 35, Grand Fantasia Militaire, for the Piano Forte, by A. Bertini, entered at Stationers' Hall 16 November 1832. [Pl no. A. B. 52]

No. 7, Passo Doppio (or Quick March) for two Performers on one Piano Forte, by A. Bertini, entered at Stationers' Hall 16 November 1832. [Pl no. A. B. 53]

No. 36, Grand Fantasia for the Piano Forte, by A. Bertini, entered at Stationers' Hall 4 December 1832. [Pl no. A. B. 54]

No. 7, Waltz for Three Hands on one Piano Forte, by A. Bertini, entered at Stationers' Hall 4 December 1832. [Pl no. A. B. 55]

Cinque Andanti for the Piano Forte, with an obbligato accompaniment for Flute or Violin, by A. Bertini, entered at Stationers' Hall 17 December 1832. [Pl no. A. B. 56]

Within:

No. 34, La Caccia Affricana, Grand Fantasia (Descriptive of an African Tiger hunt), for the Piano Forte, by A. Bertini

Source: CAM Mus. 25. 27. (13.) Pl no. A. B. 51

Source music entered at Stationers' Hall 1 November 1832.

No. 35, Grand Fantasia Militaire, for the Piano Forte, by A. Bertini

Source: CAM Mus. 25. 27. (14.) Pl no. A. B. 52

Source music entered at Stationers' Hall 16 November 1832.

No. 36, Grand Fantasia for the Piano Forte, by A. Bertini

Source: CAM Mus. 25. 27. (15.) Pl no. A. B. 54

Source music entered at Stationers' Hall 4 December 1832.

BT 1a

Title: A / GENERAL LIST of the AUTHORS [Thomas Billington] WORKS / *to be had of him, at His House, / N^o. 24. Charlotte Street, Rathbone Place.*

Date: c. 1795

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental; Single composer

Process: Engraved plate

Layout: 2 columns

Categories and sub-categories: 2

Vocal Music, with an accompaniment for the Pedal Harp or Piano Forte; Instrumental Music

Extent: 29 entries

Within:

Young's Night Thoughts, selected and set to music by Thomas Billington
Leaf ii recto
Source: BL G. 328.

BT 1b

Date: c. 1795

Extent: 33 entries

Commentary:

New Entries: 4

[Vocal music with accompaniment] Petrarch's Laura – Laura's Wedding – Pope's Dying Christian to his Soul – Shenstone's Pastorals in Twenty-four Ballads

Within:

Shenstone's Pastorals, consisting of Twenty four Ballads, with an Accompaniment for the Harp or Piano Forte, set to music by Thomas Billington
Leaf ii recto
Source: BL H. 2832. h. (12.)

A Second Set of Glees, for three, four, & five Voices, Selected from the Scots Songs, to which is added
Airs by Handel and Arne, Harmonized by Thomas Billington
Last leaf verso
Source: BL G. 805. (5.)

BeA 1a

Title: CATALOGUE / OF / NEW AND SELECT MUSIC, / PUBLISHED BY / A. BETTS, / NORTH PIAZZA, ROYAL EXCHANGE, / Manufacturer of Violins, Violoncellos, and Spanish Guitars on an improved principle. / Importer of Roman Strings & c.

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 6

Vocal. "Songs of the Boudoir"; Vocal. "Songs of the Boudoir" (New Series); Instrumental. Violin and Piano Forte; Instrumental. Violoncello and Piano Forte; Instrumental. Violin and Violoncello; Instrumental. Piano Forte; Instrumental. Spanish Guitar

Extent: 51 entries

Commentary:

Publication Reviews:

"Grand Rondo, composed by C. Weichsel, Esq. (Betts, Royal Exchange.)" *The Harmonicon*, Vol. 5, no. 8 (August 1827), p. 166.

"Ballad, "We parted," composed by Arthur Betts. (Betts, Cornhill.)" *The Harmonicon*, Vol. 8, no. 9 (September 1830), p. 392.

"Song, "Well I remember that meeting," the poetry by T. Haynes Bayly, Esq., the music by C. E. Horn. (Betts, Cornhill.)" *The Harmonicon*, Vol. 8, no. 12 (December 1830), p. 520.

"Ballad, "None shall ever know," the poetry by T. H. Bayly Esq., composed by T. Cooke. (Betts.)" *The Harmonicon*, Vol. 9, no. 1 (January 1831), p. 19.

"Ballad, "Forget," the poetry by T. H. Bayly, Esq., composed by A. Betts. (Betts, Cornhill.)" *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 69.

"Ballad, "Thou hast a white Arabian Steed," the poetry by T. H. Bayly, Esq., composed by A. Betts. (Betts, Cornhill.)" *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 69.

"Irish Air, Patrick, sung by Miss Betts, symphonies, & c., by A. Betts. (37, Cornhill.)" *The Harmonicon*, Vol. 9, no. 8 (August 1831), p. 198.

“Rondoletto, composed by A. Field, (of Petersburg.) (Betts, Royal Exchange.)” *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 300.

“The Brigand Chief, Poetry by T. H. Bayly, Esq., composed by Miss Betts. (Betts, Royal Exchange.)” *The Harmonicon*, Vol. 10, no. 2 (February 1832), p. 38.

Within:

“The Brigand Chief,” Poetry by T. H. Bayly, Music by Miss Betts

Last leaf verso

Source: BL H. 1653. e. (6.)

BeA 1b

Date: c. 1835

Extent: 54 entries

Commentary:

New Entries: 3

[Vocal. "Songs of the Boudoir" (New Series)] In the Dark Blue Sky, dedicated to Ladies Paget –
[instrumental. Piano Forte] Fantasia (We met), dedicated to his Imperial Majesty the Emperor of Russia, by J. Field – We Met (Waltz), by C. D. Betts

Within:

In the Dark Blue Sky! Ballad, the Poetry by Thomas Haynes Bayly Esq., Music Composed by A. Betts

Last leaf recto

Source: BL H. 2832. k. (4.)

BiA 1a

Title: A CATALOGUE of / Vocal and Instrumental Music Printed for and sold by / Mess^{rs}. BIRCHALL & ANDREW’S at Handel’s Head N^o. 129 / New Bond Street LONDON.

Date: Early 1785

Pages: 2pp

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 14

Overtures for Concerts; Quartettos; Trios; Duetts; Solos; Harpsichord Concertos; Harp Music
Harpsichord Lessons; Duetts for two Performers on One Harpsichord or Forte Piano; Vocal Music.
English; Vocal Music. Italian and French; Divine Music; Catches, Glees and Duetts; Treatises.

Extent: 148 entries

Commentary:

Entries at Stationers’ Hall:

Betty, a favorite Song, by Giordani, entered at Stationers’ Hall 19 March 1784.

Teach me, Chloe, Song, by Giordani, entered at Stationers’ Hall 19 March 1784.

Willow Willow Song, by Giordani, entered at Stationers’ Hall 17 June 1784.

Winifreda, Song by Giordani, entered at Stationers’ Hall 17 June 1784.

3 Concertos for the Harpsichord or Piano Forte, Op. 33, by T. Giordani, entered at Stationers’ Hall 27 December 1784.

Within:

Three Sonatas and a Duet, for the Harpsichord or Piano Forte, with an Accompaniment for the Violin ad lib., Composed by Venanzio Rauzzini, Op. XV

Title page verso and leaf ii recto of Harpsichord part

Source: BL g. 292. a. (2.)

BiA 1b

Date: c. 1786

Extent: 135 entries

Commentary:

New Entries: 18

[Duetts] Heron, 6 Easy Duets for German Flute – A choice of collection of Catches & Glees for Violin & Violoncello adapted by J. Agus – [Harpsichord Concertos] Kozeluch, Concerto No. 3 – [Harpsichord Lessons] Agus, A favorite collection of Catches & Glees adapted for the Harpsichord [Duetts for two Performers on one Harpsichord or Forte Piano] Haydn's Quartetto adapted – [Vocal Music. English] Donald – [Vocal Music. Italian and French] Vivant les Filettes, Par un baifer – Je lai plante, Que ne suis Je – Dans ma cabane – Lise chantoit dans la – Dans cette aimable – Entends ma voix – Le long dun bois – Charmantes Fleurs – Ah, combien l'amour – Belle Rosine – [Catches, Glees, Duets] Drink to me only – Of all the brave Birds

Entries Remove: 31

[Quartetts] Rauzzini, 6, Op. 2d – Rauzzini, 6, Op. 6th, 2d Set – [Duetts] Paxton, 6 Duets for a Violin and Violoncello, Op. 2d – Paxton, 4 Duets & 2 Solos for a Violin & Bass, Op. 4th – [Solos] Paxton, 6 Easy Solos for the Violoncello, Op. 3d – Pieltain, Solos for Violin & Bass – [Harpsichord Concertos] Bach, 6 Concertos, Op. 13th, the 3d Set – J. E. F. Bach, 6 Concertos – Dale, 2 Concertos, Op. 4th – Dale, 2 Concertos, Op. 5th – [Harpsichord Lessons] Bach, 4 Sonatas & 2 Duetts, Op. 15th – Bach, 6 Sonatas, Op. 16th – Bach, 4 Sonatas & 2 Duetts, Op. 18 – Boccherini 6 Sonatas, 2d Set – Clementi, 6 Sonatas, Op. 2d – Clementi, 3 Sonatas, & 3 Duetts, Op. 3d – Miss Guest, Lessons, Op. 1st – Garth, 6 Sonatas, Op. 7th – Nicolai, 6 Sonatas, Op. 3d – Rauzzini, 6 Quartettos, Op. 6th – Rauzzini, 6 Sonatas, Op. 8th – Edelmann, Quartettos, Op. 9th (arr.) – Arnold, Lessons, Op. 12th, First (Set) – Arnold, Lessons, Op. 12th, Second (Set) – [Duetts for two Performers] Heron, Op. 3d – [Vocal Music. English] Prelude to Robin Gray – Yorick, Fille de Chambre – [Vocal Music. Italian and French] Rauzzini, 12 Duetttinos, Op. 5th – Rauzzini, 4 Duetts & 4 Airs, Op. 13th – [Divine Music] Boyce, Anthems – [Catches, Glees and Duets] Paxton, Catches & Glees, Op. 5th

Within:

Source: BL Hirsch IV. 1111. (3.) Catalogue only

BiA 1c

Date: c. 1786

Extent: 148 entries

Commentary:

New Entries: 13

[Harpsichord Concertos] Kozeluch, No. 4 – Handel, 2d Oboe Concerto – Handel, 4th – Handel, 5th – Lang, Quartet – [Harp Music] Dietz, Divertiments, Op. 6 – [Harpsichord Lessons] Beauties of Haydn – Count Bruhl's Sonatas – Dietz, Divertiments – Haydn, Sonatas, Op. 43 – [Vocal Music. Italian and French] Dietz, Canzonets, Op. 7th – [Catches, Glees an Duets] When Phoebus the Tops – Adieu to Village delight

Within:

Six Select Anthems, in Score, for the Organ and Harpsichord, viz. Hear my Prayer, I Call with my whole Heart, & c, I cried unto the Lord, The Lord hath appeared, Hear my Crying O God, and The Lord is King by Dr. Maurice Green and Dr. William Croft

Page 1 of the catalogue on the title page verso; page 2 on the leaf ii recto

Source: BOD Mus. 56 c. 78 and BL H. 3006.

BiA 1d

Date: c. 1786

Extent: 154 entries

Commentary:

New Entries: 6

[Duets] Hoffmeister, for 2 German Flutes, Op. 8 – [Harpsichord Concertos] Kozeluch, No. 5 – [Vocal Music. Italian and French] La Dance n'est pas – Que le sultan saladin – Quillici, 3 Duets & 1 Song – Cirilli's Madrigal Composed in the Year 1619

Within:

A Favorite Concerto, for the Harpsichord or Piano Forte, with Accompaniments, by Leopold Kozeluch, No. 1

Title page verso and leaf ii recto of Harpsichord part

Source: BL g. 443. a. (1.)

BiA 1e

Title: A Catalogue of / VOCAL & INSTRUMENTAL MUSIC / *Printed for & sold by Birchall & Andrews at the Musical / Library N^o., 129. New Bond Street / London.*

Date: c. 1787

Extent: 211 entries

Commentary:

New Entries: 79

[Quartettos] Graaff, 6 Quartettos – Stamitz, 6 Quartettos, Op. 2 – [Trios] Stamitz, 6 Trios, for German Flute – [Duets] Abel, Duet, Violoncello – Hoffmeister, 6 Airs for German Flute – Mitchell, 6 Duets – Krasinsky 6 Duets, for German Flute, Op. 2 – Krasinsky 6 Duets, for German Flute, Op. 4 – [Harpsichord Concertos] Kozeluch, Concerto, No. 6 in D – [Harpsichord Sonatas, & c.] Aylward, Lessons, Op. 1 – Edelmann, 2 Sonatas, Op. 7 – Haydn, 3 Sonatas, Op. 41 – Kozeluch, 3 Sonatas, Op. 18 – Kozeluch, 3 Sonatas, Op. 20 – Kozeluch, 3 Sonatas, Op. 23 – Malme, Practical Essays – Pleyel, 2 Sonatas, Op. 7 – Reinagle, 24 Short Pieces – Storace, Collection of Original Harpsichord Music in 6 Numbers, Vol. 1 – Seybold, 3 Sonatas – Dupuis, 6 Sonatas, Op. 6 – S. Wesley, 6 Sonatas, Op. 2 – S. Wesley, 3 Sonatas, Op. 3 – [Harpsichord Overtures, Concertos & c. Single] Haydn, 3d Sonata from Op. 17 – Haydn, La Chasse – Kozeluch, Concerto, Nos. 1 to 6 (each separate) – La Belle Catherine with Variations – Overture Blaize et Babet – Overture La Cameriera Astuta – Overture De Panurge – Giardini, Sonata, No. 1 – [Duets for two Performers on one Harpsichord or Piano Forte] Garth, Favorite Rondo – Heron, 3 Duets – Seybold, 2 Duets – [Minuets, Dances & c. for the Harpsichord] Twelve Contra Dances, Composed by a Gentleman – [Harp Music] Cosway, 2 Duets – Meyer, 6 English Songs, 2d Book – Meyer, 6 English Songs, 3d Book – Rauzzini, 4 Italian Airs – Jones, Book of Sonatas, Rondos, Military Airs, Madrigals, & Preludes – Book of Venetian Ballads with Accompaniments – Musical & Poetical Relics of the Welsh Bards – Three French Sonnets Harmonized – [Guitar Music] Chabran, French Songs, Airs & c. Book 1 – [Vocal Music] Corri, Collection of Vocal Music in 3 Vols., (each separate) – Meyer, 6 Songs, 2d Book – Meyer, 6 Songs, 3d Book – [Vocal Music Italian] Quillici Songs & Duets, Op. 13 – Rauzzini, 4 Duets & 4 Airs, Op. 13 – Rauzzini, 4 Airs from Op. 13 – [Italian Songs, & c. Single] Storace, Ah perche di Quel Quartet – Storace, Cara donne che bramate – Storace, Edi Matti questo – Handel, Se possono tanto – Handel, T'Amosi, Duet – [Divine Music] Kent, Favorite Anthem, Hear my Prayer – My Song shall be of Mercy – Six select Anthems composed by Dr. Croft, Dr. Green and Mr. Henry Purcell, never before published – [French Ariets] No. 4, Vaniement almaide – No. 12, Mon Pars je vient – No. 13, J'navions pas encore – No. 14, C'est donc isi – No. 17, Qui non mais pas – No. 18, Ciel a Ciel – No. 19, Je suis ne natif de Tasare – No. 20, Jeunes Fillettes – Beaux jeux et jeune Couers – [Single Songs, English and Scotch] Handel, What tho' I trace – Angels ever bright – [Single Glees, Canzonets & Duets] Handel, Oh thou wert born to please – [Treatises] Corri, Art of Fingering – Malme, Practical Essays

Entries Removed: 22

[Overture for Concerts] Hafeneder, Periodical Sinfonia Nos. 1 to 3 (each separate) – [Quartettos] Cambini, 6 Quartetts Op. 22 – [Trios] Kammel, Notturmes, Op. 19 – [Duets] Kammel, 6 Duets for two Violins, Op. 18 – [Harpsichord Concertos] Edelmann, Overture, Opera 4th – [Harp Music] Meyer, Philippe Jacques, the Elder, Maria Cosway's two Duets adapted by Mr. Meyer –

[Harpsichord Lessons] Giordani, 3 Sonatas & [3] Toccata, Op. 32 – Haydn, 6 Overtures, Op. 35 – Mozart, 3 Sonatas Op. 5 – Lemaire, Dances & Cotillions in two books (each separate) – Count Bruhl's Sonatas – [Vocal Music English] Dupuis, 8 Songs & 6 Glees, Op. 5 – Arnold, The Royal British Tar a favourite Song – Sequel to Poll of Plymouth – Sequel to Top Sails – [Vocal Music Italian and French] Pouteau, Air de Caravanne – Lise Penitente – Venez, Histoire de Marlborough – Paisiello, Belle Rosine

Entries at Stationers' Hall:

Youth and Age, a Vocal Duett by T. Giordani, entered at Stationers' Hall 24 October 1783.

Six Lessons for the Harpsichord, Organ or Piano Forte, by T. Aylward, entered at Stationers Hall by the composer 28 April 1784.

Oh thou wert born to please me, a vocal duet, entered at Stationers' Hall 13 October 1787.

Stephen Storace's Collection of original Harpsichord Music, No. 1, entered at Stationers' Hall 23 November 1788.

Stephen Storace's Collection of original Harpsichord Music, No. 2, entered at Stationers' Hall 9 January 1788.

Stephen Storace's Collection of original Harpsichord Music, No. 3, entered at Stationers' Hall 25 February 1788.

Ah Perche di quell Ingrato, by S. Storace, entered at Stationers' Hall 12 April 1788.

È di matti questo mondo, by S. Storace, entered at Stationers' Hall 26 April 1788.

Stephen's Storace's Collection of original Harpsichord Music, No. 4, entered at Stationers' Hall 26 April 1788.

The favorite Overture in the opera of La Cameriera Austuta, adapted for the Harpsichord with an accompaniment for the violin, by S. Storace, entered at Stationers' Hall 7 May 1788.

Stephen Storace's Collection of original Harpsichord Music, No. 5, entered at Stationers' Hall 3 June 1788.

Stephen Storace's Collection of original Harpsichord Music, No. 6, entered at Stationers' Hall 22 July 1788.

Within:

Trois Sonates pour le Clavecin ou le Piano Forte, avec Accompagnement de Violon et Violoncello obligés, par L. Kozeluch, Op. 23

Title page verso and leaf ii recto of Harpsichord part

Source: BL g. 270. x. (2.)

BR 1a

Title: A CATALOGUE of / Vocal and Instrumental Music. Printed for and Sold by / R: BIRCHALL (from the late M^r. Randall's formerly Walsh's / Catherine Street Strand) at N^o. 129 New Bond Street. / LONDON

Date: c. 1784

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 10

Harpsichord Music; Harpsichord Duets; Trios; Duets; Solos; Vocal Music English; Vocal Music. Italian; Divine Music; Catches, Glees, & Duets; Treatises

Extent: 41 entries

Commentary:

Entries at Stationers' Hall:

No. 2, of 3 Sonatas, for the Harpsichord or Piano Forte, 5th Set, by J. Haydn, entered at Stationers' Hall 27 November 1783.

No. 3 of 3 Sonatas, for the Harpsichord or Piano Forte, 5th Set, by J. Haydn, entered at Stationers' Hall 15 January 1784.

Within:

No. 2. [or 3] of A Fifth Set of Sonatas for the Piano Forte or Harpsichord, by Giuseppe Haydn of Vienna

Title page verso in the 2d Sonata; leaf ii recto in 3d Sonata

Source: BL g. 656. e. (1.)

No. 2 entered at Stationers' Hall 27 November 1783

No. 3 entered at Stationers' Hall 15 January 1784.

BR 1b

Date: c. 1784

Extent: 55 entries

Commentary:

New entries: 14

[Harpsichord Music] Schobert's 5th Concerto – Schobert's 6th Concerto – [Harpsichord Duets] Overture to Medee et Jason for two Performers – Kirkman's Duets – [Vocal Music. English] Betty, a favorite Song, by Giordani – Balow my Babe, Song, Giordani – New Guilderoy, Song – Gentle River, by Giordani – Marlborough Histoire – Sitot que Lubin – Margaret's Ghost, Giordani – Bryan & Pereene, Giordani – Slave bear the Sparkling Goblet round, Giordani – Teach me Chloe, Giordani

Entries at Stationers' Hall:

Betty, a favorite Song entered at Stationers' Hall 19 March 1784.

Within:

Six Sonatas, for two Flutes or Hautboys and Bass, by Girolamo Dedonati

Title page verso

Source: BL g. 420. d. (12.)

BR 2a

Title: A Catalogue of / VOCAL & INSTRUMENTAL MUSIC / *Printed for Rob^t. Birchall Music Seller to Her Royal Highness the Duchess of York* / N^o. 133 New Bond Street. / London.

Date: c. 1793 [music dated c. 1795 in BL catalogue; no wm]

Pages: 2pp fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Engraved plate

Layout: 4 columns on each page

Categories and sub-categories: 19

Quartets; Trios; Duets; Solos; Harpsichord Concertos with Instrumental Parts; Harpsichord Sonatas, & c.; Harpsichord Overtures, Concertos & c. Single; Duets for two Performers on one Harpsichord or Piano Forte; Minuets, Dances & c. for Harpsichord; Harp Music; Vocal Music; Vocal Music Italian; Italian Songs, & c. Single; French Ariets; Single Songs, English and Scotch; Handel's Songs; Single Glees, Canzonets & Duets; Treatises; Handel's Oratorios

Extent: 228 entries

Commentary:

Entries at Stationers' Hall:

Bei Labri che Amore, by F. Giardini, entered at Stationers' Hall 1 February 1790.

Six Trios for two Violins and Piano Forte or Violoncello, by F. Giardini, Op. 30, entered at Stationers' Hall 30 October 1790.

Twelve Duettos, by B. Asioli, entered at Stationers' Hall 21 July 1792.

O! Dear What can the Matter be, entered at Stationers' Hall 26 July 1792.

Within:

Four Trios for Two German Flutes & Violoncello, or German Flute, Violin and Bass, with a Thorough Bass for the Piano Forte, to which are annexed several of the most Favorite Songs, Selected from the Latest Italian Operas & c, by Theobald Monzani

Title page verso and leaf ii recto of Flauto Primo part

Source: BL g. 409. a. (7.)

BR 2b

Date: c. 1795

Additional Categories and sub-categories: 1

Guitar Music

Extent: 230 entries

Commentary:

New entries: 2

[Trios] Monzani's 4, for German Flute, Op. 7 – [Guittar Music] 6 Songs, 6 Rondos, and a Collection of Minuets, Airs, Allemands & c., adapted, by F. Chabran

Within:

Three Duettos for two Performers on One Harpsichord or Piano-Forte, with Accompaniment for one Violin, Composed by John A. K. Colizzi

Title page verso and leaf ii recto

Source: BL h. 3290. mm. (5.)

BR 2c

Title: A Catalogue of / VOCAL & INSTRUMENTAL MUSIC / *Printed for Rob^t. Birchall (Music Seller to Her Royal Highness the Duchess of York) / at his Musical Circulating Library N^o. 133 New Bond Street. / London.*

Date: wm 1794, c. 1795

Extent: 284 entries

Additional Categories and sub-categories: 2

Marches; Divine Music

Commentary:

New Entries: 66

[Trios] Dr. Dupuis, 6 Duets for 2 Violoncellos – [Harpsichord Sonatas & c.] Clementi, Op. 2 – Clementi, Op. 4 – Schroeter, Op. 4 – Lord, Sonatas, & c. – Kozeluch, Op. 20 – Colizzi, Op. 8 – [Marches] Lady Ann Townshend – Gluck, Grand March in Alceste – General Clairfait's March – General Wurmser's March – De Panurge – [Harpsichord Overtures, Concertos & c. Single] Overture to Henry the Fourth – Overture to Lodoiska – Garth's Lesson – Air Russe with Variations, by J. B. Cramer – Kambra, Serenata, Op. 11 – Clementi, Octave Lesson – Lewie Gordon, with Variations – [Duets for two Performers on One Harpsichord or Piano Forte] Smith, 3 Duets, 1st Set – Mozart, Op. 3 – [Minuets, Dances & c. for the Harpsichord] New German Waltz – [Harp Music] Cardon, Sonata, Op. 7 – Lanza, Sonatas, Op. 2 – Lanza, Sonatas, Op. 3 – Meyer, Senior, 2 Duets – Krumpholtz, 2 Symphonies, Op. 11 – [Vocal Music] Corri, 6 Songs, Op. 14 – 6 Welch Airs, English Words – [Vocal Music Italian] Lanza, Arietts Op. 1 – Lanza, Arietts, Op. 4 – Lanza, Duets, Op. 5 – Gredea Nina cara – Irco dell' erbo in I Zingari – Vino Vecchio – Non vi turbate no – Villanelle Che Volgete, Duet – Donzelle Semplici – [French Ariets] 26 French Songs, by Meyer, Holaind, & c. – Allons enfans de la Patrie – Ella ma Prodigu – [Single Songs. English and Scotch] When 'tis Night – Hope told a flattering Tale – Tell me babbling Echo – Henry's Cottage Maid – My Love to War is going – In the Dead of the Night – The Lovers last wish – Romance in Lodoiska – A Shepherd Wand'ring in a grove, Fal lal la – The Babes in the Wood – Ye Sons of France and The Marseilles March – Lost is my Quiet – Here's a Health to those – [Single Glees, Canzonets & Duets] Come my bonny Love – Jess Macpharlane – Time has not thinn'd – Oh Love lov'st thou me – A Shepherd wand'ring – Danby's May – Ebdon's Nay Nay Nay – Here's a Health to those – [Treatises] Hardy, for the

Violoncello – [Divine Music] Kent, Anthem, Hear my Pray'r – [Handel's Oratorio in Parts for a full Band] Messiah, arranged for Harpsichord – Israel in Egypt, arranged for Harpsichord.

Entries removed: 12:

[Quartetts] C. Wesley's Op. 1 – [Trios] Giardini, Op. 30 – [Solos] Tacit, for German Flute – [Harpsichord Concertos with Instrumental Parts] Schobert's 6th Concerto, Op. 19 – C. Wesley, 6, Op. 2 – Clementi, Op. 11 – Edelmann, 2 Sonatas, Op. 7 – Haydn, 3 Sonatas, Op. 43 – [Vocal Music] Corri, 6 Songs, Op. 14 – Corri's Collection of Vocal Music, in 3 Vols. (each separate)

Entries at Stationers Hall:

Here's a Health to those far away, entered at Stationers Hall 4 April 1795.

Within:

Two Favorite Symphonies for the Pedal Harp, with Accompaniments for Two Violins, Flute, Two Horns, and Violoncello, as Performed by Madame Krumpholtz, composed by M. Krumpholtz, and Selected by P. J. Meyer. Junr., Op. XI.

Title page verso and leaf ii recto

Source: BL Hirsch IV. 1111. (1.) and BL g. 996. c. (5.)

BR 2d

Date: Music dated c. 1795 in BL catalogue

Extent: 303 entries

Commentary:

New entries: 21

[Duets] Cervatto, 6, for Violin and Violoncello, or for 2 Violoncellos, Op. 5 – [Harpsichord Concertos with Instrumental Parts] Cramer's 2d, Op. 16 – Cramer's 2d, Op. 16 Harpsichord parts only – [Marches] Aberdeenshire Fencibles, Slow March – Aberdeenshire Fencibles, Quick March – March in *Evelina* – [Harpsichord Overtures, Concertos & c. Single] Clementi's 4th, from Op. 2 – Clementi's 6th, from Op. 2 – [Harp Music] 2 Duets, Op. 5, Krumpholtz – 6 Easy Sonatas, Op. 8, Krumpholtz – Complete Instructions, J. B. Mayer – Ferrari, 2nd Duett, Op. 20 – [Vocal Music] 6 Canzonets, for 2 Voices, Carnaby – [Vocal Music Italian] Per vivere Contento – Io partio mio – O memento (Duett) *Nina* – Questo è Dunque, [in] *Nina* – Ah mio Cara, [in] *Nina* – Pieta Pieta (Quartet) in *L'Albore di Diana* – [French Ariets] Ah mon pere – [Single Glees, Canzonets, & Duets] And they're a nodding

Entries removed: 2

[Vocal Music Italian] Rauzzini, 4 Duets Op. 13 – Rauzzini, 4 Airs from Op. 13

Entries at Stationers' Hall:

Six Canzonets for two Voices, by William Carnaby, entered at Stationers Hall 8 March 1794.

Within:

Six Sonatas, pour le clavecin ou piano-forte, avec l'accompagnement d'un violon, Op. 8, Colizzi

Source: BL h. 1613. t. (1.)

BR 3a

Title: INDEX TO BLAND'S 2VOL^s. OF CATCHES, GLEES, CANONS, CANZONETS, MADRIGALS, & c. & c. / and which are also Printed & Sold in N^{os}. at 2^s. each, by R^t. Birchall 133. / NB. Gl means Glee, Ch Catches, M. Madrigals. Cn Canons, Ct. Canzonett. D Duetts. R Rounds. E. Elegy. V. 1 or 2. Vol^r. 1 or 2^d.

Date: c. 1797

Pages: 1p fol.

Type of Catalogue: Within; Vocal music

Process: Punched and engraved plate

Extent: 254 entries

Commentary:

Within:

The Ladies Collection of Catches, Glees, Canons, Canzonets, Madrigals, & c. Selected from the Works of the Most Eminent Composers, by John Bland, Continued by R. Birchall, Nos. 2, 3, 4, 6, 7, 9, 11, Last leaf verso

Source: BL R. M. 13. d. 30. Source music wm 1797

BR 3b

Title: INDEX to 3^d. & 4th. Vol. of CATCHES GLEES CANONS CANZON^{TS}. MADRIGALS & c / which are Printed & Sold by R. Birchall at his Warehouse N^o. 133 New Bond Street. / in N^{os}. containing 10 Pages at 2^s. each / N. B. Gl. Means Glee. Ch. Catches, M. Madrigals. Cn. Canons. Ct. Canzonett. D. Duetts. R. Rounds. E. Elegys.

Date: c. 1797

Pages: 1p fol.

Layout: 4 columns

Type of Catalogue: Within; Vocal music

Process: Punched and engraved plate

Extent: 131 entries

Commentary:

[bottom of the 2d column has:] N. B. The 36 N^o. making 3d. Vol. was printed June 1791 and 6 Nos. will be Published Yearly at 1^s. 6^d. each.

Within:

The Ladies Collection of Catches, Glees, Canons, Canzonets, Madrigals, & c. Selected from the Works of the most Eminent Composers, by John Bland, Continued by Robert Birchall, Nos. 26, 30, 33

Source: BL R. M. 13. d. 30.

BR 4a

Title: Plate 1 / MUSICAL PUBLICATIONS / Printed for & Sold by R^t. Birchall, Music Seller to / Her Royal Highness the Duchess of York / at his Musical Circulating Library, N^o. 133 New Bond Street, London.

Plate 2 / MUSICAL PUBLICATIONS / Printed for & Sold by R^t. Birchall, Music Seller to / Her Royal Highness the Duchess of York / at his Musical Circulating Library, N^o. 133 New Bond Street, London.

Type of Catalogue: Within

Imprint: Music Circulating Library, No. 133, New Bond Street, London.

Date: Later than September, 1797

Pages: 2pp fol.

Layout: 4 columns on each page

Categories and sub-categories: 25

(Plate 1.) Concertos for Piano forte or Harpsichord with Instrumental Parts; Concertos for Piano forte or Harpsichord without Accompaniments; Sonatas, & c. for Piano Forte or Harpsichord with Accompaniments; Sonatas, & c. for Piano Forte or Harpsichord without Accompaniments; Single Sonatas, & c. Piano Forte or Harpsichord with Accompaniments; Single Sonatas, & c. Piano Forte or Harpsichord without Accompaniments; Overtures & c. Piano Forte or Harpsichord; Favorite Airs with Variations for Piano Forte or Harpsichord; Duets for Two Performers on Piano Forte or Harpsichord; Marches, for Piano Forte or Harpsichord;

(Plate 2.) Harp music; Opera Dances for the Piano Forte or Harpsichord; Handel's Oratorios in Parts for Full Band; Trios; Duets; Solos; Vocal Italian; Vocal French; Vocal English; Glees, Duets & c.; Handel's Oratorios, & c.; Divine Music. Psalms, Hymns and Anthems; Divine Music. Single Anthems, Hymns, & c.; Treatise

Type of Catalogue: Plate 1: Instrumental; Plate 2: Instrumental and Vocal

Extent: 427 entries

Commentary:

This catalogue contains Opera Dances Piano Forte or Harpsichord, 1790 Book 1st, 2d, 3d, & 4th, however the catalogue is much later, thus not useful for dating.

Catalogue contains Bland's Harpsichord Collections Vols. 1 to 5. Birchall acquired Bland's collection from Francis Linley. According to the advertisements in *The Times*, Linley business was sold in auction in 21st and 22nd of September 1797.

Within:

Three Sonatas for the Harp or Piano Forte, with an Accompaniment for the Violin, by Madame Delaval, Op. 1ma.

Plate 1, on verso title page; Plate 2 on recto leaf ii.

Source: BL h. 3200. (8.)

BR 4b

Date: wm 1797. c. 1798

Extent: 451 entries

Commentary:

New entries: 24

[Sonatas & c. Piano Forte or Harpsichord, with Accompaniments] Cramer, 3, Op. 18 – 3 Divertimentos, Op. 18, by Haigh – La Tarantella, an Italian Dance – [Overtures, & c. Piano Forte or Harpsichord] Overture to Panurge – [Marches. Piano Forte or Harpsichord] Cramer's Grand March – Bacchus & Ariadne – [Harp Music] No. 2, Son gia tue bel Idol mio, arranged by J. Elouis – No. 3, Io parte mio bene, arranged by J. Elouis – No. 4, A me tutte le Belle, arranged by J. Elouis – No. 5, overture to Iphigenia in Aulide, arranged by J. Elouis – No. 6, Piche Cornacchie – No. 7, Bella Rosa – No. 8, Pieta – No. 9, Allor chida pazzo – Meyer's Six Divertimentos – Meyer's 4 Lessons, 1st Set – 3 Sonatas, Op. 12, by Krumpholtz – Sonata Op. 37, Dussek – Dussek, Op. 38, for Harp and Piano – Divertiments, 2d set for a Harp & Piano Forte, Op. 23, by Ferrari – Prelude & Sonata, Op. 2, by Delaval – [Duets] 3 Duets, for Violin & Violoncello, Op. 3, by Reinagle – [Italian Music] Twelve Venetian Airs, arranged as Duets or for a Single voice – [Vocal English] Twelve Hindoo Airs Harmonized

Within:

A Second Set of Three Divertimentos for the Piano-Forte, Op. 18, by T. Haigh

Plate 1 printed on the verso title page, Plate 2 on the recto leaf ii

Source: BL h. 925. t. (1.); Source music wm 1797

BR 4c

Date: c. 1799

Extent: 453 entries

Commentary:

New entries: 2

[Sonatas, & c. Piano Forte or Harpsichord, without Accompaniments] 12 Pieces, Fingered for the Use of Beginners, Op. 42, by Kozeluch – [Single Sonatas, & c. Piano Forte or Harpsichord, without Accompaniments] Chorus from the Censor Solomon, by Handel

Entries at Stationers' Hall:

Kozeluch, 12 Pieces for the Piano Forte, Op. 42 entered at Stationers' Hall 13 April 1799.

Within:

Twelve Pieces, for the Piano-Forte, Composed and fingered for the use of beginners, by Leopold Kozeluch, Op. 42

Plate 1 on the title page verso, Plate 2, on the leaf ii recto

Source: BL g. 132. (7.) and BOD Mus. Instr. I, 145 (7) wm 1797

BR 4d

Date: wm 1799; c. 1800

Extent: 468 entries

Commentary:

Catalogue contains Dances and Marches, performed at Berlin Carnival 1799.

New entries: 15

[Sonatas & c. for Piano Forte or Harpsichord with Accompaniments] Kozeluch, 3 Sonatas, Op. 43 – [Sonatas, & c. for Piano Forte or Harpsichord without Accompaniments] Dances & Marches performed at Berlin Carnival 1799, by Righini – 3 Capriccios, Op. 44, by Kozeluch – 3 Sonatas, Op. 20, by Haigh – 12 Divertissements, Op. 38, by Steibelt – [Favorite Airs with Variations for Piano Forte or Harpsichord] Dublin Cries arranged as Rondo by M. P. King – [Marches, for Piano Forte or Harpsichord] Cramer's Military Rondo – [Harp Music] 2 Duets, 2d Set, by Meyer – [Vocal Italian] Lanza, Ariets, Op. 1 – Lanza, Ariets, Op. 4 – Lanza, Ariets, Op. 6 – Lanza, Ariets, Op. 7 – Lanza, Ariets, Op. 8 – Lanza, Ariets, Op. 9 – Lanza, Duets, Op. 5

Entries at Stationers' Hall:

Kozeluch, 3 Sonatas, for the Piano Forte, Op. 43 entered at Stationers' Hall 21 May 1799;

Kozeluch, 3 Capriccios, for the Piano Forte, Op. 44 entered at Stationers' Hall 14 August 1799.

Within:

Three Capriccios for the Piano Fore, by Leopold Kozeluch, Op. 44

Plate 1. on the title page verso, Plate 2. on the leaf ii recto

Source: BL g. 145. (7.) & BOD Mus. Instr. I, 145 (9)

Source music entered at Stationers' Hall 14 August 1799.

BR 4e

Date: c. 1800; earlier than March 1801

Extent: 482 entries

Commentary:

New entries: 14

[Sonatas, & c. for Piano Forte or Harpsichord with Accompaniments] 3, Op. 3, by Masi – 3, Op. 9, by Steibelt – [Single Sonatas, & c. Piano Forte or Harpsichord with Accompaniments] 2d Divertimento, Op. 15, by Von Esch – [Marches, for Piano Forte or Harpsichord] West York Militia – Sir Ralph Abercrombies – March in Zauberflöte – [Harp Music] No. 10, Davy – No. 11. Rondo, by Pillotti – Hinner, 4 Duets, Op. 10 – Veron, 4 Sonatas, Op. 1 – Pillotti's Duet – [Duets] 3 Duets, Op. 6, for Violin or Violoncello, Set 1, by Cervetto – 3 Duets, Op. 6, for Violin or Violoncello, Set 2 – [Vocal Italian] 4 Italian & 2 English, by Pillotti

Within:

A Favorite Concerto for the Harpsichord, or Piano-Forte, with Accompaniments, by Kozeluch, Op. 45

Plate 1 on the title page verso; Plate 2 on the leaf ii recto

Source: BL Hirsch M. 1286. (6.)

Dussek's Favorite Sonata, for the Harp, with an Accompaniment for Violin and Violoncello, Op. 37

Source: BOD Tyson Mus. 1376 (4) [Plate 2 only]

BR 4f

Date: c. 1801

Extent: 532 entries

Commentaries:

New entries: 56

[Concertos for Piano forte or Harpsichord with Instrumental Parts] Kozeluch's Op. 45 – [Concertos, without accompts] Corelli's 12 Concertos – [Sonatas, & c. for Piano Forte or Harpsichord with

accompts] 3 Sonatas, Op. 24, by Haigh – Op. 26, 1st Sonata, Haigh – Op. 26, 2d Sonata, Haigh – Op. 26, 3d Sonata – Kozeluch, Op. 48 – Schroeter, Op. 6 – Schroeter, 3 Sonatas, Op. 6, 2d Set – [Sonatas, & c. for Piano Forte / harp without accompts] Military Divertimentos, by Pick – 12 Preludes, by Haigh – 6 Pieces & 3 Rondos, by Mozart – Mozart’s *Airs*, with Variations, Nos. 1 to 20 (each separate entry) – 30 Suites of Lessons, by Scarlatti – [Duets for Two Performers on Piano Forte or Harpsichord] Hailstone Chorus – Duet, Op. 14, Mozart – Duet, Op. 41, Mozart – Lewie Gordon – Overture to *Lodoiska* – [Marches, for the Piano Forte] Turkish March, Mozart – [Harp Music] Krumpholtz, 6 Sonatas, selected by Mr. Dupre – 6th Concerto, Op. 9, Krumpholtz – Duet, by Hinner – Prelude & Divertimento, Op. 3, by Delaval – Grand Sonata, Op. 4, by Delaval – 3d Duet, Op. 27, by Ferrari – No. 12. Duet *Ah mi Balza* – Divertimentos, for Harp & Piano Forte, Op. 8, by Park – 15 Divertimentos, for Harp & Piano Forte, Op. 24, Ferrari – 4 Lessons, 2d Set, Meyer – Budd’s Rondos – [Duets] 6 Duets, Op. 55, in F, Devienne – *Airs*, for Violin & Bass, 2d Set, Agus – [Solos] 3 Solos, Op. 55, for Flute, by Pleyel – [Vocal Italian] – Twelve Venetian *Airs*, 2d Set, Pillotti – [Vocal English] Six Hindoo *Airs* Harmonized, 2d Set – [Treatise] Instructions for Singing, Aprilis

Entries at Stationers’ Hall:

Kozeluch, Op. 48 entered at Stationers’ Hall 10 December 1800.

Publication Announcements:

“Three Sonatas for the Piano Forte, by L. Kozeluch, Op. 48. Price 8s.” *MC*, 25 March 1801; 2 May 1801.

“A Third Duet for Harp and Piano Forte, with French Horns, ad libitum, by G. G. Ferrari, Op. 27.” *MC*, 25 March 1801; 2 May 1801.

“A Prelude and Divertimento for the Harp and Piano Forte, by Madame Delaval, Op. 3. Price 4s.” *MC*, 25 March 1801; 2 May 1801.

“A Grand Sonata for the Harp, with Accompaniments ad libitum, Op. 4. Price 6s.” *MC*, 25 March 1801; 2 May 1801.

Entries removed: 6

[Harp Music] Meyer, Senr. *La Solitudine*, Canzonetta con One Duetto – 6 Italian Songs, Op. 14, (arr. for Harp), by Quilici – 6 Italian Songs & 3 Duets, Op. 15 (arr. for Harp), by Quilici – 8 Italian Songs & Duet, Op. 16 (arr. for Harp) – 5 Italian Songs & Duet, Op. 17 (arr. for Harp) – [Treatise] Rameau on Composition

Within:

Four Progressive Duettings, for Two Performers On One Piano Forte, by J. Kirkman

Plate 1. on the title page verso; Plate 2 on the leaf ii recto of Part

Source: BL g. 130. (5.) *Source music* wm 1800

BR 4g

Date: c. 1801

Extent: 533 entries

Commentary:

New entry: 1

[Divine Music] O Lord hear the Prayer by Webbe

Within:

A Grand Sonata, for the Harp, with Accompaniments for a Violin, Tenor, & Violoncello, ad Libitum, by Madame Delaval, Op. 4

Plate 1 on verso title page; Plate 2 on recto leaf ii, piano part

Source: BL h. 2604. b. (3.)

Three Sonatas for the Piano Forte, or Harpsichord, with Accompaniment for a Violin and Violoncello, by Leopold Kozeluch, Op. 48

Source: BL g. 150. (5, Violino Part.) & BOD Mus. Instr. I, 45 (10, Violino part.) [Plate 1 only]

Source music entered at Stationers’ Hall 10 December 1800.

BR 4h

Date: c. 1801

Extent: 534 entries

Commentary:

New entries: 1

[Opera Dances for Piano Forte or Harpsichord] Alonzo and Imogine

Alonzo and Imogine, by Bossi, entered at Stationers' Hall 13 April 1800.

Publication Announcements:

"Alonzo and Imogine, a grand Ballet, the Music entirely new, composed by Bossi and Federici, price 8s." *MC*, 2 May 1801.

Within:

Three Sonatas for the Piano Forte or Harpsichord with Accompaniments for a Violin and Violoncello, by Leopold Kozeluch, Op. 48

Source: BOD Tenbury Mus. c. 455 (12, Vn part)

Source music entered at Stationers' Hall 10 December 1800.

BR 4i

Date: c. 1801 [Platts, Dances for 1801]

Extent: 552 entries

Commentary:

New entries: 18

[Opera Dances, for Piano Forte or Harpsichord] Des Quatre Nations – Dances, & c. Books 1 to 16, by Campbell (each separate entry) – Dances for 1801, by Platts

Entries at Stationers' Hall:

William Campbell's Ninth Bok of New and Favourite Country Dances, and Strathspey Reels, entered at Stationers' Hall 31 October 1795.

William Campbell's Tenth Bok of New and Favourite Country Dances, and Strathspey Reels, entered at Stationers' Hall 31 October 1795.

Within:

Three Sonatas for the Piano Forte, or Harpsichord, with Accompaniments for a Violin and Violoncello, Op. 49, by Leopold Kozeluch

Plate 1. on verso title page; Plate 2 on recto leaf ii piano part

Source: BL g. 150. (6.), BOD Mus. Instr. I, 145 (11) and CAM MR320. a. 80. 308 (6) wm 1798

Source music entered at Stationers' Hall 27 February 1802.

Three Sonatas for the Piano Forte, or Harpsichord, with Accompaniments for a Violin and Violoncello, Op. 48, by Leopold Kozeluch

Plate 1 on verso title page; Plate 2 on recto last leaf Violino part

Source: BOD Harding Mus. L 3 (22, Violin part) and CAM MR320. a. 80. 309 (5)

Three Sonatas for the Piano-forte, by J. B. Cramer, Op. 23

Plate 1 on verso title page; Plate 2 on recto first leaf at

Source: BL g. 451. (5.)

BR 4j

Date: c. 1802

Extent: 609 entries

Commentary:

New Entries: 73

[Concertos, Piano Forte or Harpsichord with Instrumental Parts.] Cramer's 3rd, Op. 26 – [Concertos, Piano Forte or Harpsichord without Accompts] Cramer's 3rd, Op. 26 – [Sonatas, & c. Piano Forte or Harpsichord, with Accompts] Clementi Op. 4 – Clementi, Op. 12 – Clementi Op. 21 – Clementi, Op. 22 – Graeff, Op. 9 – Nicolai, 6 Sonatas, Op. 11 – Haigh, Sonatas, Op. 34 – Kozeluch, 3 Sonatas, Op. 49 – Ferrari, 3 Sonatas, Op. 25 – Ferrari, 4 Sonatas, Op. 28 – Mozart, 3, Op. 2, Books 1 & 2 (each separate) – [Sonatas, & c. Piano Forte or Harpsichord, without Accompts] Beethoven, 2 Sonatas, Op. 14 – 3 Steibelt's Sonatas, Op. 51 – Cramer, 3 Sonatas, Op. 23 – [Single Sonatas, & c. Piano Forte or Harpsichord, without Accompts] Mozart's – Lyon's Rondo, Letter A – Lyon's Rondo, Letter B – Cramer's with Variations – Pinto's – D'Alpy's Thema – [Overtures, & c. Piano Forte or Harpsichord] Overture to Artaxerxes – Duenna – Love in a Village – La Buona Figliuola – Iphigenia, by Gluck – Overture, by Jomelli – [Favorite Airs, with Variations. Piano Forte or Harpsichord] Sir Hunter Blair's Reel, by M. P. King – [Duetts Two Performers Piano Forte or Harpsichord] 4, Op. 16, by Kirkman – [Marches for Piano Forte or Harpsichord] Steibelt's Grand – [Harp Music] Cardon, 4 Sonatas, Op. 1 – Cardon, 4 Sonatas, Op. 8 – Cardon, 4 Sonatas, Op. 22 – Preludes, Op. 2, Krumpholtz – Meyer, 2 Sonatas – Meyer, Duet – Mayer, 20 Preludes, Op. 10 – Mayer, 3 Duets, Op. 11 – Meyer's 3 Duets with Airs, 1st Set & 2d Set (each separate) – 1st Duet, Op. 13, Ferrari – Ferrari's 3 Sonatas, Op. 18 – [Solos] Corelli's 12, for Violin – [Vocal Italian] Millico, Songs, Books 3 to 4 (each separate) – Twelve Venetian Airs, 3d Set – Ferrari, 12 Ariettes – Ferrari, 6 Ariettes & 6 Duets – Ferrari, 6 Ariettes & 1 Duet – Ferrari, 6 Chansons – [Vocal English] Artaxerxes (New Edition) – Duenna (New Edition) – Graeff, 6 Songs, Op. 6 – Love in a Village New Edition – Macbeth New Edition – Mayer, 4 Songs – [Glees, Duets, & c.] Bland's Collection, Vol. 5 – Bland Collection of Glees, Duets, Nos. 51, 52, 53, 54, 55, 56, 57, 58, 59, 60 (each separate) – [Single Anthems, Hymns, & c.] Praise the Lord, Haydn – As the Hart panteth, Marcello – O Lord our Governor, Marcello – [Opera Dances Piano Forte or Harpsichord] Paphos

Entries at Stationers' Hall:

Kirkman, Op. 16 entered at Stationers' Hall 12 January 1801

Three Sonatas for the Piano Forte, by L. Kozeluch, Op. 49 entered at Stationers' Hall 27 February 1802.

Entries removed: 16

[Sonatas, & c. Piano Forte or Harpsichord, with Accompts] Fiorillo, 2 Sonatas, Op. 7 – Fiorillo, 2 Sonatas, Op. 9 – [Sonatas, & c. for Piano Forte or Harpsichord without Accompaniments] Dietz, Op. 6 – [Harp Music] Dietz, 6 Divertiments Irish Airs, Op. 6 – Irish Air Coolon – Irish Air Caun du deelish – Irish Air The Dawn of Day – Irish Air The Loam Yellow Beggar – Millico's 6 Italian Songs, 1st Set & 2d Set (each separate) – Motta, 6 Italian Songs – Minuet de la Cour, Dietz – [Vocal English] Meyer's 12 Songs, 2d Set – Six Welch Airs (English Words) Harmoniz'd or Single Voice – Twelve Hindoo Airs Harmonized – Six Hindoo Airs Harmonized, 2d Set

Publication Announcements:

"Three Sonatas for the Piano Forte, by J. B. Cramer, Op. 23. Price 8s." *MC*, 25 March 1801; 2 May 1801.

"Four Progressive Duettings for two Performers on one Piano Forte, by J. Kirkman, Op. 16. Price 6s." *MC*, 25 March 1801; 2 May 1801.

"A new edition of Artaxerxes, price 10s.6d." *MC*, 29 October 1801.

Within:

Haydn's Celebrated Symphony, (composed for Solomon's Concert), No. 1, adapted for two Performers on the Piano Forte

Plate 1 on title page verso; Plate 2 on leaf ii recto

Source: BL g. 272. x. (12.)

Four Sonatas for the Harp, with an Accompaniment for the Violin (ad lib.), by J. B. Cardon, Op. 8.

Plate 1 on title page verso; Plate 2 on leaf ii recto

Source: BL h. 2605. u.(3.)

Four Sonatas for the Harp, with an Accompaniment for the Violin (ad Libitum), by J. B. Cardon, Op. 1

Plate 1 on title page verso; Plate 2 on leaf ii recto

Source: BL h. 2605. n. (1.) wm 1801

Twelve Divertiments, consisting of Marches, Waltzes & Rondos for the Piano Forte, with an Accompaniment for a Tambourine, Op. 38, by D. Steibelt

Plate 1 on title page verso; Plate 2 on leaf ii recto

Source: BL g. 457. (2.)

BR 4k

Date: c. 1802

Extent: 618 entries

Commentary:

New Entries: 8

[Single Sonatas, & c. Piano Forte or Harpsichord, with Accompts.] Clementi, 1st Op. 21 – Mozart, 1st, Op. 19 – [Duets] Mozart, 6 for Flute, 1st & 2d Set (each) – [Vocal English] Midas – [Single Anthems, Hymns, & c.] I have set God always, Blake – Ye Faithful Triumphant – In my Trouble I called

Within:

Three Sonatas for Piano Forte or Harpsichord, with Accompaniments for a Violin or Violoncello, by J. S. Schroeter, Op. VI.

Plate 1 on title page verso; Plate 2 on leaf ii recto of Piano Forte part

Source: BL g. 443. d. (26.) Source music wm 1802

BR 4l

Date: c. 1803

Extent: 619 entries

Commentary:

New entries: 1

[Sonatas, & c. Piano Forte or Harpsichord, with Accompaniments] Mozart, 3, Op. 19

Within:

Cramer's Third Grand Concerto, for the Piano Forte, with or without Additional Keys, & Accompaniments for Two Violins, Tenor, Bass, Hautboys, Flutes & Horns, Op. 26

Plate 1 on verso title page; Plate 2 on recto leaf ii at

Source: BL g. 451. h. (5.) Source music wm 1803

Mozart's Favorite Grand Symphony, Op. 24, arranged as a Duet, for two Performers on One Piano Forte, with an Accompaniment for the Violin

Plate 1. on verso title page; Plate 2. on recto leaf ii

Source: BL g. 272. x. (26.)

BR 5a

Title: A CATALOGUE / of the MUSIC, Arranged, Harmonized, or Composed by M^r. Biggs; / the original copies of which are Printed and sold by R^t. BIRCHALL / at his Musical Circulating Library, N^o 133 New Bond Street, / LONDON.

Pages: 1 p fol.

Date: Spring 1801

Type of Catalogue: Within; Vocal and Instrumental; Single composer

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 7

Single Songs; Duets. Single; Glee. Single; French Songs; Periodical single Glee & c.; For the Piano Forte; Single, from the above Books

Extent: 44 entries

Commentary:

Entries at Stationers' Hall:

My Love to War is going, entered at Stationers' Hall 13 February 1794.

Come my bonny Love, entered at Stationers' Hall 17 December 1794.

Somebody 2d (You ask me why so oft I sigh.), entered at Stationers Hall 4 December 1795.

Six Welch Airs, with English Words, written to them by Mrs. Opie, harmonized for 2, 3, & 4 Voices, or for a Single Voice, 1st Set, entered at Stationers' Hall 2 April 1796.

How now, Shepherd what means that? Entered at Stationers' Hall 4 February 1797.

Yes my bonny Love (the answer to Come, my bonny Love), entered at Stationers' Hall 28 May 1799.

Six Songs, dedicated to Lady Willoughby de Eresby, entered at Stationers' Hall 3 January 1801.

Fatherless Fanny, entered at Stationers' Hall 13 April 1801.

Publication Announcements:

"Fatherless Fanny, a favourite Ballad, written by Mrs. Opie, and composed by Mr. Biggs, price 1s.6d." *MC*, 1 May 1801.

"The Orphan Boy's Tale, [by Mr. Biggs.]" *MC*, 1 May 1801.

"No. 7, of his [Biggs'] periodical Glee, & c. (M'ha detto la mia Mamma, arranged for three Voices), is now printed, price 1s." *MC*, 1 May 1801.

Within:

Fatherless Fanny, a Favorite Ballad, by Mrs. Opie, Composed by Mr. Biggs.

Last leaf verso

Source: BL G. 364. (9.) and CAM MR290. a. 80. 106. (7.)

Source music entered at Stationers' Hall [by the Composer] 13 April 1801.

BR 5b

Date: Summer 1801

Extent: 46 entries

Commentary:

New entries: 2

[Songs] *The Suicide* – Song, *The Neapolitan Soldier*

Entries at Stationers' Hall:

The Neapolitan Soldier entered at Stationers' Hall [by the Composer] 12 May 1801.

The suicide entered at Stationers' Hall [by the Composer] 1 June 1801.

Publication Announcements:

"The Suicide, a Ballad, written by Mrs. Opie, Composed by Mr. Biggs" *MC*, 1 May 1801.

Within:

[Periodical Glee] No. 8, Jomelli's celebrated Chaconne, arranged as a Glee for 4 Voices, by Mr. Biggs

Last leaf verso

Source: BL G. 353. (7.)

Source music entered at Stationers' Hall 23 December 1801, by the composer.

La Mia Dorabella, The favorite Trio in the Opera, *Così fan tutte*, as Sung by Messrs. Biganoni, Cimarosa, & Rovedino, composed by W. A. Mozart.

Last leaf verso

Source: BL H. 1652. g. (25.)

BR 5c

Date: Spring – Summer 1802

Extent: 49 entries

Commentary:

New entries: 4

Yes I will go with thee my Love – Periodical Glee, No. 8, Jomelli's Chaconne, arranged for 4 Voices
Six Italian Canzonets, dedicated to the Marchioness of Exeter – *Hindustani Girl*, for the Pianoforte.

Entry removed: 1

[Glee] *Willow!* (A poor Soul sat sighing), for 4 Voices

Entries at Stationers' Hall:

No. 8, Jomelli's Chaconne, arranged for 4 Voices, entered at Stationers' Hall [by the Composer] 23 December 1801.

Six Italian Canzonets entered at Stationers' Hall [by the Composer] 6 March 1802.

Within:

The Morning Call of the Swiss Pastors, Harmonized and Arranged as a Glee, for three voices, by Mr. Biggs

Last leaf verso

Source: CAM MR280. a. 80. 3. (32.) and BL G. 352. (9.); Source music wm 1801.

Source music entered at Stationers' Hall 19 June 1802.

The Evening Call of the Swiss Pastors, Harmonized and Arranged as a Glee, for three voices by Mr. Biggs.

Last leaf verso

Source: CAM MR280. a. 80. 3. (33.) and BL G. 352. (10.) Source music wm 1801.

Source music entered at Stationers' Hall 19 June 1802.

Air, II. Nos Galan, Harmonized & Adapted by Mr. Biggs

First leaf recto

Source: CAM MR290. a. 80. 100. (19.)

BR 5d

Date: Summer 1802

Extent: 52 entries

Commentary:

New entries: 3

[Single Song] *The Answer to My Love to war is going* – [Glee] *The Morning Call of the Swiss Pastors* – *The Evening Call of Swiss Pastors*

Entries at Stationers' Hall:

O may I then (*Answer to My Love to War*), entered at Stationers' Hall [by the Author], 3 May 1802.

The Morning Call and *The Evening Call* entered at Stationers' Hall 19 June 1802 [wm 1801 at BL G. 352. (9.)]

Within:

Here's Lawn as White as driven Snow, a Glee for 3 voices, composed by Mr. Biggs

First leaf recto

Source: BL G. 809. (22.) Source music wm 1801

Here's a Health to those far away, a Song, with an Accompaniment for the Piano Forte, by Mr. Biggs

Verso last leaf

Source: BL G. 295. ii. (25.)

A Hindustani Girl's Song, 'Tis thy will, and I must leave thee,' Adapted Mr. Biggs
First leaf recto
Source: BL G. 805. (8.)

BR 5e

Title: *A Catalogue of the Music, Arranged, Harmonized, or Composed by / M^R. BIGGS; the original copies of which are printed & sold by R^T. BIRCHALL, / at his Music Circulating Library, N^o. 133 New Bond Street London.*

Date: early 1804

Layout: 3 columns

Categories and sub-categories: 8

Single Songs; Duets. Single; Glees. Single; Periodical. Single Glees, & c.; Six Welch Airs; French Songs; Italian Music; Piano Forte Music.

Extents: 71 entries

Commentary:

Catalogue is re-engraved, now engraved free-hand, the name of the engraver, R. Williamson Sc. 8 Tavistock Row, appear on the foot centre of the catalogue.

New entries: 19

[Single Songs] Ah me with that false one – An Orphan and I (The Fisherman's Orphan) – France boasts of her planting (Liberty Tree) – Ha! what is this (Mad Song) – In my Cot tho' smalls my store – O how memory (Poor Owen) – Where are you going my pretty Maid? – [Glees. Single] Lost is my quite (3 Voc.) – My Love to War (3 Voc.) – The Babes in the Wood (3 Voc.) – [Periodical Single Glees, & c.] No. 9, Ah me with that false one (4 Voc.) – No. 10, Tho' ruthless War (Palala Suma, 3 Voc.) – No. 11, Il Padron calla Padrona (3 Voc.) – Eight Welch Airs, with English Words, written to them by Mrs. Opie, harmonized for 2, 3, & 4 Voices, or for a Single Voice, 2nd Set – [French Songs] Dedans mon petit réduit – [Italian Music] Twelve Venetian Airs, with an Accompaniment for the Harp (Six arranged as Duets), 3rd Set – Venetian Airs, in 6 Sets (of 6 Airs), Set 5 – Venetian Airs, in 6 Sets (of 6 Airs), Set 6 – Six Duets & three Trios, dedicated to Ld. Gwydir

Entries at Stationers' Hall:

Ah me with that false one [under single song, & Periodical Italian Songs, No. 9] entered at Stationers' Hall [by the Composer] 21 March 1803.

Six Duets & three Trios, dedicated to Ld. Gwydir, entered at Stationers' Hall [by the Composer] 1 June 1803.

Periodical Italian Song, No. 10, Tho' ruthless War (Palala Suma, 3 Voc.), entered at Stationers' Hall [by the Composer] 9 June 1803. [wm 1802 at BL G. 352. (8.)]

An Orphan and I (The Fisherman's Orphan), entered at Stationers' Hall [by the Composer] 31 August 1803

Eight Welch Airs, with English Words, written to them by Mrs. Opie, harmonized for 2, 3, & 4 Voices, or for a Single Voice, 2nd Set, entered at Stationers' Hall [by the Composer] 7 January 1804.

France boasts of her planting (Liberty Tree), entered at Stationers' Hall [by the Composer] 5 March 1804.

Where are you going my pretty Maid? Entered at Stationers' Hall [by the Composer] 3 December 1804.

Within:

Poor Owen! A Ballad, Set to Music by Mr. Biggs

First leaf recto

Source: BL H. 2830. f. (14.)

Air, No. 3, *The favorite Hindustani Girls Song*, 'Tis thy will and I must leave thee,' Selected from the Second Book of Hindoo Airs, Harmonized & Adapted with an Accompaniment for the Piano forte or Harp, by Mr. Biggs.

First leaf recto

Source: BL G. 295. cc. (3.)

BR 5f

Date: Winter 1804

Extent: 73 entries

Commentary: 2

New entries:

There came to Grasmere's (*Mad Wanderer*) – *Sul margine d'un rio*

Entries at Stationers' Hall:

There came to Grasmere's (*Mad Wanderer*), entered at Stationers' Hall [by Composer] 29 December 1804.

Within:

Poor Owen! A Ballad, Set to Music by Mr. Biggs

First leaf recto

Source: CAM MR280. a. 80. 2. (14, recto 1st leaf)

BR 5g

Date: Autumn 1805

Extent: 76 entries

Commentary:

New entries: 3

Come my Lads time posts away – *Stanco di pascolar* – *Per valli e per monti*

Entries at Stationers' Hall:

Come my Lads time posts away, entered at Stationers' Hall [by the Composer] 17 September 1805.

Within:

Six Songs, Written by Mrs. Opie, Set to Music with an Accompaniment for the Harp, or Piano Forte, by E. S. Biggs

Recto leaf ii

Source: CAM MRA290. 80. 22.

Lady Ann Townshend's March, Composed & Adapted for the Piano-Forte, by Mr. Biggs.

Verso last leaf

Source: BL h. 721. x. (7.)

BR 5h

Date: Summer 1806

Extent: 79 entries

Commentary:

New entries: 3

Little Robin red breast – O welcome bonny month of May – Twelve Venetian Airs, 4th Set

Entries at Stationers' Hall:

O welcome bonny month of May entered at Stationers' Hall [by the Composer] 28 May 1806.

Twelve Venetian Airs, 4th Set entered at Stationers' Hall [by the Composer] 3 June 1806

Little Robin red breast, entered at Stationers' Hall [by the Composer] 9 August 1806.

Within:

Here's a Health to those far away, a Song, with an Accompaniment for the Piano Forte, by Mr. Biggs

Verso last leaf

Source: CAM MR290. a. 80. 100. (2.)

BR 5i

Date: Spring 1807

Extent: 81 entries

Commentary:

New entries: 2

How months unfelt – Cards to enable persons unacquainted with Music to teach Children the first Rudiments, under Piano Forte Music

Entries at Stationers' Hall:

How months unfelt, entered at Stationers' Hall [by the Composer] 10 March 1807.

Within:

How months unfelt have vanish'd, a Favorite Duet, Selected from the 4th Set of Venetian Airs, by Mr. Biggs

Verso last leaf

Source: BL Hirsch M. 1277. (41.)

My Love to War is going, a Song, with an Accompaniment for the Piano forte, Composed by Mr. Biggs

Leaf i recto

Source: BL H. 1652. kk. (21.)

No. 11, Il Padron Colla Padrona, Adapted for three Voices, by Mr. Biggs

Last leaf verso

Source: BL G. 806. f. (11.) *Source music* wm 1807.

BR 5j

Date: Summer 1811

Extent: 95 entries

Commentary:

New entries: 14

And was it for this – From the Danube (Cossack) – I once rejoiced – It is not that I love you less – In a dairy a Crow – What hae [sic] ye been a day my boy Tammy – Periodical Single Glee, No. 12, O Synge untoe mie roundelaie (4 Voc.) – The Russian Melodies – Sul [cannot read the rest, entry following *Les Ranz des Vaches*] – Nel lasciarti amato bene (Duett) – Sempre piu t'amo (Air) – Godea lieto (3 Voc.) – Four Waltzes, for the Piano forte – Six Waltzes for the Piano forte

Entries at Stationers' Hall:

Russian Melodies entered at Stationers' Hall [by the Composer] 7 March 1808.

In a dairy a Crow, entered at Stationers' Hall [by the Composer] 31 August 1808.

No. 12, O Synge untoe mie roundelaie (4 Voc.), entered at Stationers' Hall [by the Composer] 7 February 1810.

It is not that I love you less, entered at Stationers' Hall [by the Composer] 12 May 1810.

Four Waltzes, for the Piano Forte, by Mr. Biggs, entered at Stationers' Hall 24 June 1811.

Within:

The Ranz-des-vaches, A Celebrated Swiss Air, with an Accompaniment for the Harp or Piano Forte, by Biggs

First leaf recto

Source: BL H. 1652. kk. (22.)

BR 5k

Date: Spring 1815

Extent: 100 entries

Commentary:

New entries: 5

Too late alas! – Six Sicilian Airs – Soli Soli tra di noi – La gran pena – 12 Waltzes for the Piano Forte

Entries at Stationers' Hall:

Six Sicilian Airs, arranged by Mr. Biggs, entered at Stationers' Hall [by the Composer] 24 February 1812.

Too late alas! By E. S. Biggs, entered at Stationers' Hall 13 June 1815.

Within:

Air, II. *Stanco di pascolar le Pecorelle*.

First leaf recto

Source: BL G. 806. e. (24.)

BR 6a

Title: [left] N^o. [blank] [centre] To be continued. / Bland's Collection / Continued by R^t. Birchall / *OF DUETTS / for two Performers on One, / Harpsichord or Piano-fore, / by the following / Eminent Composers.*

Imprint: Printed and Sold by Rt. Birchall, 133 New Bond Street.

Date: c. 1801

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraving

Extent: 35 entries

Commentary:

Catalogue serves as passé-partout title page for the collection.

Within:

Bland's Collection of Duets for two Performers on One Harpsichord or Piano Forte, Nos. 5, 6

Title page

Source: BL g. 12. a. Nos. 5, 6

BR 6b

Extent: 39 entries

Commentary: c. 1801

New Entries: 4

Handel, No. 28, Semi-Chorus Welcome Mighty King – Handel, No. 29, Chorus Venus laughing – Lyon, No. 30, Together let us range the field – Corri, No. 31, Loch Eroch side

Within:

Bland's Collection of Duets for two Performers on One Harpsichord or Piano Forte, No. 29

Title page

Source: BL h. 435. n. (6.)

BR 7

Title: INDEX to Bland's (continued by Rt. Birchall) Harpsichord Collection without Accomp^{ts}. / Each N^o. containing 10 Pages Price 2^s. & Published by *Him N^o. 133 New Bond Street.*

Date: c. 1800

Pages: 1p fol.

Type of Catalogue: Within; Instrumental-Harpsichord music; Thematic

Process: Engraved and punched plate

Layout: 4 columns; 12 keyboard systems on each column

Extent: 48 entries

Commentary:

Catalogue identical to BIJ 13d

Within:

Bland's Collection (Continued by Rt. Birchall) of Sonatas, Lessons, Overtures, Capricios, Divertimentos & c. & c. for the Harpsichord or Piano Forte, No. 15

Last leaf verso

Source: BL g. 12. b. Nos. 15 and 23

BR 8

Title: N^o. [blank] To be Continued, & contain 10 Pages, Price 2^s. / Bland's Collection / (Continued by R^t. Birchall) / of *SONATAS, LESSONS, OVERTURES, / CAPRICIOS, DIVERTIMENTOS & c.* / for the / Harpsichord or Piano Forte, / *without Accom^{ts}. by the most Esteemed Composers.*

Imprint: London. Printed and Sold by Rt. Birchall, 133 New Bond Street.

Date: c. 1800

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Engraved plate

Extent: 123 entries

Commentary:

Catalogue serves as a pass-partout title page for the collection.

Includes Le tout ensemble Nos. 1 to 30; Bland's Collection of Ladies Glees Vols. 1 to 4; Periodical Italian Songs, Nos. 1 to 60

Within:

Bland's Collection (Continued by Rt. Birchall) of Sonatas, Lessons, Overtures, Capricios, Divertimentos, & c. & c. for the Harpsichord and Piano Forte, without Accompaniments by the most Esteemed Composers.

Source: BL g. 12. b.

BR 9a

Title: [right] *Plate 3. / CATALOGUE OF / HARP MUSIC, Printed & Sold by ROBERT BIRCHALL, / MUSIC SELLER to Her Royal Highness the DUCHESS OF YORK, / N^o., 133, New Bond Street, London.*

Date: c. 1807

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Harp music

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 4

Harp and Piano Forte Music; Harp Music; Harp Music. 2 Harps; Harp Music. Favorite Airs arranged for the Harp.

Extent: 127 entries

Commentary:

Symphony Concertante, for the Harp, by P. Dalvimare, wm 1811 at BL g. 661. b. (44.)

Entries at Stationers' Hall:

A Fourth Duett for the Harp and Piano Forte, by G. G. Ferrari, Op. 32, entered at Stationers' Hall 9 April 1803.

Three Grand Sonatas for the Harp, by M. P. Dalvimare, Op. 18, entered at Stationers' Hall 6 March 1804.

A Duett for the Harp and Piano Forte, by M. P. Dalvimare, entered at Stationers' Hall 10 January 1806.

Fantaisie with a Pas Russe, for the Harp, by M. P. Dalvimare, entered at Stationers' Hall 11 January 1806.

Scene, for the Harp, by M. P. Dalvimare, Op. 24, entered at Stationers' Hall 21 January 1806.

Four Russian Airs, arranged for the Harp, by M. P. Dalvimare, entered at Stationers' Hall 22 May 1806.

Two Sonatas for the Harp, by F. Fiorillo, Op. 36, entered at Stationers' Hall 16 March 1807.

Grand Duett for the Harp and Piano Forte, by F. Fiorillo, Op. 37, entered at Stationers' Hall 18 June 1807.

Three Scotch Airs, arranged for the Harp, by P. J. Meyer, Jr. 1st Set, entered at Stationers' Hall 24 January 1809.

Within:

Grand Duett, for the Harp and Piano Forte, as performed by Messrs. Dizi and Cramer, at Mr. Cramer's Annual Concerts, with Accompaniments (ad lib.) for Flute, Clarinet, French Horn and Bassoon, or Flute, Violin, Tenor and Violoncello, by F. Fiorillo, Op. 37

Leaf ii recto, Harp part

Source: BL h. 309. (5.) wm 1804

Source music entered at Stationers' Hall 18 June 1807.

BR 9b

Date: c. 1810

Extent: 134 entries

Commentary:

New entries: 7

Dussek, Airs, 4th Set – Newbourg, Studies – Newbourg, 5 Airs – Petrini, Echo Sonata – Von Esch, Duett [Favorite Airs arranged for the Harp] No. 25, Oh Nanny & Rondo, by Dussek – Newbourg, "Ah vous dirai"

Entries at Stationers' Hall:

Favourite Air of Oh! Nanny and an Rondo, for the Harp, by S. Dussek, entered at Stationers' Hall 2 June 1807.

Five Airs for the Harp, by Newbourg, entered at Stationers' Hall 5 August 1807.

Publication Reviews:

"The favourite Air of "Ah vous dirai-je Maman," with Twelve Variations for the Harp. Composed and dedicated to Miss Satis, by Count de Pierre de Newbourg. 2s.6d." *MM*, No. 209 (February 1811), p. 64.

Within:

March and Rondo, Composed by Cramer, arranged for the Harp and Piano Forte, by F. Dizi

Leaf ii recto of Harp part

Source: BL H. 2819. (39.)

BR 10a

Title: [right] *Plate 1.* / [centre] *CATALOGUE OF / PIANO FORTE MUSIC, Printed and Sold by ROBERT BIRCHALL, / MUSIC SELLER to Her Royal Highness the DUCHESS OF YORK, / N^o, 133 New Bond Street, London.*

Date: c. 1807

Pages: 1p fol.

Type of Catalogue: Within; Instrumental– Piano Forte

Process: Engraved plate

Layout: 3 columns

Extent: 228 entries

Commentary:

Entries at Stationers' Hall:

Quartetto for the Piano Forte, Violin, Tenor and Violoncello, by J. B. Cramer, Op. 28, entered at Stationers' Hall 14 April 1803.

Three Sonatas for the Piano Forte, by L. Kozeluch, Op. 50, entered at Stationers' Hall 19 October 1804.

La Belle Laitière, arranged for Piano Forte, by D. Steibelt, entered at Stationers' Hall 4 March 1805.

Beethoven's Op. 47, entered at Stationers' Hall 9 May 1805.

Callcott's Musical Grammar [1st ed.], entered at Stationers' Hall 29 March 1806.

Three Sonatas for the Piano Forte, by L. Kozeluch, Op. 51, entered at Stationers' Hall 11 March 1807.

A Third Divertimento for the Piano Forte, by L. von Esch, Op. 17, entered at Stationers' Hall 9 September 1807.

Publication Announcements:

"Twelve Petits Airs and Rondos for the Piano forte, by Gyrowetz, price 7s.6d." *MC*, 25 March 1801; 2 May 1801.

Publication Reviews:

"A favourite popular Polish Air, with new Variations composed, and inscribed to her Grace the Duchess of Bedford, by Samuel Wesley, Esq. 2s." *MM*, No. 141 (April 1806), p. 256.

"A Musical Grammar, in four Parts; Notation, Melody, Harmony, and Rhythm. By Dr. Callcott. 8s." *MM*, No. 143 (June 1806), p. 434.

"A Grand Sonata for the Piano-forte, with Accompaniments for Two Violins and a Violoncello (ad libitum). Composed and dedicated to Mrs. Onslow, by Louis von Esch. 5s." *MM*, No. 147 (September 1806), p. 170.

"Three favourite Trios for the Piano-forte, Violin, and Violoncello. Composed and dedicated to Lady Liddell, by S. G. Ferrari, Esq. 8s." *MM*, No. 147 (September 1806), p. 170.

"Le Captif, pour le Piano-forte. Composé et dédié à Mademoiselle M. H. Par Louis von Esch. 2s.6d." *MM*, No. 151 (January 1807), p. 585.

"The favourite Airs from the Ballet of La Dansomanie, performed at the King's Theatre, Haymarket, arranged for the Piano-forte, with additional Movements. Composed by T. Latour. 8s." *MM*, No. 151 (January 1807), p. 585.

"A Third Divertimento for the Piano-forte, with Accompaniments for a Flute, Violin, and Violoncello. Composed and dedicated to Miss Achard, by Louis von Esch. 4s." *MM*, No. 172 (July 1808), p. 544.

Within:

A Grand Duett, for the Piano Forte & Harp, with an Accompaniment for Two French Horns ad libitum, by T. Latour

Leaf ii recto

Source: BL h. 1480. a. (4.) no wm

Printed on the first leaf recto of an unspecified piece of music, by Bochsa

Source: BL Hirsch IV. 1111. (2.)

BR 10b

Date: c. 1807

Extent: 241 entries

Commentary:

New entries: 13

Beethoven's 2 Sonatas, Op. 14 – Organ Concerto, No. 2, by Crotch – "La Giorgiana," by Corri – "La Carolina," Corri – Prelude & Air, Crotch – Sonata, by Fiorillo – Ferrari's Concerto – Ferrari's Scene

– Sonata to Miss Bain, by Haigh – Himmel's Sonata – Latour's "La mia crudel," with Variations – Fantasia, by Steibelt – Duett, for Piano Forte and Harp, by Von Esch

Entries at Stationers' Hall:

Prelude & Air, by W. Crotch, entered at Stationers' Hall 16 March 1807.

Sonata to Miss Bain, by T. Haigh entered at Stationers' Hall 2 April 1807.

La Carolina, by P. A. Corri entered at Stationers' Hall 4 May 1807.

La mia crudel, with variations for the Piano Forte, by T. Latour, entered at Stationers' Hall 8 May 1807.

Publication Reviews:

"Scene, Solo for the Piano-forte and Polacca, as sung and performed by Sig. Naldi and Mrs. Billington, in the favourite Opera Il Fanatica per la Musica. Composed and dedicated to Miss Mildmay, by G. G. Ferrari. 4s." *MM*, No. 154 (March 1807), p. 173.

"La Giorgiana, an Andante and Rondo for the Piano-forte; composed and dedicated to the Honourable Miss G. Smith, by P. Anthony Corri." *MM*, No. 156 (May 1807), p. 380.

"La mia crudel tiranna," a favourite Italian Air, with Variations for the Piano-forte. Composed and dedicated to Alexander Scott, Esq. by T. Latour, Pianiste to the Prince of Wales. 3s." *MM*, No. 163 (November 1807), p. 389.

"Sonata for the Piano-forte. Composed and dedicated to Miss Bain, and Miss Eliz. Anderson, by T. Haigh. 2s.6d." *MM*, No. 174 (August 1808), p. 61.

"La Carolina, an Adagio and Rondo, for the Piano-forte. Composed and dedicated to Lady Carolina Lewther, by P. Anthony Corri. 2s." *MM*, No. 175 (September 1808), p. 162.

Within:

March & Rondo, composed by Cramer, arranged for the Harp & Piano Forte, by F. Dizi

Recto leaf ii

Source: BL Hirsch M. 1289. (2.) Source music wm 1806

March, Air and Pastorale, for the Piano Forte, composed by Louis Von Esch

Recto leaf ii

Source: BL g. 443. e. (4.) Source music wm 1807.

BR 10c

Date: c. 1808

Extent: 255 entries

Commentary:

New entries: 23

Cramer's Serenade – Cramer's Le Retour de Printemps – Cramer's Les Quatre Nations – Cramer's Variety – Cramer's Divertimento Antico – Cramer's Parody – Cramer's Military Sonata – Cramer's Sonata, No. 1 – Cramer's Characteristic Sonata, No. 2 – Ferrari's 48 Preludes – Ferrari's 3 Sonatas, Op. 43 – Fiorillo's Le Mariage Secret – Haydn's Passion, Op. 45 – Handel's Lessons, 2d Set – Kozeluch's 3 Sonatas, Op. 52 – Lanza's Military Piece – Latour's Lieber Augustine – Latour's Serenade – Latour's 2d Sonata – Latour's Imitations – Meyer's *Captive Songster* – Von Esch's Liberation – Wesley's Sonata

Entries at Stationers' Hall:

Latour's Lieber Augustine entered at Stationers' Hall 18 November 1807.

Les Quatre Nations, a divertimento for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 24 November 1807.

Latour's Serenade entered at Stationers' Hall 23 December 1807.

Ferri's 3 Sonatas, Op. 43, entered at Stationers' Hall 16 January 1808.

Von Esch's Liberation entered at Stationers' Hall 16 January 1808.

Meyer's *Captive Songster* entered at Stationers' Hall 22 January 1808.

Three Sonatas for the Piano Forte, dedicated to Miss Burrell, by L. Kozeluch, Op. 52, entered at Stationers' Hall 3 March 1808.

Lanza's Military Piece entered at Stationers' Hall 3 May 1808.

Divertimento, nello stile antico, for the Piano Forte by J. B. Cramer, entered at Stationers' Hall 18 May 1808.

Latour's Imitations entered at Stationers' Hall 18 May 1808.

Fiorillo's *Le Mariage Secret* entered at Stationers' Hall 27 July 1808.

Entries removed: 9

Beethoven's Rondo – Cramer's Grand March – Cramer's Military Rondo – Cramer's "Il Villan," with Variations – Crotch's Prelude and Airs – Fiorillo's Sonata – Haydn's Easy Sonata, in C – Mozart's 3 Sonatas, Book 1st – Mozart's 3 Sonatas selected

Publication Reviews:

"A Sonata for the Piano-forte, in which is introduced a Fugue from the Subject of Mr. Salomon. Composed and dedicated to Mrs. Dom, by S. Wesley, Esq. 2s.6d." *MM*, No. 170 (May 1808), p. 341.

"Lieber Augustine, a favourite Suabian Air, with Variations for the Piano-forte. Composed and dedicated to Madame C. Dubost, by T. Latour, Pianiste to the Prince of Wales. 2s.6d." *MM*, No. 170 (May 1808), p. 342.

"Imitations of many of the most eminent Professors, for the Piano-forte, with an Accompaniment for the Flute (ad libitum). Composed and dedicated to his Royal Highness the Duke of Sussex, by T. Latour, Esq. Pianiste to his Royal Highness the Prince of Wales. 7s.6d." *MM*, No. 175 (September 1808), p. 162.

"Variety," a new Divertimento for the Piano-forte, with an appropriate Prelude, in which is added a third grand March. Composed and dedicated to the Duchess of Newcastle, by J. B. Cramer, Esq. 5s." *MM*, No. 178 (December 1808), p. 473.

"A Grand Military Piece for the Piano-forte, composed and dedicated to her Royal Highness the Princess of Wales, by F. Lanza. 3s.6d." *MM*, No. 183 (April 1809), p. 285.

Within:

Scène, consisting of a Solo and Pollacca, Performed & Sung by Mrs. Billington, in the Opera of *Il Fanatico per la Musica*, arranged for the Piano Forte, with an Accompaniment for the Flute ad libitum, by G. G. Ferrari

Leaf ii recto

Source: BL g. 232. b. (14.)

Le Captif, pour le Piano Forte, by Von Esch

Leaf ii recto

Source: BL g. 606. ii. (16.)

"O dolce contento," A favorite Air, with Twelve Variations for the Piano Forte & an Accompaniment for the Flute (ad libitum), T. Latour

Leaf ii recto

Source: BL g. 606. ii. (16.)

Bon Jour (premier), Divertissement, pour le Piano Forte, avec Accompagnement de Flute ad libitum, by T. Latour

Leaf ii recto

Source: BL h. 314. (20, No. 1.)

Source music entered at Stationers' Hall 4 October 1808

The favorite Spanish Boleros, Danced by Mr. Vestris & Mademoiselle Angiolini, in the Ballet of Don Quichotte, with Variations for the Piano Forte, with an Accompaniment for the Flute, by T. Latour

Leaf ii recto

Source: BL h. 314. (22.)

Source music entered at Stationers' Hall 1 June 1809.

Andantino, Air a la Polonoise Rondo for the Piano Forte, by N. Rolfe.

Leaf ii recto

Source: CAM MR340. a. 80. 2. (12.)

BR 10d

Date: c. 1810

Extent: 271 entries

Commentary:

Callcott's Musical Grammar, 2d edition; in BR 9c 1st edition

New Entries: 20

Cramer, Sonata No. 3 – Cramer, Sonata, Op. 42 – Cramer's 6th Divertimento – Corri's Feast of Erin – Corri's Serenade – Fiorillo, 3 Sonatas, Op. 38 – Fiorillo, Duett, Op. 39 – Haigh, 3 Sonatas, Op. 40 – Horsley, Easy Lessons, Op. 5 – Kozeluch, 3 Sonatas, Op. 53 – Latour, *Bon Jour* – Latour, *Bon Soir* – Latour, *Mamma mia* – Latour, Military Concerto – Latour, *Spanish Bolero* – Latour, *O dolce concento*, with Variations – Rimbault's Military Sonata, 1st with Flute Accompaniment – Rimbault's 12 Sonatinas, Book 1st – Von Esch's *Camp*

Entries removed: 4

Duncomb's Lessons, 1st & 2d Sets (each separate) – Eichner's 3 Sonatas – Kozeluch's Rondo

Entries at Stationers' Hall:

Haigh, 3 Sonatas, Op. 40 entered at Stationers' Hall 29 September 1808

Latour's *Bon Jour* entered at Stationers' Hall 4 October 1808.

Fiorillo, 3 Sonatas with Six Progressive Preludes, for the Piano Forte, Op. 38, Book 1 entered at Stationers' Hall 14 October 1808.

Latour's *Bon Soir* entered at Stationers' Hall 31 October 1808.

Cramer's 6th Divertimento entered at Stationers' Hall 22 November 1808.

Latour's *Mamma mia*, with Variations for the Piano Forte, entered at Stationers' Hall 7 December 1808.

Latour's A Military Concerto entered at Stationers' Hall 27 January 1809.

Corri's Feast of Erin entered at Stationers' Hall 3 February 1809.

Duett Concertante for the Piano Forte and Violin (or Flute), by F. Fiorillo, Op. 39, entered at Stationers' Hall 9 March 1809.

A Set of Easy Lessons, for the Piano Forte, by W. Horsley, Op. 5, entered at Stationers' Hall 21 March 1809.

Cramer, Sonata, Op. 42 entered at Stationers' Hall 17 April 1809.

Callcott's Musical Grammar, 2nd edition, entered at Stationers' Hall 8 May 1809.

The favourite Spanish Bolero, with Variations for the Piano Forte, by T. Latour, entered at Stationers' Hall 1 June 1809.

Three Sonatas for the Piano Forte, by L. Kozeluch, Op. 53, entered at Stationers' Hall 1 June 1809.

Von Esch's *Camp* entered at Stationers' Hall 13 June 1809.

O dolce Concento, with Variations for the Piano Forte, by T. Latour, entered at Stationers' Hall 6 July 1809.

Corri's Serenade entered at Stationers' Hall 18 July 1809.

Publication Reviews:

““Bon Jour” 1er Divertissement pour le Piano-forte, avec Accompagnement de Flute (ad libitum). Composé et dédié a ses Amis par T. Latour, Esq. 4s.” *MM*, No. 178 (December 1808), p. 473.

“Three Sonatas, with Six Progressive Preludes for the Piano-forte. Composed by F. Fiorillo. 6s. [Op. 38]” *MM*, No. 179 (January 1809), p. 572.

“A Military Concerto for the Piano-forte, with Accompaniments. Composed for his Royal Highness the Prince of Wales, by T. Latour. Esq. Pianiste to his Royal Highness. 8s.6d.” *MM*, No. 183 (April 1809), p. 284.

"Sixth Divertimento for the Piano-forte. Composed and dedicated to the Right Hon. Lady Diana Herbert, by J. B. Cramer, Esq. 5s." *MM*, No. 186 (July 1809), p. 596.

"Bon Soir. 2d Divertissement pour le Piano-forte, avec Accompagnement de Flute (ad libitum). Composé et dédié aux Dames, par T. Latour, Esq. Pianiste de Son Altesse Royal Monseigneur le Prince de Galles. 4s." *MM*, No. 186 (July 1809), p. 596.

"A Musical Grammar, in Four Parts – Notation, Melody, Harmony, and Rhythm. By Dr. Callcott. 10s.6d. [2d edition]" *MM*, No. 189 (September 1809), p. 209.

Within:

Hillisborough Castle, a Divertimento, for the Piano Forte, with an Accompaniment for a Flute ad libitum, T. Latour

Leaf ii recto

Source: BL h. 314. (14.)

The Nightingale, a favorite Military Rondo, with twelve Variations for the Piano Forte, with an Accompaniment for Flute ad libitum, by T. Latour;

Source: BL h. 314. (20.) No. 2

Source music entered at Stationers' Hall 6 April 1810.

Bon Soir (2d), Divertissement, pour le Piano Forte avec Accompagnement de Flute ad libitum by T. Latour

Source: BL h. 312. (20.) No. 1

Source music entered at Stationers' Hall 31 October 1808.

No. 4, "O dolce concento," a favorite Air, with Twelve Variations for the Piano Forte & an Accompaniment for the Flute, (ad libitum), by T. Latour;

Leaf ii recto

Source: CAM MR205. a. 80. 9. (1.)

Lieber Augustine, A favorite Suabian Air, with Variations for the Piano Forte, by T. Latour

Last leaf recto

Source: CAM MR205. a. 80. 9. (2.)

Source music entered at Stationers' Hall 17 November 1807.

BR 11a

Title: [right] *Plate 2. / CATALOGUE OF / PIANO FORTE MUSIC. Printed and Sold by ROBERT BIRCHALL, / MUSIC SELLER to Her Royal Highness the DUCHESS OF YORK, / N^o., 133 New Bond Street, London.* / [centre] DUETTS / [centre] for Two Performers.

Date: c. 1807

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte (Duets)

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 3

Duets for two Performers; Handel's Choruses as Duets; Bland's Periodical Collection

Extent: 90 entries

Within:

Three Duets, for Two Performers on the Piano Forte, the Subjects from Storace's Popular Airs, by S. F. Rimbault, Book 1st

Recto leaf ii

Source: BL 275. (15.) wm 1806

Source music entered at Stationers' Hall 26 May 1807.

Overture to *La Clemenza di Tito*, Composed by Mozart, Arranged as a Duett for Two Performers on the Piano Forte, by J. F. Burrowes
Recto leaf ii
Source: BL Hirsch M. 1284. (6.)

BR 11b

Date: c. 1810

Extent: 92 entries

Commentary:

New entries: 2

2 Duets from *La Dansomanie*, by Latour – Overture to "*La Clemenza di Tito*"

Entries at Stationers' Hall:

Two Duets for two Performers on the Piano Forte, from airs in the ballet of *La Dansomanie*, by T. Latour, entered at Stationers' Hall 10 June 1807.

Publication Reviews:

"Two Duets for two Performers on the Piano forte; taken from the favourite Airs in the Ballet of *La Dansomanie*. Composed and arranged by T. Latour. 4s." *MM*, No. 164 (December 1807), p. 483.

Within:

Two Duets for two Performers on the Piano Forte, from the favorite Airs in the Ballet of *La Dansomanie*, Composed & Arranged by T. Latour, Book 2

Recto leaf ii

Source: BOD Mus. 61 c. 242. bk. 1 (5.) wm 1806 & BL g. 443. e. (13.) wm 1807

Source music entered at Stationers' Hall 17 July 1810.

BR 12

Title: *Catalogue of / GLEES, DUETTS, & c. / Lately Published by R^t. Birchall, 133, New Bond Street, London.*

Date: c. 1807

Pages: 1p fol

Type of Catalogue: Within; Vocal music

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 2

Vocal Music; Collection of Glees

Extent: 88 entries

Commentary:

Entries at Stationers' Hall:

Oh Nanny wilt thou gang with me, a glee, harmonized for four voices by S. Harrison, entered at Stationers' Hall 9 May 1803.

Come Sisters, for three voices, by M. P. King, entered at Stationers' Hall 3 January 1804.

Constancy, a duet for two voices, by S. Webbe, entered at Stationers' Hall 5 March 1804.

Nymph with thee [Address to Health], a glee, composed by W. Crotch, entered at Stationers' Hall 10 March 1807.

The Beggars, a glee, composed by W. Knyvett, entered at Stationers' Hall 11 March 1807.

The Boatie Row, harmonized by W. Knyvett, entered at Stationers' Hall 11 March 1807.

Bon in yon blaze, a duet, composed by John Clarke, entered at Stationers' Hall 11 March 1807.

Rosabelle, Composed by J. W. Callcott, entered at Stationers' Hall 11 March 1807.

Garvan, a glee, by J. W. Callcott, entered at Stationers' Hall 11 March 1807.

The Bells of St. Michael's Tower, a glee, by W. Knyvett, entered at Stationers' Hall 16 March 1807.

See the Chariot at hand here of love, a glee, by W. Horsley, entered at Stationers' Hall 20 March 1807.

Queen of the Valley, composed by J. W. Callcott, entered at Stationers' Hall 17 April 1807.

Far Solyma, a duet, composed by J. W. Callcott, entered at Stationers' Hall 17 April 1807.

My Laddie is gone far away, harmonized by W. Knyvett, entered at Stationers' Hall 20 May 1807.

Nanny O! a glee, by W. Knyvett, entered at Stationers' Hall 2 June 1807.

Hark to Philomela Singing, a glee, by W. Knyvett, entered at Stationers' Hall 18 June 1807.

Here Peace is thine, a glee, by M. P. King, entered at Stationers' Hall 29 August 1807.

The Wreath of Love, a glee for three voices, by W. Hawes, entered at Stationers' Hall 22 January 1808.

Gallant and Gaily, a Glee for four voices, by W. Horsley, entered at Stationers' Hall 9 March 1808.

As it fell upon a day, a madrigal, by W. Knyvett, entered at Stationers' Hall 29 March 1808.

Thou hast an Eye of tender blue, composed by J. Fislin, entered at Stationers' Hall 18 June 1808.

Yes I will go with thee, a glee, composed by W. Knyvett, entered at Stationers' Hall 21 June 1808.

By Celia's Arbour, a glee for four voices, by W. Horsley, entered at Stationers' Hall 7 July 1808.

The Weary Wandering Traveller, Glee for three voices, composed by Matthew Peter King, entered at Stationers' Hall 15 December 1808.

Gentle Stranger have you seen (The Wood Nymph), composed by S. Webbe, Jr., entered at Stationers' Hall 31 December 1808.

Wilt thou the icy thorn (The Robin), composed by J. B. Sale, entered at Stationers' Hall 21 March 1809.

The Red Rose, a Glee for four voices, by W. Knyvett, entered at Stationers' Hall 16 May 1809.

I thought this Heart (The Dream), a glee, by William Hawes, entered at Stationers' Hall 3 December 1808.

Publication Announcements:

"FAVORITE GLEE. – On Monday next, May 9, will be published, the favourite Glee, O Nanny, will thou gang with me? With an additional verse, newly harmonized for four voices, by Mr. Harrison" *The Times*, 5 May 1803.

"The favourite Glee of The Beggars, sung by the Messrs. Knyvett, composed by W. Knyvett, 1s.6d." *The Times*, 27 April 1807.

"Rosabelle, composed and dedicated to Miss Abrams, by Dr. Callcott, 2s.6d." *The Times*, 27 April 1807.

"Garvan, composed by ditto [Dr. Callcott], 2s.6d" *The Times*, 27 April 1807.

"See the Chariot at Hand, sung at the Vocal Concerts, composed by Horsley, 2s." *The Times*, 27 April 1807.

"Borne in yon Blaze, a favourite Duet sung at Mr. Harrison's Concert, composed by Dr. John Clarke, of Cambridge, 2s.6d." *The Times*, 27 April 1807.

The Bells of St. Michael's Tower, a Glee, sung with the greatest applause at the public Concerts, composed by W. Knyvett, 1s.6d." *The Times*, 27 April 1807.

"The Boatie Rows, by ditto [W. Knyvett], 1s." *The Times*, 27 April 1807.

"Within her humid Melting Ear, by ditto [W. Knyvett], 1s." *The Times*, 27 April 1807.

"Shortly will be published, the much admired Duet of Fair Solima, sung by Mrs. Billington and Mr. Harrison, composed by Horsley." *The Times*, 27 April 1807;

"[shortly will be published] The Queen of the Valley, a Glee, by Dr. Callcott" *The Times*, 27 April 1807.

Publication Reviews:

"Borne in yon Blaze of Orient Sky, a favourite Duett, as sung by Mr. and Mrs. Vaughan. Composed and inscribed to the Right Honourable Lady Frances Pratt, by Dr. John Clarke, of Cambridge. 2s.6d." *MM*, No. 156 (May 1807), p. 380.

"Garvan," a Glee for three Voices; composed and inscribed to Mr. Bartleman, by Dr. Callcott. 2s.6d." *MM*, No. 156 (May 1807), p. 380.

"Ode to Liberty, for Five Voices, composed by Samuel Webbe, Esq. 2s.6d." *MM*, No. 162 (October 1807), p. 281.

"The Queen of the Valley, composed and inscribed to John Heaviside, Esq. by Dr. Callcott. 3s." *MM*, No. 162 (October 1807), p. 281.

"Hark to Philomela singing," a Glee for Four Voices, composed and dedicated to the Duke of Cambridge, by W. Knyvett, 2s.6d." *MM*, No. 162 (October 1807), p. 281.

"My Laddie is gone far away," a favourite Scotch Air, harmonized for four Voices by William Knyvett. 2s." *MM*, No. 164 (December 1807), p. 483.

"Fair Solima," a favourite Duett, sung by Mrs. Billington and Mr. Harrison, at the Worcester and Chester Festivals, and at the Vocal Concerts. Composed and dedicated to Miss Robinson, by Dr. John Clarke of Cambridge. 2s.6d." *MM*, No. 169 (April 1808), p. 249.

"Nanny, O!" a favourite Glee for four Voices, in Imitation of the Scottish Melody. Sung with Applause by Miss Parke, Messrs. W. Knyvett, Harrison, and Sale, jun. at Messrs. Knyvett's Annual Concert. Composed by W. Knyvett. 1s.6d." *MM*, No. 175 (September 1808), p. 162.

"The Dream," a Glee for Four Voices, the Words written by Thomas Moore, Esq. The Music composed by W. Hawes, gent. of his Majesty's Chapel Royal. 1s." *MM*, No. 179 (January 1809), p. 571.

"The Robin, a much admired Canzonet and Trio. Composed and dedicated to Miss Ryle and Miss Daintry, by J. B. Sale." *MM*, No. 184 (May 1809), p. 382.

"The Red Rose," a Glee for four Voices. Composed by W. Knyvett. 2s." *MM*, No. 190 (October 1809), p. 316.

"The Spectre Knight," a Glee for Three Voices. Composed and dedicated to the Hon. Miss Eden, by W. Hawes." *MM*, No. 209 (February 1811), p. 64.

Within:

When time was entwining the garland of years, a glee for 3 voices, sung at the Vocal Concerts Willis's Rooms 1803, Composed by Dr. Callcott, April 6th 1803

Last leaf verso

Source: BL E. 207. a. (5.)

BR 13a

Title: MUSIC / PUBLISHED AND SOLD BY R. BIRCHALL, / 133, NEW BOND STREET.

Date: Title page bears the date of publication, 1806, c. 1807

Pages: 4pp (including the catalogue title page), 12°

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: Single column

Categories and sub-categories: 5

Piano Forte Music; Opera Dances and Waltzes; Duettts for Two Performers; Sacred Music; Glees, Duettts, & c.

Extent: 214 entries

Within:

Callcott's Musical Grammar, 1st Edition

Source: BL 1042. e. 20, at the end of the volume.

1st Edition entered at Stationers' Hall 29 March 1806.

BR 13b

Date: Title page bears the date of publication, 1809

Pages: 8pp (including the catalogue title page), 12°

Layout: Single column

Categories and sub-categories: 8

Piano Forte Music; Opera Ballets and Waltzes; Duettts for Two Performers on the Piano Forte; Vocal Music. Italian; Treatise; English. Sacred; Operas, Oratorios, & c.; Glees & c.

Extents: 460 entries

Commentary:

New entries: 246 entries

[Piano Forte Music] Beethoven, 2 Sonatas, Op. 49 – Beethoven's *Airs with Variations*, Nos. 8 & 9 (each separate) – Beethoven, *Rondo* – Cramer, *Sonata* (dedicated to Mrs. Beckford) – Cramer, *Sonata* (dedicated to Viscountess Mahon) – Cramer, *Sonata* (dedicated to Mr. Onslow) – Cramer, *Serenade* – Cramer, 2d *Divertimento* (*Le Retour du Printemps*) – Cramer, 3d *Divertimento* (*Variety*) – Cramer, 4th *Divertimento* (*Les Quatre Nations*) – Cramer, 5th *Divertimento* (*Nello stile Antico*) – Cramer, 6th *Divertimento* (*with Spanish Fandango*) – Cramer, *Military Sonata* – Cramer, *Parody* – Cramer, *Rondos*, & c. Nos. 1 to 12 (each separate) – Cramer, *Grand March* – Cramer, *Military Rondo* – Crotch, *Concerto* Nos. 2 & 3 – Crotch, *Fugue*, No. 1 – Crotch, *Prelude and Air* – Colizzi, 6 *Sonatas*, Op. 8 – Corri, *La Biondina Pensosa* – Corri, *La Giorgiana* – Corri, *La Carolina* – Corri, *Feast of Erin* – Dussek, *Concerto*, Op. 22 – Dussek, *Sonatas*, Op. 25 – Ferrari, 3 *Trios*, Op. 40 – Ferrari, 3 *Sonatas*, Op. 43 – Ferrari, *Scene* – Ferrari, 48 *Preludes* – Ferrari, *Concerto*, Op. 41 – Fiorillo, 2 *Sonatas*, Op. 7 – Fiorillo, 3 *Sonatas*, Op. 38 – Fiorillo, *Duet for Piano Forte and Violin* – Fiorillo, *Hornpipe*, arranged by Cramer – Graeff, 7 *Preludes* – Haydn, *Passions*, Op. 45 – Handel, *Lessons*, Second Set – Haigh, *Divertimentos*, Op. 37 – Haigh, 12 *Preludes*, Second Set – Haigh, 3 *Serenatas*, Op. 40 – Haigh, *Concerto* (from Handel) – Hullmandel, *Principles of Music* – Himmel, *Sonata* – Kozeluch, 3 *Sonatas*, Op. 51 – Kozeluch, 3 *Sonatas*, Op. 52 – Latour, *First Sonata* – Latour, *Second Sonata* – Latour, *Scene* – Latour, *Serenade* – Latour, *Imitations* – Latour, *Bon Jour* – Latour, *Bon Soir* – Latour, 12 *Variations on Sul margine* – Latour, 12 *Variations on Mamma mia* – Latour, 12 *Variations on La mia crudel* – Latour, 12 *Variations on Lieber Augustine* – Latour, *Military Concerto* – Lanza, *Military Piece* – Mozart, *Airs, with Variations*, Nos. 1 to 20 (each separate) – Mortellari, 3 *Sonatas*, Op. 15 – Masi, 3 *Sonatas*, Op. 3 – Masi, *Progressive Lessons, with Exercises* – Righini, *Dances and Marches* – Rimbault, *Sonata* – Rimbault, 1st *Military Sonata* – Rimbault, 3d *Military Sonata* – Steibelt, *Fantasia* – Staes, *Pot pourri* – Staes, *Idées de Campagna* – Esch, *Le Captif* – Esch, *Liberation* – Esch, *Duett for Piano Forte and Harp* – Esch, *Grand Sonata*, Op. 18 – [Opera Ballets and Waltzes] Latour, *La Dansomanie* – Fiorillo, *Le Mariage Secret* – Mozart, 3 *Waltzes* – [Duets for Two Performers on the Piano Forte] Beethoven, *Polonoise* – Beethoven, *Symphony in C* – Bishop, *Overture to Armide* – Bland's Periodical Collection, Nos. 1 to 31 (each separate) – Cianchettini, Op. 9 – Haydn, *Overture in D* – Haydn, *Overture in G* – Kirkman, 4 *Progressive*, Op. 16 – Latour, 2 (from *La Dansomanie*) – Lyon, Op. 5 – Lyon, Op. 7 – Haigh, *Lewie Gordon* – Hullmandel, *Duett* – Haigh, *Overture Lodoiska* – Henry IV – Artaxerxes – Occasional Oratorio – La Clemenza di Tito – Il Don Giovanni – Rimbault, 3 (from *Storace's* *Airs*) – Rauzzini, 3 Op. 12 – [Vocal Music. Italian] Ascoli, 12 *Duets* – Ascoli, 6 *Duets* – Ascoli, *Duets*, Op. 10 – Ascoli, *Duets*, Op. 12 – Ascoli, *Duets*, Op. 14 – Ascoli, 6 *Notturnos*, & c. – Ascoli, *La Partenza* – Ascoli, *Ariettes*, & c. Op. 5 – Ascoli, *Ariettes*, & c. Op. 9 – Ascoli, *Ariettes*, & c. Op. 11 – Crescentini, 12 *Ariettes* – Cherubini, *La Liberta*, Book 1st – Cherubini, *La Liberta*, Book 2d – Cherubini, 2 *Canons* and two *Duets* – Ferrari, 12 *Ariettes*, & c. dedicated to Lady Hampden – Ferrari, 6 *Ariettes*, & c. dedicated to Lady Foster – Ferrari, 6 *Notturnos*, & c. to Miss Cornwallis – Ferrari, 6 *Duets* to Miss Williams – Ferrari, 6 *Ariettes* to Miss Hyde – Ferrari, 6 *Ariettes* to Madame Jacobi – Ferrari, 4 *Canzonets*, & c. to Miss Stuart Wortley – Ferrari, 6 *Venetian Barcarole* – Ferrari, 5 *Scotch* *Airs*, and *Rule Britannia* – Ferrari, *Capi d'Opera*, being a Selection from Padre Martini, Durante, and Marcello – Ferrari, 6 new *Canons*, to Miss Hervey – Ferrari, 12 *Duets* – Ferrari, *Cantata* to the Duchess of Devonshire – Ferrari, 6 *Canzonets*, to Lady Campbell – Ferrari, 4 *Canzonets*, to Mrs. Hamilton – Ferrari, 6 *Canzonets*, to Mrs. Billington – Kozeluch, 12 *Ariettes*, Op. 31 – Lanza, 6 *Trios*, Op. 13 – Lanza, 6 *Canzonets* – Marchesi, 6 *Ariettes* – Millico, 6 *Songs*, Book 1st to 4th (each separate) – Mandini, 3 *Canzonets* – Pergolesi, *Stabat Mater* – Pear, *Cantata* – Winter, 6 *Canzonets*, 1 *Duet*, & c. – Winter, 9 *Canzonets* – Winter, 3 *Cantatas* – [Treatises] Aprilli, *Italian Method of Singing* – Aprilli, *Italian Method of Singing* – Webbe, "*L'amico del Principiante*" – Webbe, 42 *Vocal Exercises* for two Voices – [English. Sacred] Bland's Selection, Vols. 1 and 2 (each separate) – Latrobe, *Dawn of Glory* – Latrobe, *Dies Irae* – Latrobe, 6 *Airs* – Latrobe, Selection from the most eminent Composers of Germany and Italy, Nos. 13 to 24 (each separate) – Webbe, 12 *Anthems* – [Operas, Oratorios, & c.] Arne, Artaxerxes – Purcell, *Bonduca* – Linley, *Camp* – Linley, *Duenna* – Love in a Village – Midas – Dibdin, *Padlock* – The Tempest, as performed at Covent Garden, Purcell, Arne, and Davy – Dr. Clarke, *Beauties of Purcell*, Vol. 1 – Carnaby, 6 *Canzonets* – Ferrari, 6 *Canzonets* – Hook,

Hermit – King, Three Original Canzonets – Meyer, 6 Songs – Phelps, 6 Songs – Phelps, 4 Arietts,
1st Set – Phelps, 4 Arietts, 2d Set – Callcott, Trafalgar, Cantata – Mrs. Wolff, Songs and Duets

Entries at Stationers' Hall:

Prelude and Air, for the Piano Forte, by W. Crotch, entered at Stationers' Hall 16 March 1807.

Three Duets for two Performers on the Piano Forte, the subjects from Storace's popular airs, by S. F. Rimbault, entered at Stationers' Hall 26 May 1807.

The Overture to Armide et Renaud, composed and arranged as a duet for two Performers on the piano forte, by H. R. Bishop, entered at Stationers' Hall 15 March 1808.

La Biondina Pensosa, for the Piano Forte, by P. A. Corri, entered at Stationers' Hall 28 March 1808.

A Grand Military Piece for the Piano Forte, by F. Lanza, entered at Stationers' Hall 3 May 1808.

Imitations, Variations for the Piano Forte, by T. Latour, entered at Stationers' Hall 18 May 1808.

Divertimento, nello stile antico, for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 18 May 1808.

Three Serenatas for the Piano Forte, by T. Haigh, Op. 40, entered at Stationers' Hall 20 September 1808.

Bon Jour, divertissement for the Piano Forte, by T. Latour, entered at Stationers' Hall 4 October 1808.

A Sonata for the Piano Forte, inscribed to the Rev. C. McCarthy, by S. F. Rimbault, entered at Stationers' Hall 14 October 1808.

Bon Soir, divertissement pour le Piano Forte, by T. Latour, entered at Stationers' Hall 31 October 1808.

Mamma mia, with Variations for the Piano Forte, by T. Latour, entered at Stationers' Hall 7 December 1808.

Beethoven's Grand Symphony in C, arranged for two Performers on the Piano Forte, by D. Bruguier, entered at Stationers' Hall 11 January 1809.

A Military Concerto for the Piano Forte, by T. Latour, entered at Stationers' Hall 27 January 1809.

Cramer's Sonata (dedicated to Viscountess Mahon) entered at Stationers' Hall 15 March 1808.

Cramer, 5th Divertimento, Nello stile Antico entered at Stationers' Hall 18 May 1808.

Cramer's 6th Divertimento for the Piano Forte, entered at Stationers' Hall 22 November 1808.

The Feast of Erin, Fantasy for the Piano Forte, by P. A. Corri, entered at Stationers' Hall 3 February 1809.

Publication Reviews:

"The Beauties of Purcell, being a Selection of the favourite Songs, Duets, Trios, and Choruses from the different Works of Purcell. Selected, adapted, and arranged from the original Scores, with an Accompaniment for the Piano-forte, and dedicated to the Rev. Richard Allott, D. D. by John Clarke, Mus. Doc. Cantab. 11. 5s." *MM*, No. 177 (November 1808), p. 372.

"Three Original Canzonets. Composed and dedicated to Mrs. Bland, by M. P. King, Esq. 3s.6d." *MM*, No. 178 (December 1808), p. 472.

"Three Serenatas for the Piano-forte, with an Accompaniment for the Flute (ad libitum). Composed by T. Haigh. 5s." *MM*, No. 178 (December 1808), p. 473.

"Four English Ariettas. Composed, with an Accompaniment for the Harp or Piano-forte, by E. Phelps. 5s." *MM*, No. 182 (March 1809), p. 182.

Within:

Callcott's Musical Grammar, 2d Edition.

Source: BL 1042. e. 21

2d Edition entered at Stationers' Hall 8 May 1809.

BR 13c

Title: MUSIC / PUBLISHED AND SOLD BY R. BIRCHALL, / 133, NEW BOND STREET.

Date: Title page bears the date of publication, 1817; preface, 22 February 1817.

Pages: 12pp (including the catalogue title page), 12°

Layout: Single column

Categories and sub-categories: 10

Piano Forte Music; Operas Ballets, & c.; Duets for Two Performers on the Piano Forte; Organ Music; Vocal Music. Italian Operas; Italian Canzonets, & c.; English. Sacred; Oratorios, Operas, & c.; Glees, & c.; Treatises, & c.

Extent: 739 entries

Commentary:

Entries at Stationers' Hall:

Fiorillo's favorite Hornpipe, arranged for the Piano Forte by J. B. Cramer, entered at Stationers' Hall 9 February 1809.

A Duett for two Performers on the Piano Forte, in which is introduced the air of O dolce concerto, by T. Latour, entered at Stationers' Hall 14 April 1809.

Six Favourite Airs from The Beggar's Opera, harmonized for three voices, by S. Webbe, Jr., entered at Stationers' Hall 25 May 1809.

A Fourth Military Duett for two Performers on the Piano Forte, by S. F. Rimbault, entered at Stationers' Hall 8 June 1809.

Duett for two Performers on the Piano Forte, by S. Webbe, Jr., entered at Stationers' Hall 25 August 1809.

Three Sonatas for the Piano Forte, by F. Fiorillo, Op. 40, entered at Stationers' Hall 27 October 1809.

Begone Dull Care, with Variations for the Piano Forte, by H. de Monti, entered at Stationers' Hall 17 November 1809.

The Terpsichoread [sic], Composed by P. A. Corri, entered at Stationers' Hall 19 December 1809.

Pauvre Jacques, with Variations for the Piano Forte, by T. Latour, entered at Stationers' Hall 19 January 1810.

Le Diable à Quarter, a Grand Sonata for the Piano Forte, by J. Woelfl, Op. 30, entered at Stationers' Hall 26 January 1810.

Roses and Lilies, Divertissement for the Piano Forte, by P. A. Corri, entered at Stationers' Hall 7 February 1810.

La Coquette, Sonata for the Piano Forte, by T. Latour, entered at Stationers' Hall 22 March 1810.

Sonata for the Piano Forte, in which is introduced the air of Viva Tutti, by T. Haigh, entered at Stationers' Hall 27 March 1810.

Milton Oyster, with Variations, for the Piano Forte, by W. Crotch, entered at Stationers' Hall 27 March 1810.

A third Original Air, with Variations, for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 3 April 1810.

The Nightingale, with twelve Variations, for the Piano Forte, by T. Latour, entered at Stationers' Hall 6 April 1810.

Diece Canoni, a Tre Voici, by G. G. Ferrari, entered at Stationers' Hall 16 April 1810.

Pas seul in L'Epouse Persanne, arranged for the Piano Forte, by T. Latour, entered at Stationers' Hall 16 June 1810.

Sonata for the Piano Forte, Op. 46, by Cramer, entered at Stationers' Hall 25 June 1810.

The Spanish Divertissement, for the Piano Forte, by F. Venua, entered at Stationers' Hall 4 July 1810.

2 Duets for two Performers on the Piano Forte, from La Dansomanie, Book 2, by Latour, entered at Stationers' Hall 13 July 1810.

Anacreon, our L'Amour fugitive, by C. Mortellari, entered at Stationers' Hall 24 July 1810.

Fourth Military Sonata for the Piano Forte, by Rimbault, entered at Stationers' Hall 24 July 1810.

Otto Terzetti, Italian Canzonet, by Guglielmi, entered at Stationers' Hall 21 August 1810.

Sonata for the Piano Forte, by de Monti, Op. 29, entered at Stationers' Hall 5 September 1810.

Sonata for the Piano Forte, by de Monti, Op. 31, entered at Stationers' Hall 27 September 1810.

Sonata for the Piano Forte, by de Monti, Op. 30, entered at Stationers' Hall 8 October 1810.

Instructions for the Piano Forte, by S. F. Rimbault entered at Stationers' Hall 20 November 1810.

2d Concerto for the Piano Forte, by T. Latour, entered at Stationers' Hall 29 December 1810.

Divertimento, with "Fairest Isle," by T. Haigh, entered at Stationers' Hall 13 February 1811.

Sonata, with "With lowly suit," by S. F. Rimbault, entered at Stationers' Hall 1 March 1811.

Three Duets for two performers on the Piano Forte, arranged from the works of Haydn and Mozart, by S. F. Rimbault, entered at Stationers' Hall 11 March 1811.

Sonatas, Op. 28, by De Monti, entered at Stationers' Hall 1 August 1811.

De Monti's 6 Easy Sonatas, Op. 32, entered at Stationers' Hall 1 August 1811.

Fiorillo's 6th Divertimento, for the Piano Forte, entered at Stationers' Hall 1 August 1811.

Divertimento, "Hillisborough Castle," for the Piano Forte, by Latour, entered at Stationers' Hall 28 September 1811.

Divertisement, with "Care thou Canker," by G. Nicks, entered at Stationers' Hall 10 December 1811.

Two Duetts, from La Belle Laitiere [book 1], arranged by Latour, entered at Stationers' Hall 11 December 1811.

9th Divertimento, for the Piano Forte, by F. Fiorillo, entered at Stationers' Hall 7 January 1812.

Two Duetts, from La Belle Laitiere [Book 2], arranged by Latour, entered at Stationers' Hall 31 January 1812.

Zelise, arranged by Venua, entered at Stationers' Hall 26 February 1812.

Six Pieces from *Così fan tutte*, adapted for the Piano Forte, by F. Fiorillo, 1st Set, entered at Stationers' Hall 20 February 1812.

Six Pieces, from *Così fan tutte*, adapted for the Piano Forte, by F. Fiorillo, 2d Set, entered at Stationers' Hall 26 February 1812.

Eight Pieces, from *Le Nozze di Figaro*, adapted for the Piano Forte, by F. Fiorillo, Book 1, entered at Stationers' Hall 20 May 1812.

Von Esch's 4th Divertimento for the Piano Forte, entered at Stationers' Hall 29 May 1812.

Eight Pieces, from *Le Nozze di Figaro*, adapted for the Piano Forte, by F. Fiorillo, Book 2 and Book 3, entered at Stationers' Hall 10 June 1812.

Duet for two performers on the Piano Forte, from *Le Nozze di Figaro*, by F. Fiorillo, entered at Stationers' Hall 21 December 1812.

Concerto, for the Piano Forte, Op. 64, by Woelfl, entered at Stationers' Hall 17 February 1813.

Sonata for the Piano Forte, by W. Beale, entered at Stationers' Hall 28 April 1813.

Katchell, an Opera Ballet, by Fiorillo, entered at Stationers' Hall, 18 June 1813.

10th Sonata, for the Piano Forte, by F. Ries, entered at Stationers' Hall 26 June 1813.

Duet for two performers on the Piano Forte, with "Se al volto," by Fiorillo, entered at Stationers' Hall 1 July 1813.

8th Sonatas for the Piano Forte, by Ries, entered at Stationers' Hall 11 August 1813.

9th Sonatas for the Piano Forte, by Ries, entered at Stationers' Hall 11 August 1813.

No. 6, Dryden's Ode, by Handel, arranged for the Organ or Piano Forte, by Dr. Crotch, entered at Stationers' Hall 13 August 1813.

Duet with "Deh prendi," for two Performers on the Piano Forte, entered at Stationers' Hall 15 October 1813.

Five Choruses from *Athalia*, adapted for two Performers on the Piano Forte, by Dr. Callcott, entered at Stationers' Hall 24 January 1814.

Variations to *Se Al Volto*, for the Piano Forte, with Flute Obligato, by F. Fiorillo, entered at Stationers' Hall 31 January 1814.

Five Pieces from *La Clemenza di Tito*, arranged by Fiorillo, Books 1 and 2, entered at Stationers' Hall 23 February 1814.

2d Serenade, for the Piano Forte, by Latour, entered at Stationers' Hall 18 May 1814.

Trio, Op. 7, arranged for two Performers on one Piano Forte, by S. F. Rimbault, entered at Stationers' Hall 6 July 1814.

16 Pieces from *Il Flauto Magico*, adapted for the Piano Forte, by F. Fiorillo, entered at Stationers' Hall 23 July 1814.

Polonoise, No. 1, for the Piano Forte, by Moser, entered at Stationers' Hall 29 July 1814.

Theme, with Variations for the Piano Forte, by Jager, entered at Stationers' Hall 29 July 1814.

Polonoise, No. 1, for the Piano Forte, by Jager, entered at Stationers' Hall 29 July 1814.

Trio, Op. 7, arranged for one performer on the Piano Forte, by S. F. Rimbault, entered at Stationers' Hall 24 October 1814.

Pieces, from *Il Don Giovanni*, adapted for the Piano Forte, Book 1, by F. Fiorillo, entered at Stationers' Hall 24 October 1814.

Pieces, from *Il Don Giovanni*, adapted for the Piano Forte, Book 2, by F. Fiorillo, entered at Stationers' Hall 31 October 1814.

2d Divertimento, for the Piano Forte by S. F. Rimbault, entered at Stationers' Hall 5 November 1814.

Pieces, from *Il Don Giovanni*, Book 3, adapted for the Piano Forte, Book 3, by F. Fiorillo, entered at Stationers' Hall 8 November 1814.

6 Sacred Trios, by Dr. Callcott, entered at Stationers' Hall by the Composer, 21 November 1814.

La Didone Abbandonata, an Opera by Paër, entered at Stationers' Hall 13 June 1815.

6 Italian Arietts by Paër, entered at Stationers' Hall 13 June 1815.

6th Military Duett, for two Performers on One Piano Forte, by S. F. Rimbault, entered at Stationers' Hall 11 August 1815.

2d Sonata, for the Piano Forte, by Wm. Beale, entered at Stationers' Hall 1 November 1815.

Variations to "The Hindoo Girl's Song," for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 16 November 1815.

Beethoven's *Battle Sinfonia*, arranged for the Piano Forte, entered at Stationers' Hall 5 January 1816.

Il Serraglio, an Italian Opera, by Mozart, entered at Stationers' Hall 13 February 1816.

16 Pieces, 2d Set [from *Il Flauto Magico*], adapted for the Piano Forte, Books 1 and 2, by F. Fiorillo, entered at Stationers' Hall 10 April 1816.

Beethoven's Sonata, Op. 96, entered at Stationers' Hall 29 October 1816.

Sonata, with "Cherokee Death Song," Op. 12, for the Piano Forte, by S. F. Rimbault, entered at Stationers' Hall 17 September 1816.

Il Direttore della Commedia, by W. A. Mozart, entered at Stationers' Hall 29 October 1816.

Duett for two Performers on the Piano Forte, with Flute accompaniment ad lib., from *Il Don Giovanni*, by F. Fiorillo, No. 1, entered at Stationers' Hall 11 November 1816.

Beethoven's Grand Trio, Op. 97, entered at Stationers' Hall 5 December 1816.

18 Pieces, from *Il Serraglio*, adapted for the Piano Forte, with Flute Accompaniment, Book 1, by F. Fiorillo, entered at Stationers' Hall 10 December 1816.

3 Easy Duets, Op. 13, for two Performers on the Piano Forte, by S. F. Rimbault, entered at Stationers' Hall 7 January 1817.

Beethoven's Grand Symphony in A, adapted for the Piano forte [by the composer] Op. 98, entered at Stationers' Hall 7 January 1817.

19th Divertimento, for the Piano Forte, by F. Fiorillo, entered at Stationers' Hall 6 February 1817.

18 Pieces, from *Il Serraglio*, for the Piano Forte, with Flute Accompaniment, Book 2, by F. Fiorillo, entered at Stationers' Hall 6 February 1817.

18 Pieces, from *Il Serraglio*, for the Piano Forte, with Flute Accompaniment, Book 3, by F. Fiorillo, entered at Stationers' Hall 10 February 1817.

Duett for two Performers on the Piano Forte, with an accompaniment ad lib. For the Flute, No. 3, from *Il Don Giovanni*, by F. Fiorillo, entered at Stationers' Hall 18 July 1817.

Publication Reviews:

"Six Canzonets, with an Accompaniment for the Piano-forte. Composed and dedicated to Mrs. Whitfeld by John Clarke, Mus. Doc. Cambridge. 7s.6d." *MM*, No. 170 (May 1808), p. 342.

"The Favourite Hornpipe, danced by Miss Gayton in the Ballet of *Le Mariage Secret*. Composed by Fiorillo, and arranged for the Piano forte by J. B. Cramer. 2s." *MM*, No. 184 (May 1809), p. 382.

"A Duett for two Performers on the Piano-forte. Composed by T. Latour. 3s." *MM*, No. 190 (October 1809), p. 316.

"A Sonata for the Piano forte. Arranged from Corelli's eighth Concerto, with Accompaniments for a Violin and Violoncello, by T. Haigh. 2s.6d." *MM*, No. 217 (September 1811), p. 166.

"Dussek's favorite Sonata, originally composed for the Harp, now arranged for the Piano-forte. The accompaniments for Violin and Violoncello, by J. B. Cramer, Esq. 4s." *MM*, No. 282 (May 1816), p. 343.

Within:

Callcott's *Musical Grammar*, 3d Edition.

Source: BL 1042. e. 22

Source music entered at Stationers' Hall 19 March 1817.

BR 14

Title: A LIST OF WORKS COMPOSED & PUBLISHED / *BY THIS AUTHOR.* [J. Mugnié] / N^o. 16. Wardour Street Soho Square.

Date: c. 1807

Pages: 1p fol

Type of Catalogue: Within; Instrumental – Piano Forte; Single composer

Process: Engraved and punched plate

Layout: Single column

Extent: 15 entries

Commentary:

Entries at Stationers' Hall:

L'amour piqué a rune abeille, for the Piano Forte, entered at Stationers' Hall 25 June 1803.

Mugnié's Hornpipe, with Variations for the Piano Forte, entered at Stationers' Hall 16 July 1803.

Publication Reviews:

"Three Sonatas for the Piano-forte, with an Accompaniment for the German Flute ad libitum, in which are introduced an Original Pastoral and Fandango. Composed and dedicated to his Friend Mr. L. von Esch, by J. Mugnié. 10s. 6d." *MM*, No. 110 (February 1804), p. 74.

"La Colombe Reperdue, an Air for the Piano-forte, with or without additional Keys; composed and dedicated to Miss H. C. by J. Mugnié. 1s.6d." *MM*, No. 116 (July 1804), p. 596.

Within:

L'Aube du Jour, on L' Heure du Berger, with Pastoral and Tambourine, for the Piano Forte, Composed and Humbly Dedicated to the Right Hon^{ble}. Lady Elizabeth Bingham, by J. Mugnié
Leaf ii recto

Source: BL e. 108. (11.) and CAM MR340. a. 80. 16. (6.)

Source music entered at Stationers' Hall 11 April 1807, by the author.

BR 15a

Title: A List of the Publications of J. F. Burrowes, which may be had at / all the principal Music Shops.

Date: c. 1815

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Single composer

Process: engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 4

Piano Forte Music; Piano Forte Duets; Vocal Music; Cabinet of Handel [Handel's Choruses arranged for the Organ or Piano Forte]

Extent: 70 entries

Commentary:

Catalogue identical to CS 2c.

Entries at Stationers' Hall:

Overture to Il Don Giovanni, arranged as a duett for two Performers on the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 9 February 1809.

A Sonata for the Piano Forte, by J. F. Burrowes, Op. 4, entered at Stationers' Hall 8 April 1809.

J. F. Burrowes' First Sonatina, for the Piano Forte, entered at Stationers' Hall 18 May 1810.

J. F. Burrowes' Second Sonatina, for the Piano Forte, entered at Stationers' Hall 21 December 1810.

The Mecklenburgh, Composed for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the composer, 11 November 1811.

Burrowes, third Sonatina, entered at Stationers' Hall 3 April 1812.

Mozart's Overture to *Le Nozze di Figaro*, arranged as a Duet for the Piano Forte, by Burrowes, entered at Stationers' Hall 13 April 1812.

Burrowes' First Overture, arranged as a Duet for Piano Forte, Op. 8, entered at Stationers' Hall 13 April 1812.

Reichinberg Waltz, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 18 November 1812.

Mozart's Overture to *Zauberflöte*, arranged as a Duett for the Piano Forte, by Burrowes, entered at Stationers' Hall 3 April 1813.

Blenheim Waltz, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the composer, 14 April 1813.

Third Sonatina from Op. 6, entered at Stationers' Hall 27 August 1813.

A Serenade for the Piano Forte, entered at Stationers' Hall by the Composer, 5 November 1813.

Mozart's Overture to *Così fan tutte*, arranged as a duet for the Piano Forte, entered at Stationers' Hall 11 December 1813.

The Leipzig Waltz, for the Piano Forte, entered at Stationers' Hall by the Composer, 17 December 1813.

A Moldavian Air, for the Piano Forte, entered at Stationers' Hall by the Composer, 10 May 1814.

Parisian Rondo, for the Piano Forte, entered at Stationers' Hall by the Composer, 20 July 1814.

A third Air with Variations for the Piano Forte, entered at Stationers' Hall 20 July 1814.

Mozart's Overture to *Idomeneo*, arranged as a duet for two Performers on the Piano Forte, entered at Stationers' Hall 24 October 1814.

A fourth Air with Variations for the Piano Forte, entered at Stationers' Hall by the Composer, 29 November 1814.

Publication Reviews:

"Six English Ballads, with an Accompaniment for the Piano-forte; composed and inscribed to William Horsley, Mus. Bac. Oxon. By his Pupil, J. F. Burrowes. 6s." *MM*, No. 113 (May 1804), p. 384.

"The Violet of the Vale;" a Ballad sung by Mss Tennant, at the Vocal Concerts, Hanover-Square; composed by J. F. Burrowes. 1s." *MM*, No. 132 (August 1805), p. 54.

"Six Divertimentos for the Piano-Forte. Composed, and dedicated to Lady Jane Elizabeth Harley, by J. F. Burrowes. 5s." *MM*, No. 148 (October 1806), p. 278.

"Three Sonatas for the Piano-forte, with an Accompaniment for the Violin (ad libitum). Composed and dedicated to the Countess of Oxford, by J. F. Burrowes. 8s." *MM*, No. 168 (March 1808), p. 159.

"The Owl," a Song. The Poetry by Miss Scott, the Music by J. F. Burrowes. 1s.6d." *MM*, No. 179 (January 1809), p. 572.

"If it be Love;" an Ariette, as sung by Mr. Vaughan, at the Vocal Concerts, Hanover Square. Composed by J. F. Burrowes. 2s." *MM*, No. 186 (July 1809), p. 596.

Within:

Mozart's Overture to *Idomeneo*, Arranged as a Duett for two Performers on the Piano Forte, by J. F. Burrowes

Source: BOD Mus. Instr. I, 175 (14)

BR 15b

Date: c. 1817

Extent: 72 entries

Commentary:

New Entries: 2

[Piano Forte Duets] Mozart's Overture to *Il Serraglio*, arranged by Burrowes – Mozart's *Il Direttore della Commedia*, arranged by Burrowes

Entries at Stationers' Hall:

Il Direttore, arranged as a duet for two Performers on the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 20 March 1815.

Within:

Gluck's Celebrated Overture to Iphigenia, and the Trio, arranged as a Duett for two Performers on the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BL g. 545. k. (9.) Source music wm 1817

Mozart's Overture to Il Direttore della commedia, arranged as a Duett for two Performers on the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BOD Mus. Instr. I, 174 (9)

Source music entered at Stationers' Hall 13 June 1816.

BR 16a

Title: INDEX to GELINEK'S AIRS with VARIATIONS. / [centre: rule] / LONDON _____ Printed and Sold by R. Birchall, 133 New Bond Street.

Date: c. 1815

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte; Single composer; Thematic

Process: Engraved plate

Layout: 3 columns, each containing 9 keyboard systems

Extent: 27 entries [Nos. 1 to 27]

Commentary:

Contents [Nos. 1 to 27] is identical to Chappell's Gelinek, thematic catalogue, which contains 3 further numbers; price of each item is also identical. Layout of the catalogue differs.

Within:

No. 23, Andantino, for the Piano Forte, by Gelinek

Last leaf recto

Source: BL R. M. 11. h. 9. (12.) Source music wm 1813

No. 25, Variations on Une Walse de Hummel, for the Piano Forte, by Gelinek

Last leaf verso

Source: BL R. M. 11. h. 9. (12.) Source music wm 1813.

No. 28, Variations on Quel Suono, Ohime, for the Piano Forte, by Gelinek

Last leaf verso

Source: BL R. M. 11. h. 9. (12.) Source music wm 1814.

No. 45, Variations on Air Martial by Friedrich August Kanne, for the Piano Forte by Gelinek

Last leaf verso

Source: BL g. 352. f. (15.)

No. 41, Partant pour la Syrie, with Variations for the Piano Forte, by Gelinek, No. 41

Last leaf verso

Source: BL h. 3870. bb. (15.) Source music wm 1817.

BR 16b

Date: c. 1819 [BL catalogue]

Pages: 1p fol

Extent: 19 entries [Nos. 28 to 47]

Commentary:

Contains only the numbers 28 to 47.

Within:

A Favorite Air, with Variations for the Piano Forte, Composed by Gelinek, No. 52

Last leaf verso

Source: BL h. 404. a. (12.)

BLM 1

Title: INDEX to BEETHOVEN'S RONDOS and AIRS with VARIATIONS. / LONDON__Published by Mess^{rs}. BIRCHALL, LONSDALE & MILLS, 133 New Bond Street.

Date: c. 1822

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte; Single composer; Thematic

Process: Engraved and punched plate

Layout: 3 columns; 9 keyboard systems on each column

Extent: 19 entries

Commentary:

Within:

No. 9, of Beethoven's Rondos and Airs with Variations

Last leaf verso

Source: BL Hirsch M. 762. (1.) *Source music* wm 1822

Air Russe, with Variations for the Piano Forte, being No. 15, of Beethoven's Rondos and Airs with Variations

Last leaf verso

Source: BL H. 3691. v. (18.)

BLM 2

Title: The following WORKS, / BY / Will^m. HORSLEY Mus: Bac: Oxon. / May be had at all the Principal Music Shops

Imprint: No imprint on catalogue; Imprint on title page reads: London: Printed for the Author, by Birchall, Lonsdale and Mills, 140, New Bond Street; Sold also by Chappell, and F. T. Latour, New Bond-Street; Willis and Co. St. James's-Street; Cramer and Co. and at the Royal Harmonic Institution, Regent-Street; J. H. Callcott, Great Marlborough-Street; Goulding and D'Almaine, Soho-Square; Power, Strand; and Clementi and Co. Cheapside.

Date: 1827 – title page dated

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental; Single composer;

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 6

Sacred Music; Glees; Single Glees; Rounds, with an Accompaniment for the Piano Forte; Songs; For the Piano Forte

Extent: 80 entries

Commentary:

Contains "Mine be a Cot," a glee for 4 Voices, by W. Horsley [Pl no. 2887]

Publication Reviews:

““O, bright in every grace of Youth!” A Ballad, by Wm. Horsley, Mus. Bac. Oxon. 1s.6d.” *MM*, No. 331 (October 1819), p. 249.

“Nel mirarvi O boschi amici; a canon for three voices, with an accompaniment (ad lib.) for the Piano Forte; the Poetry from Metastasio, the Music composed and inscribed with permission to her Grace the Duchess of Somerset, by Wm. Horsley, Mus. Bac. Oxon.” *QMMR*, Vol. 5, no. 18 (1823), p. 231.

““What is prayer,” composed for a Single Voice, with an Accompaniment for the Piano-Forte, by William Horsley, Mus. Bac. Oxon. (Birchall and Co., 140, New Bond Street.) *The Harmonicon*, No. 28 (April 1825) p. 64.

“Nymphs of the Forest, Glee for Four Voices, the Poetry by Drummond of Hawthornden; the Music by Wm. Horsley, Mus. Bac. Oxon. London. Birchall and Co.” *QMMR*, Vol. 7, no. 27 (September 1825), p. 398.

“A Fourth Collection of Glees, Canons, & c. & c. composed by Wm. Horsley, Mus. Bac. Oxon, Organist of the Asylum and Belgrave Chapel. London. For the Author, by Birchall, Lonsdale, and Mills.” *QMMR*, Vol. 9, no. 36 (1827), p. 517.

Within:

A Fourth Collection of Glees, Canons, & c. & c. Composed by William Horsley

Recto last leaf

Source: BL E. 1858.

BLM 3

Title: *The following Vocal & Piano Forte Pieces Composed by / F. W. HORNCastle, / may be had at the Author's residence, 37, Norton Str^t, Portland Place, / or at the different Music Warehouses.*

Imprint: [from source music title page] London, Printed & Sold by Birchall & Co. 140, New Bond Street.

Date: c. 1829

Pages: 1p fol

Type of Catalogue: Within; Vocal and Instrumental; Single composer

Process: Engraved and punched plate

Layout: Single column

Categories and sub-categories: 2

Vocal; Piano Forte

Extent: 14 entries

Commentary:

Entries at Stationers' Hall:

Triumphal March in the Turkish Style, for the Piano Forte, by F. Horncastle, entered at Stationers' Hall 27 March 1829. [Pl no. 2258]

Publication Reviews:

“Canzonet, “Dear is the blush;” composed by F. W. Horncastle. London (for the Author) by Birchall and Co. & c. & c.” *QMMR*, Vol. 7, no. 27 (September 1825), p. 405.

“Triumphal March in the Turkish style, by G. W. Horncastle. Birchall and Co.” *QMMR*, Vol. 10, no. 39 (1828), p. 399.

“Triumphal March, in the Turkish style, composed by Fred. W. Horncastle. (Birchall and Co., New Bond-street.)” *The Harmonicon*, Vol. 7, no. 6 (June 1829), p. 137.

Within:

Triumphal March, (In the Turkish Style) for the Piano Forte, Composed and Inscribed to his Friend, J. W. Wright Esq^{re}, by Frederick William Horncastle

Leaf ii recto

Source: BL h. 114. (18.) Pl no. 2258

Source music entered at the Stationers' Hall 27 March 1829

BIJ 1a

Title: A CATALOGUE OF / VOCAL and INSTRUMENTAL MUSIC. PRINTED / And SOLD by J: BLAND. N^o. 45, Holborn, LONDON. / And may be had in most Principal Citys, [sic] and Towns in England, & c: / [double rule] / Every Musical Publication may also be had as above.

Pages: 1p fol.

Date: c. 1780

Type of Catalogue: Within; Vocal and Instrumental

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 10

For concerts. Overtures, Symphonies, & c. in Parts; Quintetts; Quartetts; Trios; Duets; Airs for the Flute or Violin; Harpsichord Lessons, Sonatas; Single Overtures, Concertos, Lessons, Divertimentos, Variations, & c. for the Harpsichord; Vocal Music; Guittar Music; Divine Music. Voluntaries, & c.

Extent: 128 entries.

Commentary:

Entries at Stationers' Hall:

Kotzwara's Periodical Overtures in 8 Parts, Nos. 1 & 2, entered at Stationers' Hall 24 May 1780

Philpot's 6 Capital Lessons, entered at Stationers' Hall 3 June 1780.

6 Duets for 2 Violins, by Kennis, Op. 12, entered at Stationers' Hall 4 October 1780.

6 Concertantes, for 2 Violins & Violoncello obligato, by Monza, entered at Stationers' Hall 2 November 1780.

Within:

Six Duos pour deux Violons, composes par Guil: G: Kennis

Leaf ii recto of Violino primo part

Source: BOD Mus. Instr. I, 140 (28) and BL g. 218. (4.)

Source music entered at Stationers' Hall 4 October 1780.

BIJ 1b

Pages: 1p fol.

Date: c. 1782

Extent: 130 entries

Commentary:

New Entries:

Schwindl's 6 Quintetts, for Flutes, Violins and a Figured Bass – Vanhal's 3 Trios, for Violin, Tenor & Bass – Schwindl's Trios for 2 Violins & Bass.

Entries removed: 1

[Overtures, Symphonies, & c.] Shield's Quintetts for 2 Flute, Violin and Violoncello, with a fingered Bass

Within:

Sei Trio Concertanti by Monza

Recto leaf ii Violino primo part

Source: BL g. 222. (14.)

Source music entered at Stationers' Hall 2 November 1780.

BIJ 1c

Title: *A Catalogue of Vocal and Instrumental Music*, / Printed & Sold by J. Bland, N^o. 45 Holborn, LONDON: and may be had in most Parts of EUROPE

Date: c. 1782

Categories and sub-categories: 13

Concert Music; Quintetts; Quartetts; Trios; Duets; Solos, & c.; Harpsichord Music; Single Lessons, & c. for the Harpsichord; Duets for 2 Performers on One Harpsichord; Vocal Music; Divine Music; Voluntaries, & c.; Guitar Music

Extent: 185 entries

Within:

A first Set of Six Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for a Violin obligato and a Violoncello ad lib., by J. Vanhal

Verso last leaf

Source: BL g. 443. (1.)

BIJ 1d

Date: c. 1782

Extent: 189 entries

Commentary:

Source music dated c. 1782

New entries: 4

[Harpsichord Music] Schobert's Symphonies, Op. 9 – Schobert's Symphonies, Op. 10 – Webbe's Lessons – Shield's Smart walking Jockey

Within:

Six Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for a Violin, by R. Price, Opera Prima

Leaf ii recto of Piano Forte part

Source: BL g. 232. pp. (1.)

BIJ 1e

Date: 1782; Source title page dated 1782

Extent: 202 entries

Commentary:

New entries: 13

[Concert Music] Schobert's Favorite Sinfonia for a full Orchestra – Haydn's Sinfonia for a full Orchestra, in F – [Quartetts] Piozzi's 6 Quartets for 2 Violins, Tenor & Bass, Op. 4 – [Harpsichord Music] Schobert's Op. 1, with Accompaniments – Schobert's Op. 2, with Accompaniments – Schobert's Op. 3, with Accompaniments – Schobert's Op. 5, with Accompaniments – Schobert's Op. 8, with Accompaniments – Schobert's Op. 4, no Accompaniments – Piozzi's Op. 2, with Accompaniments – Piozzi's Op. 3, with Accompaniments – Piozzi's Op. 5, with Accompaniments – [Vocal Music] Deh Signor Sè verche, Periodical Italian Songs, No. 13

Within:

Trios Quintettos for Violino, Viola, Basso, a Deux Cors de Chasse, ad Libitum: Composée par I. C. Vanhal

Verso last leaf of Violino part

Source: BL h. 2900. (8.)

BIJ 1f

Date: c. 1782

Extent: 208 entries

Commentary:

New entries: 6

[Quartetts] Haydn's 18 New Quartetts – [Duetts] Wendling's Duets for Flutes, Op. 9 – [Single lessons, & c. for Harpsichord] Schobert, Sonatas singly – [Vocal Music] Dr. Arnold's Agreeable Surprise – Dr. Arnold's Spanish Barber – Catches, Glees, 5th Collection – Samuel Webbe, the elder's From glaring Shew

Entries at Stationers' Hall:

Agreeable Surprise, for the Voice and Harpsichord, by Dr. Arnold, entered at Stationers' Hall 6 June 1782.

Spanish Barber, by Dr. Arnold, entered at Stationers' Hall 24 July 1782.

Within:

Six Trios Concertants pour deux Flutes ou Flute, Violon et Violoncello, Oeuvre III, par Guisepppe Cambini

Last leaf verso of Violoncello part

Source: BL g. 274. d. (1.)

BIJ 1g

Date: c. 1783

Extent: 213 entries

Commentary: Music dated c. 1783

New entries: 5

[Duets] 6 Duets, for Flute and Violin, Op. 20, by Cambini – [Solos, & c.] 3 Solos, for Viola and Bass, Kotzwara – Agreeable Surprise, for German Flute – [Harpsichord Music] 3 Sonatas, with Accompaniments, Rosetti – Gamut Card

Within:

Six Favorite Duets for a German Flute and Violin, by Sigr. Cambini, Op. XX

Verso last leaf of Violin primo part

Source: BL g. 421. p. (3.)

BIJ 1h

Date: c. 1783

Extent: 220 entries

Commentary:

New entries: 7

[Concert Music] 2nd Symphony, Op. 9, for full Orchestra, by Schobert – 3d Symphony, Op. 9, for full Orchestra, by Schobert – Flute Concerto, No. 2, by Mezger – Flute Concerto, No. 3, by Mezger – Flute Concerto, No. 4, by Mezger – [Quartets] 6 Quartets for 2 Violins, Tenor & Violoncello, Op. 32, by Boccherini – [Trios] 6 Trios for Flute, Violin & Violoncello, Op. 7, by Schmitt

Within:

The Favorite Set of Six Duets for Two German Flutes; Composed by Sigr. Cambini, Opera 5.

Verso last leaf of Flauto Secondo part

Source: BL g. 396. d. (2.)

Two Sonatas, for the Harpsichord or Piano Forte, with an Accompaniment for a Violin, by Schobert

Last leaf verso

Source: UC M219. S363

BIJ 1i

Date: c. 1783

Additional Categories and sub-categories: 1

Dances

Extent: 224 entries

Commentary:

New entries: 4

[Harpsichord Music] 3 Sonatas, with Violin Obligato Accompaniment, by Tours – [Vocal Music] Castle of Andalusia, a Comic Opera, by Arnold – [Dances] Southern's Dances, & c. Dedicated to Mr. Fierville – Cantelo's 25 Cotillons

Entries at Stationers' Hall:

The Castle of Andalusia, a Comic Opera by Arnold, entered at Stationers' Hall 19 November 1782.

3 Sonatas, with Violin Obligato Accompaniment, by J. Tours, Op. 3, entered at Stationers' Hall 26 November 1782.

Within:

Trois Sonatas, pour le Clavecin ou Piano Forte, avec un Accompagnement pour un Violon obligato, par Jacob Tours, Op. 3

Verso last leaf of Piano Forte part

Source: BL h. 70. b. (9.)

Source music entered at Stationers' Hall 26 November 1782.

The Castle of Andalusia, a Comic Opera, as it is Performed, with Universal Applause at the Theatre Royal in Covent Garden; the Selected Airs, by Handel, Giordani, Giardini, Vento, Bertoni, Dr. Arne, and Carolan the Irish Band. The Overture, Choruses, New Airs & c. Composed by, Dr. Arnold, Op. XX
Verso last leaf

Source: BOD Mus. Voc. I, 99 (8) and BL E. 111. c. (2.)

Source music entered at Stationers' Hall 19 November 1782.

BIJ 1j

Title: *A Catalogue of Vocal and Instrumental Music.* / Printed & Sold by J. BLAND, N^o. 45 Holborn, LONDON: and may be had in most Parts of EUROPE.

Date: c. 1783

Categories and sub-categories: 14

Concert Music; Quintetts; Quartetts; Trios; Duets; Solos, & c.; Harpsichord Music; Single Lessons, & c. for the Harpsichord; Duets for 2 Performers on one Harpsichord; Vocal Music; Divine Music; Voluntaries, & c.; Dances; Guitar Music

Extent: 238 entries

Commentary:

New entries: 14

[Concert Music] Haydn, Sinfonia for a full Orchestra, in C – [Quartetts] Gehot, Six Trios for 2 Violins, Tenor & Violoncello, Op. vi – [Trios] Schmitt, 6 Trios for Flute, Violin & Violoncello, Op. 13 – [Harpsichord Music] 1st Set of Progressive Lessons, Dr. Arnold – 2d Set of Progressive Lessons, Dr. Arnold – Arnold's Overture – [Single Lessons, & c. for the Harpsichord] Overture to Castle of Andalusia – Overture to Lord Mayor's Day – Haydn's Grand Symphony, adapted for the Harpsichord – [Vocal Music] Shield's Lord Mayors Day – Percy's Eight Songs with Accompaniment, Op. 1 – Percy's Garden Scene in Romeo & Juliet, Op. 2 – [Dances] 12 Grand Minuets by Bach, Weiss, & Freake, Dedicated to the first Nobility (in Parts) – 12 Grand Minuets by Bach, Weiss, & Freake, Dedicated to the first Nobility (Harpsichord parts only)

Within:

The Overture, Songs, Duett, Glees, & c. In the Pantomime of the Lord-Mayor's Day, now Performing with the greatest Applause at the Theatre Royal Covent Garden to which is added the most favorite Comic Tunes & Marches in the Pageant, Selected and Composed by William Shield

Leaf ii recto

Source: BL G. 808. b. (42.)

The favorite Sinfonie as performed at the Nobility's Concert, for a Grand Orchestra (Sinfonia iii), by Haydn

First leaf recto of Basso part

Source: BL g. 474. b. (3.)

A Second Set of Three Divertimentos, for two Performers on One Harpsichord or Piano Forte, by J. A. Just, Op. XII
Leaf ii recto
Source: BL g. 443. vv. (21.)

BIJ 2a

Title: A CATALOGUE of MUSIC, Printed & Sold by J. BLAND, / at his Music Warehouse, 45, Holborn, London, & May be had in most parts of Europe, & c.

Pages: 1p fol

Date: c. 1783

Type of Catalogue: Within; Vocal and Instrumental; engraved throughout (free-hand)

Layout: 5 columns

Categories and sub-categories: 23

Concertos; Overtures; Quintetts; Quartetts; Violin Trios; Violin Duets; Flute Duets; Solos for Flute and Violin; Solos for Tenor & Violoncello; Operas & Pieces for Flute or Violin; Guitar Music; Dances; Harpsichord Music. Sonatas & c. with Accompaniments; Sonatas, & c. without Accompaniments; Duets for 2 Performers; Single Sonatas, & c. with Accompaniments; Single Sonatas, & c. without Accompaniments; Overtures, & c. without Accompaniments; Vocal Music. Operas and Pieces for Voice and Harpsichord; English Music; Glees, & c; Divine Music; Italian Music

Extent: 255 entries

Commentary:

Entries at Stationers' Hall:

Agreeable Surprise, for the voice and harpsichord, by Dr. S. Arnold, entered at Stationers' Hall 6 June 1782.

The Castle of Andalusia, a comic opera, by Dr. S. Arnold, entered at Stationers' Hall 19 November 1782.

Poor Soldier, a Comic Opera, by W. Shield, entered at Stationers' Hall 14 November 1783.

Within:

The Poor Soldier, a Comic Opera, as performed with Universal Applause, at the Theatre Royal, Covent Garden, Selected and Composed by William Shield

Verso last leaf

Source: BL E. 108. e. (3.) and BOD Mus. Voc. I, 105 (1)

Source music entered at Stationers' Hall 14 November 1783.

BIJ 2b

Date: c. 1784

Additional Categories and sub-categories: 3

Flute Trios; Marches; Voluntaries

Extent: 261 entries

Commentary:

New entries: 6

[Operas & Pieces for Flute or Violin.] Poor Soldier – [Vocal Music. Operas and Pieces for Voice & Harpsichord.] 1 Additional Song in Poor Soldier, by Shield – 2 Additional Songs in Castle of Andalusia, Shield – Friar Bacon, or Harlequin Rambler, by Shield – [Glees, & c.] Anacreontic Songs & Glees & c. for 1, 2, 3 & 4 Voices – [Italian Music] Periodical No. 19. Tu sai che amanti

Entries at Stationers' Hall:

Anacreontic Songs, for 1, 2, 3 and 4 Voices, by Dr. Arnold, entered at Stationers' Hall 7 June 1785.

Within:

Friar Bacon, or Harlequin Rambler, a Pantomime, as Performed with Universal Applause, at the Theatre Royal Covent Garden, Composed by William Shield.

Verso last leaf

Source: BL H. 115.

BIJ 2c

Date: c. 1784

Extent: 268 entries

Commentary:

New entries: 7

[Concertos] Harpsichord, Manfredini – [Harpsichord Music. Single Sonatas without Accompaniments.] Manfredini's Concerto – [Sonatas, & c. *without* Accompaniment] Tours; 3 Sonatas, Op. 4 – [Vocal Music. Operas and Pieces for Voice & Harpsichord.] Robin Hood or Sherwood Forrest by Shield – [Divine Music] Grand Te Deum, by Purcell [Italian Music] Periodical No. 20. Idol mio serena – Periodical No. 21. O Memento fortunate

Entries at Stationers' Hall:

Robin Hood or Sherwood Forrest, a Comic Opera by W. Shield, entered at Stationers' Hall 3 May 1784.

Within:

The favorite Sinfonie as performed at the Nobility's Concert, for a Grand Orchestra (Sinfonia iii), by Haydn

First leaf recto of Violino secondo part

Source: BL g. 474. b. (3.)

Sigr. Haydn's Grand Orchestre Sinfonie, as performed at the Nobility's Concert, adapted for the Organ, Harpsichord, or Pianoforte, No. 1

Verso last leaf

Source: BL Hirsch M. 1472. (2.)

BIJ 2d

Date: c. 1785

Extent: 288 entries

Commentary:

New entries: 23

[Concertos] Adams's Harpsichord – Mahon's Clarinet or Flute – Haydn's Harpsichord No. 1 – Haydn's Harpsichord No. 2 – Schmitt's Flute Concerto – Cramer, Violin, New – [Quartetts] Schmitzbaur's Harpsichord – [Solos for Flute and Violin] Geminiani's Easy – [Operas & Pieces for Flute or Violin.] Robin Hood – [Guitar Music] Castle of Andalusia – Poor Soldier – Robin Hood – [Dances] C. Stamitz's – [Harpsichord Music. Sonatas, & c. with Accompaniments] Tours' Op. 4 – Cogan's Op. 2 – [Harpsichord Music. Single Sonatas without Accompaniments.] Adams, Concerto – Cramer's Concerto – [Vocal Music. Operas and Pieces for Voice & Harpsichord.] Additional Songs in Robin Hood, W. Shield – [Glees, & c.] 7th Collection of Ladies – 8th Collection of Ladies – [Italian Music] Periodical No. 22. Caro bene – Periodical No. 23. Tergio cara – Periodical No. 24. Coma un agnello

Entries removed: 3

[Concertos] Mezger, Flute, Op. 2 – Mezger, Flute, Op. 3 – Mezger, Flute, Op. 4

Publication Announcements:

"Cramer's Harpsichord Concerto, 4s.0d." *The Times*, 14 May 1785; 28 May 1785.

"Adam's Harpsichord Concerto, 3s." *The Times*, 14 May 1785; 28 May 1785.

“Cramer’s Violin (new) [Concerto], 4s.0d.” *The Times*, 14 May 1785; 28 May 1785.
 “Hadyn’s two [Harpsichord] Concertos, each 4s.0d.” *The Times*, 14 May 1785; 28 May 1785.
 “Italian Music. 22. Caro Bene, 2s.0d. 23. Tergio Cara. 2s.6d. 24 Coma un Agnello. 1s.6d.” *The Times*, 14 May 1785; 28 May 1785.

Within:

Six Solos or Sonatas for a Flute or Violin with a thorough bass for the Harpsichord, by Vanhal, Op. X
 Last leaf verso of Piano forte part
 BL g. 225. b. (8.)

BIJ 2e

Date: c. 1785

Extent: 289 entries

Commentary:

New Entries: 1
 [Flute Duets] Zentgraf’s

Within:

The Castle of Andalusia, a Comic Opera, as it is Performed, with Universal Applause, at the Theatre Royal in Covent Garden: the Selected Airs, by Handel, Giordani, Giardini, Vento, Bertoni, Dr. Arne, and Carolan the Irish Bard. The Overture, Choruses, New Airs & c, Composed by Dr. Arnold, Op. XX
 Verso last leaf
Source: BOD Harding Mus. D 65.

Three Sonatas for the Piano Forte or Harpsichord, Composed by Guiseppe Haydn, Opera 41
 Verso last leaf
Source: BL h. 656. e. (2.) and BOD Mus. Instr. I, 110 (7)
 Source music entered at Stationers’ Hall 4 May 1785.

The Favorite Sonata, Compose by Monsr: Honaur, for the Harpsichord or Piano Forte
 Verso last leaf
Source: BL g. 271. s. (3.)

BIJ 2f

Date: c. 1785

Extent: 292 entries

Commentary:

New entries: 3
 [Sonatas, & c. without Accompaniments.] 3 Sonatas, Op. 41, Haydn – [Overtures, & c. Without Accompaniments.] Haydn’s La Chasse No. 3 in D [Glees, & c.] Danby’s Glees

Entries at Stationers’ Hall:

3 Sonatas for the Piano Forte or Harpsichord, Op. 41, by J. Haydn, entered at Stationers’ Hall 4 May 1785.
 Danby’s First Book of Catches, Canons, and Glees, for three, four and five voices, entered at Stationers’ Hall 7 June 1785.

Within:

No. 3, Grand Orchestre Sinfonie, *La Chasse*, as Performed at the Nobility’s Concerts, Adapted for the Organ, Harpsichord or Piano Forte
 Verso last leaf
Source: BOD Tyson Mus. 1154 (8.)

Six Select Airs, for the Harpsichord or Piano Forte with Variations, by C. G. Zierlein
Verso last leaf
Source: BL f. 133. rr. (5.)

BIJ 2g

Date: c. 1785

Extent: 303 entries

Commentary:

New entries: 11

[Flute Duets] 24 Selected from the English opera songs – [Harpsichord Music. Sonatas, & c. with Accompaniments] 3 Sonatas, Op. 3, by Mozart – 3 Sonatas, Op. 4, by Sterkel – [Sonatas, & c. without Accompaniments.] Vanhal's 3 Capriccios – Kozeluch's *La Chasse*, Op. 5 – Kozeluch, Op. 13 – Vanhal's Capriccios, 4th set, Op. 31 – [Overtures, & c. Without Accompaniments] Overture No. 53, Vanhal – [Harpsichord Music. Single Sonatas without Accompaniments.] Haydn's Concerto – [Overtures, & c. Without Accompaniments] Kozeluch's Overture – Kozeluch's *La Chasse*, Op. 5

Within:

Three Sonatas for the Piano Forte or Harpsichord, Composed by Guiseppe Haydn, Maestro di Capella di S. A. il Principe d' Esterhazy & c. & c. Opera 41.

Verso last leaf

Source: BL h. 1203. a. (1.)

BIJ 2h

Date: c. 1786

Extent: 310 entries

Commentary:

New entries: 7

[Concertos] Gray's New Violin – [Overtures] Haydn, No. 6, in F – Haydn, No. 7, in A – Haydn, No. 8, in D – Haydn, No. 9, in B – [Flute Duets] Graeff, Op. 2 – [Italian Music] Pratti's Romance

Within:

Three Sonatas for the Harpsichord, or Piano Forte, Composed by the Celebrated W. A. Mozart of Vienna, Op. 5

Last leaf verso

Source: BL Hirsch IV. 24. b. (1.)

1786. Les petites Beautés de J. F. Sterkel, Six Pieces pour le Clavecine, ou Piano Forte, Op. 24

Last leaf verso

Source: BL h. 721. qq. (9.)

No. 3, Sigr. Haydn's Grand Orchestre Sinfonie, La Chasse, as performed at the Nobility's Concerts, Adapted for the Organ, Harpsichord, or Piano Forte

Verso last leaf

Source: BL g. 75. l. (8.)

BIJ 2i

Date: c. 1786

Extent: 318 entries

Commentary:

New entries: 10

[Violin Duets] Duets for Violin and Tenor, Muller – [Sonatas, & c. without Accompaniments] Kozeluch, Op. 14 – Kozeluch, Op. 15 – Sterkel's Beauties, Op. 24 – [Harpsichord Music. Single Sonatas without Accompaniments] Percy's Easy – [Overtures, & c. Without Accompaniments]

Gluck's Paride ed Eleanor – [Duetts for 2 Performers] Kozeluch, Op. 16 – [Glee, & c.] 9th Collection of Ladies – 10th Collection of Ladies – 11th Collection of Ladies

Entries removed: 2

[Sonatas, & c. without Accompaniments] Dr. Arnold, 1st Set – Dr. Arnold 2nd Set

Publication Announcements:

"Kozeluch's Grand Sonatas, Op. 14, 5s." *Daily Universal Register*, 1 July 1786.

"Bland's 10th and 11th Collection of Glees, each 1s.6d." *Daily Universal Register*, 1 July 1786; 7 October 1786; 28 October 1786.

"6 Duets, Violin and Tenor, by Muller." *Daily Universal Register*, 7 October 1786; 28 October 1786.

Within:

Two Solos for the Violoncello and Bass, Composed by Sigr. Chabran

Last leaf verso

Source: BL g. 24. c. (3.)

Six Duetts, for two German Flutes, Composed by G. Graeff, Op. II

Last leaf verso of Flauto primo part

Source: BL g. 421. g. (2.)

A Complete Collection of The Works of Monsr. Schobert

Verso title page

Source: BL g. 650. c.

Three Sonatas for the Harpsichord or Piano Forte, with an obligato accompaniment for a Violin, Composed by W. A. Mozart, Op. 2d

Verso last leaf, Piano forte part

Source: BL h. 2880. cc. (1.)

The Overture and Songs in Joseph, for the Harpsichord or Piano Forte, by Mr. Handel

Title page verso

Source: BL G. 160. cc. (1.)

Three Sonatas for the Harpsichord, or Piano Forte, with an Obligato Accompaniment for a Violin, Composed by W. A. Mozart of Vienna, Op. 2d

Last leaf verso of Piano Forte part

Source: BL h. 2880. cc. (1.)

Three Grand Sonatas for the Harpsichord or Piano Forte; by Leopold Kozeluch, Opera XIII

Verso title page

Source: BL g. 271. g. (12.)

The Celebrated *Stabat Mater*, as Performed at the Nobility's Concert, by Giuseppe Haydn

Last leaf verso

Source: BL R. M. 8. g. 19.

BIJ 2j

Date: c. 1788

Extent: 325 entries

Commentary:

New entries: 8

[Overtures] Haydn, No. 10, in D – [Quartetts] Pleyel, Op. 2 – [Violin Duetts] Müller, for Violin and Violoncello for Violin and Violoncello – [Harpsichord Music. Sonatas, & c. with Accompaniments]

Tour, Op. 6 – [Sonatas, & c. without Accompaniments] Pfeiffer, 12 Pieces & Duets – [Duetts for 2

Performers on One Harpsichord or Piano Forte] Overture to Artaxerxes, No. 9 – Pfeiffer, No. 10 – [Single Sonatas without Accompaniments] Haydn, Concerto, No. 2

Entries Removed: 1

[Operas and Pieces for Voice & Harpsichord] Arnold, Spanish Barber

Publication Announcements:

“3 capital Sonatas, Piano Forte, with Violin Accompaniments, by Tours, op. 6. 5s.” *Daily Universal Register*, 7 October 1786; 28 October 1786.

“The remaining Choruses in Messiah, with the words, for the Organ, [or] Harpsichord, & c. 3s.” *Daily Universal Register*, 7 October 1786; 28 October 1786.

Within:

Six Duets for a Violin and Tenor, by Sigr. Muller, Opera 2.

Verso of p. 15 in Violino Primo part

Source: BL Hirsch M. 1470. (1.)

Three Sonatas for the Harpsichord or Piano Forte, by Leopold Kozeluch, Op. XIII

Verso last leaf

Source: BL g. 543. u. (13.)

A Duett for Two Performers on One Harpsichord or Piano Forte, No. 4, by J. Tours

Verso title page

Source: BL h. 3961. a. No. 4.

Three Favorite Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for a Violin, by Ferdinand Staes

Verso last leaf

Source: BL h. 727. e. (2.)

No. 2, The Favorite Sinfonie, as Performed at the Nobility's Concert, or a Grand Orchestre, by Giuseppe Haydn

Last leaf verso of Violin Primo part

Source: BL g. 474. b. (2.)

No. 7, The Favorite Sinfonie, as Performed at the Nobility's Concert, for a Grand Orchestre, by Giuseppe Haydn

Last leaf verso of Viola part

Source: BL g. 474. b. (7.)

No. 4, The Favorite Sinfonie, as Performed at the Nobility's Concert, for a Grand Orchestre, by Giuseppe Haydn

First leaf recto of Violino secondo part

Source: BL g. 474. b. (4.)

No. 8, The Favorite Sinfonie, as Performed at the Nobility's Concert, for a Grand Orchestre, by Giuseppe Haydn

First leaf recto of Violino secondo part

Source: BL g. 474. b. (8.)

No. 10, The Favorite Sinfonie, as Performed at the Nobility's Concert, for a Grand Orchestre, by Giuseppe Haydn

First leaf recto of Violino secondo part

Source: BL g. 474. b. (10.) and BOD Tyson Mus. 487/2.

The First Sonata from Monsr. Schobert's Op. 5th for the Harpsichord
Verso last leaf
Source: BOD Harding Mus. L 50.

The Poor Soldier, a Comic Opera, as Performed with universal applause, at the Theatre Royal, Covent Garden, Selected and Composed by William Shield
Verso title page
Source: BOD Harding Mus. D 247

BIJ 2k

Date: c. 1789

Extent: 312 entries

Commentary:

Catalogue re-engraved, but retained the 5-column layout of the previous states. Some works in BIJ 2i removed, and new works introduced, overall count of number of entries lower than the previous state, but confirmed to be a later state, by Lady's Glees Collections, 12th to 15th (c.f. up to 11th collection in the previous state)

New entries:

[Concertos] Kozeluch, No. 1 – Kozeluch, No. 2 – Kozeluch, No. 3 – Kozeluch, No. 4 – Kozeluch No. 5 – [Overtures & Sinfonias] Haydn, No. 11 – Haydn, No. 12 – [Quartets] Pleyel, Op. 1 – [Violin, & c. Trios] Trio for Flute, Viola and Violoncello, Op. XI, Pleyel – [Flute Duets] 24 Selected from the English Opera Songs & c., 2d Set – [Solos & Operas, Flute or Violin] Op. 5, for Flute, Graeff – Agreeable Surprise – [Guitar Music] Bland's 2d Book – [Dances] Bach, Weiss & Freake, Harpsichord part – [Marches] Barnett's 24 Marches – [Harpsichord Works] Bland's Harpsichord Collection, No. 1 – Harpsichord Collection, No. 2 – No. 3 – No. 4 – No. 5 – No. 6 – [Harpsichord Music with Accompaniments] Mozart, Terzett – Sterkel, Op. 25 – Kozeluch, Op. 45 or Op. 21 – Haydn, Op. 43 – Hoberecht, Op. 1 – Edelmann, Quartets, Op. 15 – Pleyel, Op. 7 – Hoffmeister, Op. 1 – [Harpsichord Music, without Accompaniments] Kozeluch, Op. 14 – 12, Sonatas & Sonatinas, by Turk – Sonatinas, by C. L. I. T. – [Harpsichord Duetts] Periodical Nos. 11 and 12 (each separate) – Mozart, Op. 8 – [Harpsichord Music. Single without Accompaniments] Just's, in B – [Harpsichord Music. Single without Accompaniments] Kozeluch, No. 1 – Kozeluch, No. 2 – Kozeluch, No. 3 – Kozeluch, No. 4 – Kozeluch, No. 5 – Gladwin's (2s.0d.) – Handel's Water Music – Felton's Minuet, with Variations – Kozeluch's Rondo – La toilette, Edelmann – [Overtures, without Accompaniments] Poor Soldier – Friar Bacon – Thomas and Sally – Overture to Artaxerxes – [Glees, & c.] Gentleman's 2nd Collection – Ladies 12th Collection – Ladies, 13th – Ladies, 14th – Ladies, 15th – [Voluntaries for the Organ or Harpsichord] 10 Choruses from Messiah adapted as Voluntaries for the Organ or Harpsichord – Vanhal's Capital Fugue

Entries at Stationers' Hall:

Samuel Webbe's 7th Book of Catches, Canons and Glees, entered at Stationers' Hall 28 June 1784.
Sonatinas, by C. I. L. T. entered at Stationers' Hall 20 August 1787.
Graeff, Op. 4 entered at Stationers' Hall 23 February 1788.

Publication Announcements:

"Three Sonatas for Harpsichord, with a Flute Accompaniment, by Graeff, Op. 4, 7s.6d." *Daily Universal Register*, 28 November 1787; 3 March 1788; 26 March 1788.

"Harpsichord Collections, Nos. 1 to 6, each 5s." *Daily Universal Register*, 28 November 1787; 3 March 1788; 26 March 1788.

"Pleyel's Sonatas, Composed for the Harpsichord, Op. 7, 4s." *Daily Universal Register*, 28 November 1787; *The Times*, 1 January 1788; 3 March 1788; 26 March 1788.

"C. I. L. T. Sonatinas, dedicated to Dr. Burney, 5s." *Daily Universal Register*, 3 March; 28 November 1787; *The Times*, 1 January 1788; 26 March 1788.

"Mozart's Terzett, 2s.6d." *Daily Universal Register*, 28 November 1787; *The Times*, 1 January 1788.

“Hoffmeister’s duets, violin and violoncello, Op. 6 or 13, 4s.” *Daily Universal Register*, 28 November 1787; *The Times*, 1 January 1788; 3 March 1788; 26 March 1788.

“Bland’s Collection (for Harpsichord) of Lessons, Sonatas, Overtures, Duets, & c. & c. No. 1 to VI. each 5s.” *Daily Universal Register*, 28 November 1787; *The Times*, 1 January 1788; 3 March 1788; 26 March 1788.

“Bland’s Collection of Ladies Glees, 1st Vol.” *Daily Universal Register*, 1 December 1787; *The Times*, 1 January 1788.

“Bland’s Collection of Ladies Glees, Nos. 13 and 14.” *Daily Universal Register*, 1 December 1787; *The Times*, 1 January 1788.

“Two Grand Sonatas for Harpsichord, with a Violin Accompaniment, by Hoffmeister, Op. 1, 4s.” *The Times*, 3 March 1788; 26 March 1788.

“A Duett for the Harpsichord, by Mozart, 2s.” *The Times*, 3 March 1788; 26 March 1788.

“Pleyel’s Trios for Violin, Viola, and Violoncello, Op. 9, 6s.” *The Times*, 3 March 1788; 26 March 1788.

“Bland’s 15th Collection of Glees, 1s.6d.” *The Times*, 26 March 1788.

Entries removed:

[Concertos] Schmitt, Flute Concerto – [Overtures] Le duc & Grosse’s – Stamitz’s La Chasse – 3 Grand Overtures, by Rosetti – Schmitt, No. 1 – Schmitt, No. 2 – Schmitt, Grand – Lachnith, Overture No. 1 – Lachnith, No. 2 – Lachnith, No. 3 – Lachnith, No. 4 – Lachnith, No. 5 – Lachnith, No. 6 – Vanhal, No. 7 – [Quartetts] 2 for Violins, Op. 1, Cambini – Schmitzbaur, Harpsichord – Haydn’s 3 for, 2 Violins, Op. 18 – [Violin Trios] 6, Op. 7, Schmitt – 6, Op. 11, Schmitt – [Flute Trios] Schmitt, Op. 7 – Schmitt, Op. 13 – [Flute Duetts] Wendling, Op. 9 – [Solos] Solos for Violoncello and Bass, Bischoff – [Solos, Violin or Flute] Castle of Andalusia – [Harpsichord Music. Sonatas, & c. with Accompaniments] Tellegen’s – Nauman’s Quartetts – Nauman’s Sonatas – [Harpsichord Music, without Accompaniments] Dr. Green’s Lessons – Scarlatti, Op. 6 – [Harpsichord Duets] Haydn’s Master & Scholar – Kozeluch, Op. 16 – [Single Sonatas & c, with Accompaniments] Carter, Concerto – Divertimento, No. 1, Just – Divertimento No. 2, Just – Divertimento, No. 5, Just – [Single Sonatas & c, without Accompaniments] Minuet No. 1, with Variations, Haydn – Minuet No. 2, with Variations – Minuet de la Reine – Galloping dreary dun – Percy’s easy – [Overtures, & c. without Accompaniments] Kozeluch’s La Chasse, Op. 5 – Handel’s Atlanta – La Belle Arsene – [Vocal Music] Shield’s Smart walking Jockey – [Glees, & c.] Webbe’s Pretty Warbler – Hence all ye vains

Within:

Two Grand Sonatas, for the Piano Forte, or Harpsichord, with an Accompaniment for the Violin ad lib., Op 7

Verso last leaf

Source: BL g. 420. o. (2.)

A Favorite Air, with Variations, for 2 Performers on One Piano Forte, Op. 8, by Mozart

Last leaf verso

Source: BL g. 1018. p. (15.)

BIJ 21

Title: A CATALOGUE OF MUSIC, Printed and Sold by J. BLAND, at / his Music Warehouse, N^o. 45 Holborn. London. & may be had in most parts of Europe & c.

Date: c. 1790

The Ladies Collection of catches, glees, canons, canzonets, madrigals, & c. issued bi-monthly, which dates this catalogues 6 month later, since it contains three further collections, 16th, 17th and 18th.

Categories and subcategories: 24

Concertos; Overtures & Sinfonias; Quintetts; Quartetts; Violin & c. Trios; Violin & c. Duetts; Flute Trios; Flute Duetts; Solos & Operas. Flute or Violin; Solos. Tenor & Violoncello; Guitar Music; Dances; Marches; Harpsichord Works. Periodical; Harpsichord Music, with Accompaniments;

Harpsichord Music, without Accompaniments; Harpsichord Duets; Harpsichord Music. Single with Accompaniments; Harpsichord Music. Single without Accompaniments; Overtures. Harpsichord or Organ without Accompaniments; Vocal Music. Operas, & c. Harpsichord; Glees, & c.; Divine Music; Voluntaries for the Organ or Harpsichord

Extent: 317 entries

Commentary:

Contains up to 18th collection of Bland's Ladies Glees

New entries: 5

[Harpsichord Music, without Accompaniments] Vanhal, 4th Set, Capricios, Op. 37 – Sonatinas, 2d Set, by C. L. I. T. – [Glees, & c.] Bland's Ladies 16th – Ladies 17th – Ladies 18th

Within:

No. 9, The Favorite Sinfonie as Performed at the Nobility's Concert, For a Grand Orchestre, Composed by Giuseppe Haydn

Verso last leaf of Violino secondo part

Source: BL g. 474. b. (9.)

BIJ 2m

Date: c. 1790

Extent: 333 entries

Commentary:

Source music at BL g. 75. t. (2.) is reissue of one at BL g. 75. l. (8.) See BIJ 2g

Contains up to 19th Set of Bland's Ladies Glees

New entries: 16

[Quartets] Pleyel, 6th Set, Harpsichord – [Violin, & c. Trios] A. T. S., For two Violins and Violoncello, Op. 2 – [Flute Duets] Graeff, Op. 3 – [Harpsichord Works. Periodical] Le tout ensemble de musique, No. 1 – Le tout ensemble, No. 2 – Le tout ensemble, No. 3 – Le tout ensemble, No. 4 – Le tout ensemble, No. 5 – Le tout ensemble, No. 6 – Le tout ensemble, No. 7 – Le tout ensemble No. 8 – [Harpsichord Music, with Accompaniments] Pleyel, Quartets 6th Set – Kozeluch, Op. 27 – [Harpsichord Music, without Accompaniments] Vanhal, 4th Set, Capricios, Op. 37 – W. B. de Krift, Solos, Op. 1 — [Glees, & c.] Ladies, 19th

Within:

No. 3, Sigr. Haydn's Grand Orchestre Sinfonie, La Chasse, as performed at the Nobility's Concerts, Adapted for the Organ, Harpsichord, or Piano Forte.

Last leaf verso

Source: BL g. 75. t. (2.)

Trois Solos pour le Piano Forte, Composés par W: B: de Krifft. Op. 1st.

Last leaf verso

Source: BL h. 60. i. (10.)

BIJ 2n

Date: c. 1790

Extent: 365 entries

Commentary:

Contains Le tout Ensemble Nos. 1 to 8; Ladies Glees' Collection Nos. 1 to 24

New entries: 32

[Violin & c. Trios] Posthumous, for Violin, Viola and Violoncello, 1st, Handel – Posthumous, for Violin, Viola and Violoncello, 2nd, Handel – Posthumous, for Violin, Viola and Violoncello, 3rd,

Handel – Concertants, for Violin and Viola, Haydn – Trio for Flute, Viola and Violoncello, Pleyel – [Flute Trios.] Pleyel, Op. 11 – Haydn, Op. 41 – [Flute Duets] Krasinsky, Op. 2 – Duets for Flute and Violin, Krasinsky & Vogel – Duets, Op. 8, Hoffmeister – [Solos & Operas, for Flute or Violin] Schall, Violin, Op. 1– [Guitar Music] Songs & Lessons, Chabran – [Harpsichord Music with Accompaniments] Rauzzini, Op. 15 – Edelmann, Op. 7 – [Harpsichord Music without Accompaniments.] Kirkman, Op. 3 – 3 Sonatas & 1 Concertante, Pfeiffer – [Harpsichord Duets] Rauzzini, Op.15 – [Harpsichord Music. Single without Accompaniments] Handel, 2d Oboe – Handel, 4th – Handel, 5th – Haydn, Sonata from Op. 17 – [Overtures, & c. Without Accompaniments] Overture, by Stamitz – [Vocal Music] Phaon & Myra – 6 English & 6 Italian Songs, Book 1, by Pfeiffer – 6 English & 6 Italian Songs, Book 2, by Pfeiffer – [Glees, & c.] Bland's Ladies Collection, 20th – Ladies, 21st – Ladies 22nd – Ladies 23rd – Ladies 24th – Ladies Collection 2d Vol. – 6 Canzonets, for 2 Voices, Webbe

Entries at Stationers' Hall:

Phaon & Myra entered at Stationers' Hall 11 June 1789.

Six Canzonetts for 2 Voices, by Samuel Webbe, entered at Stationers' Hall 11 June 1789.

Within:

Six Solos pour la Flute et le Basse, par F. A. Hoffmeister of Vienne, Op. 21

Verso last leaf

Source: BL g. 221. (8.); BL Hirsch M. 1418. and BOD Mus. Instr. I, 122 (15)

Source music entered at Stationers' Hall 8 April 1790.

A 1st Set of Twenty Duets for two German Flutes, Oboes, or Violins, made from the most celebrated airs in the English Operas, & Haydn's Works & c. by Walter Clagget

Verso last leaf

Source: BL g. 421. ff. 1st Set.

Trois Duos pour Deux Flutes Traversieres, par F. A. Hoffmeister of Vienna, Op. 20

Source: BOD Mus. Instr. I, 122 (14)

Source music entered at Stationers' Hall 8 April 1790.

Three Trios for a German Flute, Violin, and Violoncello, by Adalberto Girovets, Op. 4, Book 1

Verso last leaf in Violoncello part

Source: BL R. M. 17. c. 3. (5.)

Three Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for the German Flute or Violin, by J. G. Graeff, Op. 1

Verso last leaf

Source: BL h. 141. h. (3.)

Le tout Ensemble, de Musique pour le Forte Piano, ou Clavecin, avec Accompagnemens, par les plus grands Maîtres de L'Europe, No. 13

Verso last leaf in Harpsichord part

Source: BOD Mus. Instr. I, 110 (3)

BIJ 3a

Title: A CATALOGUE of CATCHES, GLEES, CANZONETTS, CANNONS. & c: _ / LONDON Engrav'd & Printed for J: BLAND: / N^o. 45 Holborn. & may be had in most parts of England, Scotland, & Ireland.

Date: c. 1785

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 2

[Collections]; Single Catches & Glee

Extent: 48 entries

Commentary:

Music reissue of c. 1780 edition of the Ladies 2d Collection

Contains Bland's Gentleman's 1st Collection; Ladies' 2d, 3d, 4th & 5th; Webbe's 5th & 6th collection, plus 41 single catches & glees.

Within:

The Ladies 2nd Collection of Catches, Glee, Canons, Canzonets, Madrigals, &c

Verso last leaf

Source: BL G 424. g. (2.)

BIJ 3b

Title: CATALOGUE of Glee, Catches, Canons, Canzonetts, & c. & c. / Printed by J. Bland at his Music Warehouse, N^o. 45 Holborn, / and may be had of all the Music Shops and Booksellers in England, Scotland & Ireland.

Date: c. 1785

Layout: 4 columns

Categories and sub-categories: 3

Collections of Glee; Songs Harmonized; Single Catches, & Glee

Extent: 74 entries.

Commentary: Music dated c. 1785 in both Bodleian and BL catalogues.

New entries: 30

Webbe's 7th Collections – Danby's 1st Book – Ladies' 6th, 7th and 8th Book (each separate) – [Harmonized Songs] The banks of the Dee – For me my Fair – Shepherds I have lost my love – To keep my Gentle Jessy – My Lodging is on the cold – To thee O Gentle Sleep – Soft pleasing pains – Ah why did Jockey – Blow thou winters wind – Gentle youth ah tell me – Tell me lovely Shepherd – Sweet Echo sweetest Nymph – Under the Greenwood Tree – [Single Catches, Glee, & c.] Hence all ye vain delights – If when death – Jack thou a toper – Joan has been Galloping – How imperfect – Where is pity's – Fill the Bowl with rosy – Can'st thou love – Descend sweet Patience – Return my lovely maid – To Love and Wine

Entries Removed: 4

[Single Catches, Glee, & c.] Come live with me – Glee on Gold – Easter Hymn – Sing ye Druids, by Purcell

Entries at Stationers' Hall:

7th Collection of Catches, Canons and Glee, for three, four and five Voices, by S. Webbe, entered at Stationers' Hall 28 June 1784.

1st Book of Catches, Canons and Glee, for three, four and five Voices, by J. Danby, entered at Stationers' Hall 7 June 1785.

Within:

Danby's First Book of Catches, Canons and Glee, for Three, Four & Five Voices

Verso title page

Source: BL E. 207. d. (2.) and BOD Mus. Voc. I, 95 (32)

Source music entered at Stationers' Hall 7 June 1785.

BIJ 3c

Title: A CATALOGUE OF CATCHES, GLEES, CANONS, CANZONETTS, & c. & c. / Printed for J. BLAND N^o. 45 HOLBORN.

Date: c. 1789

Layout: 5 columns

Extent: 53 entries

Commentary:

New entries: 14

Langdon's Collection of 12 Glees – Anacreontic Songs – Bland's Gentlemen's 2d Collections – Bland's 1st Collection of Ladies – Bland's 9th Collection of Ladies – Bland's 10th Collection of Ladies – Bland's 11th Collection of Ladies – Bland's 12th Collection of Ladies – Harmonized Songs, No. 11, Love's a sweet Poison – Harmonized Songs, No. 14, What Shepherd or Nymph – Harmonized Songs, No. 16, Where the Bee sucks – [Single Catches and Glees] Tell me thou dear departed – The Glories of our Birth – Non Nobis Domine

Entries Removed: 35

[Single Catches and Glees] Hence all ye vain delights – Good Subjects of old England – How merrily we live – Here's to thee Dick – While Delia sleeps – If when death – To heal the wound – Sweet are the banks – If 'tis joy to wound a lover – When festive mirth – If music can charm – I swore I lov'd & you believ'd – Yes these are the scenes – Ye birds for whom – My lovely Delia – When sorrow weeps – Says Pontinus in rage – Adieu ye verdant lawns – Hail social pleasure – Hail green fields – A blooming youth – Long live King George – War begets Poverty – Jack thou a toper – Who comes there – Once twice thrice – All we whose names – Here lies the Lord have – 'Tis woman makes us – Joan has been Galloping – No more ye warbling – Le Caesar and Urian live – O how fleeting – How imperfect – Where is pity's

Publication Announcements:

"Bland's Ladies glees, first vol. bound, 18s." *The Times*, 28 November 1787.

Within:

When Delia, a Favorite Glee, Composed by J. H. Burgess Esqr., the Words by G. Smith Esqr.

Bland's Ladies Collection of Catches, Glees, Canons, Canzonetts, & c. & c. No. 28

Verso last leaf

Source: BL G. 353. (8.)

Source music entered at Stationers' Hall 10 June 1790.

Bland's Ladies Collection of Catches, Glees, Canons, Canzonetts, & c. & c. No. 13, 16, 18, 22, 24, 27,

Last leaf verso

Source: BL R. M. 13. d. 30.

BIJ 3d

Title: CATALOGUE OF GLEES, CANONS, CANZONETS, & c. / Printed and Sold by J. BLAND, No. 45, Holborn, London.

Date: c. 1789

Type of Catalogues: Stand-alone; Vocal

Pages: 2pp fol.

Layout: 3 columns

Extent: 51 entries

Commentary:

A part of stand-alone catalogues at RCM.

New Entries: 6

Bland's Thirteenth Book of Glees, & c. (Ladies) – Bland's Fourteenth Book of Glees, & c. (Ladies) – Bland's Fifteenth Book of Glees, & c. (Ladies) – Bland's Sixteenth Book of Glees, & c. (Ladies) – Bland's Seventeenth Book of Glees, & c. (Ladies) – [Single Glees and Duets, & c.] Content, Say smiling Nymph

Entries Removed: 8

[Single Glees and Duets, & c.] I my dear was born – As I saw fair Clora – Fill the Bowl with rosy wine – Canst thou love – Return my Lovely Maid – To love and Wine – Tell me thou dear departed – The Glories of our Birth

Publication Announcements:

“Bland’s 13th and 14th Ladies Glees, each 1s.6d.” *Daily Universal Register*, 28 November 1787; *The Times*, 1 January 1788.

Within:

Pages 7 and 8 of Stand-alone catalogues at RCM D. 77.

BIJ 3e

Title: INDEX TO BLAND’S 2VOL^S. OF CATCHES, GLEES, CANONS, CANZONETS, MADRIGALS, & c. & c. / and which are also Printed & Sold in N^{OS}. at 1^s/6^d each, by him at his Music Warehouse N^o. 45, Holborn London. / NB. Gl means Glee, Ch Catches, M. Madrigals. Cn Canons, Ct. Canzonett. D Duetts. R. Rounds. E Elegy. V:1 or 2. Vol^s. 1st. or 2^d.

Imprint: No. 45, Holborn, London.

Date: c. 1795

Layout: 4 columns

Categories and sub-categories: 19

[Songs, & c. with titles begin with] A; [title begin with] B; C; D; F; G; H; I & J; L; M; M; O; P; R; S; T; U & V; W; Y

Extent: 254 entries from Ladies Collection Nos.

Commentary:

Source music is reissue of no.1-24 of the edition published c.1785-90

Catalogue only contains Bland’s Ladies collection, organized in alphabetical order of each item in first 24 numbers of the collection; “2 vols.” indicates Bland’s Ladies Collection Nos. 1 to 12 and Nos. 13 to 24, each bound into volume 1st and 2d.

Notice of the foot of the catalogue reads: N.B. 6 Numbers of Glees will come out Annually at 1s.6d. each in which shall be the most favorite Pieces both ancient and modern. Music at BL G. 325, is reissue of nos. 1 to 24 of edition published c. 1785-90 [BL catalogue]

Within:

Bland’s Ladies Collections, Nos. 1 to 24;

Source: BL G. 325. & CAM MR340. a. 75. 20. (13, 14, 15, 16.)

Bland’s Ladies Collection of Catches, Glees, Canons, Canzonets, Madrigals, & c., Nos. 5, 10, 12, 13, 14, 17, 19, 20, 21, 23, 25, 29, 31, 32

Source: BL R. M. 13. d. 30.

BIJ 4

Title: A CATALOGUE of MUISC, / VOCAL AND INSTRUMENTAL; / PRINTED FOR, AND SOLD BY / J. BLAND, / AT HIS MUSIC WAREHOUSE, / And manufactory for the *portable grand Piano Fortes*, (by which there is a saving of at least Thirty Guineas.) / No. 45, HOLBORN, LONDON; / AND MAY BE HAD IN MOST OF THEIR PRINCIPAL PLACES IN EUROPE, &c. & c.

Date: March 25th, 1786

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Letterpress

Layout: 3 columns on pages 1 & 2; 4 columns on pages 3 and 4

Categories and sub-categories: 42

Concertos; Overtures, Symphonies, & c.; Quintetts and Quartetts; Trios; Duetts, Violins, Flutes, & c. & c.; Solos, Flute, Violin, Tenor, & c.; Guitar Music; Dances; Marches; Harpsichord Music with Accompaniments; Harpsichord Sonatas, Lessons and Pieces, without Accompaniments; Harpsichord Duetts, for 2 Performers, on one Instrument; Single Harpsichord Sonatas, with Accompaniments; Single Harpsichord Concertos, Sonatas, Lessons, Minuets, & c. without Accompaniments; Overtures for the Organ, Harpsichord or Piano Forte, without Accompaniments; Voluntaries for the Organ or Harpsichord, & c.; Divine Music, Vocal; Vocal English Music; Glees; Songs, & c. Sung at the Theatres; Songs, & c. sung at Concerts, Public Gardens, & c.; Miscellaneous Songs, & c.; Italian Songs, & c.; Periodical Italian Songs; Songs by Handel, Messiah; Songs by Handel, Judas Maccabaeus; Songs by Handel, Sampson; Songs by Handel, Acis and Galatea; Songs by Handel, Joshua; Songs by Handel, Alexander Balus; Songs by Handel, Alexander's Feast; Songs by Handel, Dryden's Ode; Songs by Handel, Joseph; Songs by Handel, Israel in Egypt; Songs in Time and Truth; Songs by Handel, Esther; Songs by Handel, Solomon; Songs by Handel, Athalia; Songs in Judith, by Dr. Arne; Duets and Trios, by Handel; [Collection of] Glees, Catches, Canons, Canzonettas; Songs, Harmonized; Single Catches and Glees

Extent: 682 entries

Commentary:

Notice under the imprint reads: March 25th, 1786. J. Bland, respectfully informs the *Public*, that from his extensive Connexions [sic] with the first *Composers* and *Publishers* of *Music* abroad, he his [sic; was] enabled to procure the very *best Compositions*, and those *most esteemed* here; he proposes Publishing at least 30 l. *per Cent*, under the usual Prices, which shall be neatly *engraved*, carefully *corrected*, and printed on the *best Paper*.

*This is the only catalogue issued by John Bland, printed from type; also the only one which has date of impression.

Within:

Source: BL Hirsch IV. 1113. (1.)

BIJ 5

Title: A CATALOGUE of MUSIC, / VOCAL AND INSTRUMENTAL; / PRINTED FOR, AND SOLD BY / J. BLAND, / AT HIS MUSIC WAREHOUSE, / And Manufactory for the GRAND, PORTABLE, and SQUARE PIANO FORTES, HARPSICHORDS, ORGANS, c. & c. / No. 45, HOLBORN, LONDON; / AND MAY BE HAD IN MOST OF THE PRINCIPAL PLACES IN EUROPE, & c. & c.

Date: January 1789

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: 2 columns

Categories and subcategories: 22

Piano Forte, or Harpsichord Concertos; Piano Forte, or Harpsichord Music, with Accompaniments; Piano Forte, or Harpsichord Sonatas, Lessons, and Pieces without Accompaniment; Piano Forte or Harpsichord Duets, for two Performers on one Instrument; Harpsichord or Piano Forte, Sonatas with Accompaniments. Singly; Piano Forte or Harpsichord Concertos, Sonatas, Lessons, Minuets, & c. without Accompaniments. Singly; Overtures for the Organ, Harpsichord, or Piano Forte, without Accompaniments; Voluntaries for the Organ or Harpsichord, & c.; Concertos, Violin, & c.; Overtures and Symphonies, for Violins, & c.; Quintets and Quartets; Trios; Duets, Violins, Flutes, & c. & c.; Solos, Flute, Violin, Tenor, & c.; Military Music, Marches and Minuets; Guitar Music; Divine Music, Vocal; Vocal English Music; Glees; Italian, & c. Music; Periodical Italian.

Extent: 495 entries

Commentary:

Dated catalogue. Under the publishers' imprint, Bland advertised:

January, 1789. J. BLAND respectfully informs the *Public*, that from his extensive Connexions [sic] with the first Composers and Publishers of Music abroad, he is enabled to procure the very best Compositions, and those most esteemed here; he proposes publishing at least 30 percent under the usual Prices, which shall be neatly engraved, carefully corrected, and printed on the best Paper; and that every Musical Work of Merit that is possible to be got, will also be found in his Magazine, independent of this Catalogue.

Entries at Stationers' Hall:

The Christmas Hymn, Awake and hail the Morn, by S. Webbe, entered at Stationers' Hall 4 December 1786.

Three Sonatas for the Piano Forte or Harpsichord, with Flute Accompaniment, Composed by Graeff, Op. 4, entered at Stationers' Hall 23 February 1788.

La Guida alla Musica Vocale, by John Davy, Op. 2, entered at Stationers' Hall 15 July 1788.

The Dying Christian to his Soul, by J. C. Pring, entered at Stationers' Hall 14 November 1788.

Publication Announcements:

"C. I. L. T. Sonatinas, dedicated to Dr. Burney, 5s." *Daily Universal Register*, 28 November 1787.

"Italian Song, by Cimarosa, No. 35, 2s. 6d; Ditto, No. 36, 2s. 6d. by Sarti." *Daily Universal Register*, 28 November 1787; 1 December 1787; 3 March 1788.

"Bland's 15th Collection of Glees, 1s. 6d." *Daily Universal Register*, 3 March 1788.

"Hill's Second Volume of Church Music, consisting of Psalm Tunes and Anthems, interspersed with proper Symphonies, and figured for the Organ or Harpsichord. Price 3s. to subscribers; to non-subscribers 4s." *Daily Universal Register*, 19 December 1787.

Within:

Pages 1 to 4 of Stand-alone catalogues at RCM D. 77.

BIJ 6

Title: CATALOGUE OF SONGS / Sung in the THEATRES, PRIVATE CONCERTS, & c. & c. / Printed and Sold by J. Bland, No. 45, Holborn, London; and may be had of most Book sellers and Stationers / in Great Britain.

Date: 1789

Pages: 2pp fol.

Type of Catalogue: Stand-alone; Vocal music

Process: Letterpress

Layout: 2 columns and 3 columns

Categories and sub-categories: 2

[Songs sung in the Theatres, private concerts]; Songs by Mr. Handel, from his Oratorios, Operas, & c. & c.

Extent: 272 entries

Commentary:

Part of a Stand-alone catalogue at RCM D. 77.

Entries at Stationers' Hall:

The Rose has been wash'd, sung by Mr. Harrison, and composed by Webbe, entered at Stationers' Hall 2 October 1786.

Stay Silver Moon, sung by Mr. Harrison, Composed by Danby, entered at Stationers' Hall 2 October 1786.

Charming Clorinda, in Robin Hood, sung by Mr. Bowden, Composed by W. Shield, entered at Stationers' Hall 14 November 1787.

When gen'rous Wine, sung in Robin Hood, by Mr. Bowden, Composed by J. Probin, entered at Stationers' Hall 14 November 1787.

Damon and Phoebe, a song, composed by J. C. Pring, entered at Stationers' Hall 14 November 1788.

The Virgin when soften'd [Damon and Phillis] composed by J. C. Pring, entered at Stationers' Hall 14 November 1788.

The Rose - "Yes, every Flower," composed by J. C. Pring, entered at Stationers' Hall 14 November 1788.

The Lilly - "Shelter'd from the Blight, Ambition," composed by J. C. Pring, entered at Stationers' Hall 14 November 1788.

Publication Announcements:

""Stay Silver Moon," composed by Mr. Danby, 1s. and "The Rose had been washed," composed by Mr. Webbe, 1s. both sung by Mr. Harrison." *Daily Universal Register*, 7 October 1786; 28 October 1786.

"The Songs in Robin Hood, Charming Clorinda, and "When generous Wine," sung by M. Bowden, 1s. each. "When ruddy Aurora," and "The Trump of Fame," each 6d." *Daily Universal Register*, 28 November 1787; *The Times*, 1 January 1788.

"Aurora, a ballad, 1s. He vow'd to love me, Goodwin, cantata." *Daily Universal Register*, 28 November 1787; *The Times*, 1 January 1788.

Within:

Pages 9 and 10 of Stand-alone catalogues at RCM D. 77.

BIJ 7

Title: A / CATALOGUE / of VOCAL and INSTRUMENTAL MUSIC, / (*Which shall never be out of Print. – Continued from Page 8.*) / PRINTED FOR, AND SOLD BY / J. BLAND, / AT HIS GRAND MAGAZINE FOR MUSIC, / AND MANUFACTORY OF MUSICAL INSTRUMENTS, / No, 45, HOLBORN, LONDON; / AND MAY BE HAD IN MOST OF THE PRINCIPAL PLACES IN EUROPE, & C.

Date: 24 June 1789

Pages: 2pp fol.

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 8

Harpsichord Music; Quintets, Quartets, and Trios; Duets and Solos; Harp, and Guitar Music; Italian Music; Vocal, English; Church Music, New Editions; Single Songs

Extent: 202 entries

Commentary:

Dated Catalogue. Under the imprint, Bland advertised:

June 24, 1789. J. Bland respectfully informs the Public, that independent of the extensive Sale on which he has hitherto conducted the various Publications, and Importations of the most eminent Composers, at

Entries at Stationers' Hall:

Evening Contemplation, Sung by Mr. Harrison, Composed by S. Webbe, entered at Stationers' Hall 1 April 1789.

Sigh no more Ladies, a favorite song, by R. J. S. Stevens, entered at Stationers' Hall 1 May 1789.

Six Canzonetts for two voices, by S. Webbe, entered at Stationers' Hall 11 June 1789.

O Lead me where the lonely Nightingale, composed by Mr. Webbe, and Sung by Mr. Harrison, entered at Stationers' Hall 11 June 1789.

Phaon and Myra, a Cantata, containing five Airs and a Duet, by Mr. Worgan, entered at Stationers' Hall 11 June 1789.

Magnificat, composed by J. C. Pring, entered at Stationers' Hall 21 July 1789.

Publication Announcements:

"Hoffmeister's Flute Trios, 6s." *The Times*, 28 November 1787; 1 January 1788.

Within:

Pages 9 and 10 of Stand-alone catalogues at RCM D. 77.

BIJ 8

Title: ADDITIONAL / CATALOGUE of MUSIC, / (*which shall never be out of Print – Continued from Page 10.*) / PRINTED AND SOLD BY / J. BLAND, / AT HIS MUSIC-WAREHOUSE, / N^o. 45, HOLBORN, LONDON; / AND MAY BE HAD OF ALL MUSIC AND BOOK SELLERS IN GREAT-BRITAIN, & c.

Date: 25 June 1790

Pages: 2pp fol.

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 8

For the Harpsichord, or Piano Forte; Duets for Two Performers on One Harpsichord; Instrumental Music; Vocal Music, Italian; Vocal Music, English; Divine Music; Single Songs; Single Glees

Extent: 169 entries

Commentary:

Dated Catalogue. Under the publisher's imprint. Bland advertised:

Advertisements. June 25, 1790.

The Public will be pleased to take notice, that it has been a common Practice with many Publishers an Music-Shops to answer the several Enquirers for Bland's Edition, or Works from his Catalogue, that they are out of print. In order to prevent the like imposition, the Publisher respectfully informs the generous Public, which has so singularly patronized his correct and cheap Works, that no one Work shall ever remain one Day of out print; that all Orders he may have the Honour to receive shall be executed with the greatest Dispatch possible; and that in a Journey of more than 400 Miles in Germany, & c. (last Year) he personally settled a Connexion with Haydn, Hoffmeister, Mozart, Kozeluch, Paradies, Vanhal, and many others, whose Works will come out with all possible Expedition: And they may be assured all the new Works will be original, and published for such instruments, & c. for.

N.B. In the course of the summer will be published the *Public's Guide*; or a Catalogue with subjects, or themes, of all the several musical Works engraved and sold by J. Bland, in three parts, viz. No. 1, Instrumental Music; No. 2, Harpsichord ditto; and No. 3, Vocal ditto; Price each 6d. – By referring to this Catalogue, it will prevent any one having the same music twice over, the 1st bars of each work, with their titles, & c. appearing under their several heads; being the first thing of the kind ever done here.

Entries at Stationers' Hall:

Epicedium, the Words by his Grace of Leeds, on the Death of Sir W. W. Wynne, Composed by S. Webbe, entered at Stationers' Hall 11 February 1790.

Six Solos for the flute, by Hoffmeister, Op. 21, entered at Stationers' Hall 8 April 1790.

3 Duets Concertants, for two Flutes, by Hoffmeister, Op. 20, 1st Set, entered at Stationers' Hall 8 April 1790.

12 Italian Ariettes, by L. Kozeluch, Op. 31, entered at Stationers' Hall 19 May 1790.

Non fidi al Mar, Prize Glee, 1790, by S. Webbe, entered at Stationers' Hall 31 May 1790.

Haydn's Second Trios for the Harpsichord or Piano Forte, German Flute and Violoncello, entered at Stationers' Hall 28 June 1790.

Le Tout Ensemble, No. 14, entered at Stationers' Hall 20 January 1792.

Within:

Pages 9 and 10 of Stand-alone catalogues at RCM D. 77.

BIJ 9a

Title: CATALOGUE OF INSTRUMENTAL MUSIC. (Page 1.) / LONDON__ Printed & Sold by J. BLAND, at his Music Warehouse, N^o. 45, HOLBORN, / may be had of all Music & Book Sellers in Great Britain & by the Principal Music Dealers on the Continent. / *For Harpsichord & Vocal

*Music see Catalogues Page 2 & 3 & the Subjects of all the Works contain'd in those Catal^{gs} / [centre] may be had in 3 Parts. * Price Sixpence each.*

Date: c. 1790

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Engraved plate

Layout: 4 columns

Categories and sub-categories: 12

Concertos; Overtures & Symphonies; Quintets & Quartets; Trios; Duets; Solos German Flute; Solos Tenor or Violoncello; Solos Violin; Marches; Operas & c. German Flute; Guitar Music; Dances

Extent: 100 entries

Commentary: (Page 1.) only; music dated c. 1790

Within:

Three Duets, for a Violin and Violoncello, by F. A. Hoffmeister, Op. 6 or 13

Recto last leaf in Violin part

Source: BL g. 890. m. (1.)

BLJ 9b

Title: (Page 2.) *Catalogue of HARPSICHORD Music. / LONDON. Printed & Sold by J. BLAND, at his Music Warehouse, N^o. 45, HOLBORN, / may be had at all Music & Booksellers in Great Britain; & by the Principal Music Dealers on the Continent / For Instrumental & Vocal Music see Catalogues Page 1 & 3 & the Subjects of all the Works contained in those catal^{gs} / may be had in 3 Parts. * Price Sixpence each.*

Date: Mid to late-1790

Pages: 1 p fol.

Type of Catalogue: Within; Instrumental – Harpsichord music

Process: Engraved plate

Layout: 5 columns

Categories and sub-categories: 11

Concertos, with Accompaniments; Sonatas, & c. with Accompaniments; Sonatas, & c. without Accompaniments; Single Sonatas, Lessons, & c. without Accompaniments; Duets 2 Performers; Bland's Periodical Duets. 2 Performers; Progressive Lessons; Voluntaries, Organ or Harpsichord; Periodical Works with Accompaniments; Overtures, without Accompaniments; Periodical Works. Monthly

Extent: 194 entries

Commentary:

(Page 2.) only, music dated c. 1790; Contains Bland's Periodical Duets, Nos. 1 to 18; Le tout Ensemble Nos. 1 to 14; Bland's Periodical Harpsichord Collection, Nos. 1 to 7

Entries at Stationers' Hall:

Le tout Ensemble, No. 13, Haydn's Trio, Op. 59, no. 2, entered at Stationers' Hall 28 June 1790.

Le tout Ensemble, No. 14, Haydn's Trio, Op. 59, no. 3, entered at Stationers' Hall 29 January 1792.

Within:

Bland's Collection of Duets for two Performers on One Harpsichord or Piano Forte

Source: BL h. 3961. a. Nos. 13 & 16.

Three Sonatas, for the Piano Forte or Harpsichord, with an Accompaniment for a German Flute or Violin, by John Christian Bach, Op. 19, Book 1

Verso last leaf

Source: BL g. 435. g. (1.)

A 2nd Set of Twenty four Duetts for two German Flutes, Oboes, or Violins, made from the most celebrated airs in the English Operas, & Haydn's Works & c., arranged by Walter Clagget.

Verso last leaf

Source: BL g. 421. ff. (2nd Set.)

Le tout Ensemble, No. 13

Source: BOD Tyson Mus. 536.

BIJ 9c

*Title transcription to Pages 1 and 2 are identical to the above.

Title: [centre:] Catalogue of VOCAL Music. [right] (Page 3.) / *LONDON Printed & Sold by J. BLAND, at his Music Warehouse N^o. 45 HOLBORN. / may be had of all Music & Booksellers in Great Britain & by the Principal Music Dealers on the Continent, / *For Concertos, Symphonies, Quartetts, Trios, Duetts, Solos & c. see Cat. Page 1, & for Harpsichord Music Page 2, and the / Subjects of all the Works contained in those Catalogues, may be had in 3 Parts *Price Sixpence each.*

Date: December 1790 [from Harpsichord Collection No. 12]

Pages: 1p fol.

Layout: 4 columns

Additional Categories in (Page 1.): 1

Tutors

Categories and sub-categories: in (Page 3.): 8

Operas; Songs; Handel's Songs; Duetts; Divine Music; Christmas Hymns; Gleees; Italian Music; Periodical Italian Songs

Extent: 465 entries; (Page 1.) 111 entries; (Page 2.) 206 entries; (Page 3.) 148 entries

Commentary:

Contains (Page 2.) Bland's Periodical Duets, Nos. 1 to 18; Bland's Le tout Ensemble Nos. 1 to 14; Periodical Harpsichord Collection, Nos. 1 to 12; (Page 3.) Bland's Ladies Collection of Gleees, Nos. 1 to 30; Periodical Italian Songs, Nos. 1 to 48

New Entries (Page 1. c. f. BIJ 4a):

[Overtures & Symphonies] Haydn, No. 11 in D easy – Kozeluch, For 2 Violins, Viola & Violoncello, 1st Liv., Op. 32 – [Duetts] Apollo's Collection of 12 Duetts – [Solos for the German Flute] Dothel, Solos for German Flute – A. B. C. easy solo, for Flute or Violin – [Solos for Tenor or Violoncello] Schetky, For Violoncello, Op. 13 – [Solos for Violin] Oswald, 43 Scots Airs with Variations – [Marches] 55 Marches for 2 Flutes, Fife. or Violoncellos – [Guitar Music] Oswald, 12 Divertimentos – [Tutors] Guitar – German Flute

New Entries (Page 2.): 12

[Sonatas & c. with Accompaniments] Kotzwara, Battle of Prague – [Single Sonatas, Lessons, & c. with Accompaniments] De'el take ye Wars, with Variations – When Wars Alarms with Variations – Over ye water to Charlie – [Progressive Lessons] Nicolai, 6 Sonatas – Nicolai, 6 Sonatas & 15 Preludes – [Overtures without Accompaniment] Love in a Village – [Periodical Works, Monthly. Bland's Collection of Lessons, Sonatas, Overtures, & c. without Accompaniments] No. 8. Nicolai's 5 Sonatas, Op. 3 & Rush's 1st Concerto in F – No. 9. Schroeter's 5th Concerto, Op. 3 & Haydn's 4th Sonata from Op. 17 – No. 10. Pleyel's favorite Rondo & Rosetti's Grand Overture – No. 11. Nicolai's 6 Sonatas & 15 Preludes – No. 12. Edelman's Grand Overture & Pleyel's Favorite Rondo

Entries at Stationers' Hall:

Awake & Hail the Morn, No. 1, Hymn for Christmas Day, by S. Webbe, entered at Stationers' Hall 4 December 1786.

Ladies Collection of Catches, Gleees, Canons, Canzonets, Madrigals, & c. No. 28, entered at Stationers Hall 10 June 1790.

Publication Announcements:

Periodical Italian Songs, Nos. 35 and 36, *The Times*, 1 December 1787.

Within:

Six Solos for a Violoncello & Bass, by S. G. C. Schetky, Op. 13

Source: BL g. 221. (5.) and BL g. 24. a. (8.)

Source music entered at Stationers' Hall 4 February 1791.

Trois Quatuors pour deux Violons, Alto, et Violoncello, by Kozeluch, Op. 32. Liv. 1.

Violoncello part

Source: BL g. 213. (8.) & BL R. M. 17. c. 2. (3) [page 1 only].

Source music entered at Stationers' Hall 28 December 1790.

Violoncello part at BL R. M. 17. c. 2. (3) [(Page 1) only]

Source: BL g. 12. No. 9 [(Page 2.) only]

BIJ 9d

Date: Early-1792

Extent: 482 entries; (Page 1.) 112 entries; (Page 2.) 213 entries; (Page 3.) 157 entries.

Commentary:

[Bland's Periodical Harpsichord Collection No. 16, dated April, 1791, new work (Page 2.) Le tout Ensemble, Nos. 1 to 14; Bland's Periodical Duets, Nos. 1 to 18; Contains Periodical Harpsichord Collection, Nos. 1 to 16; (Page 3.) Bland's Collection of Ladies Glees, Nos. 1 to 36; Periodical Italian Songs, Nos. 1 to 49

New Entries (Page 1.):

[Quartets. 2 Violins, Tenor and Violoncello] Kozeluch, For 2 Violins, Viola & Violoncello, 2d Liv, Op. 33

New Entries (Page 2.): 7

[Concertos with Accompaniments] Krumpholtz, Favorite Concerto – [Sonatas & c. without Accompaniments] Schroeter, Conquest of Belgrade – Kotzwara, Three Sonatas, Op. 35 – [Periodical Works, Monthly. Bland's Collection of Lessons, Sonatas, Overtures, & c. without Accompaniments] No. 13. Nicolai's 2d Sonata, Op. 3 & Rosetti's 3d Divertimento, Op. 21 – No. 14. Ditter's Grand Overture & Giordani's Medley Overture – No. 15. Pleyel's celebrated Concertante – No. 16. Haydn's New Sonata & Lewie Gordon, with Variations

Entries at Stationers' Hall:

Kozeluch Op. 33, entered at Stationers' Hall 5 May 1791.

Le tout Ensemble No. 14 entered at Stationers' Hall 20 January 1792.

Within:

Three Quartetts, for two Violins, Tenor, and Violoncello, by Leopold Kozeluch, Op. 33, 2 Liv.

(Page 1) verso title page, Vn primo part; (Page 2) recto leaf ii, Vn primo part; (Page 3) verso last leaf. Vn secondo part

Source: BOD Mus. Instr. I, 145 (1) & BL R. M. c. 17. c. 2. (4.) & BL g. 213. (9.)

Source music entered at Stationers' Hall 5 May 1791.

Three Sonatas for the Harpsichord or Piano-Forte with Accompaniment for a German Flute or Violin, & Violoncello, by Leopold Kozeluch, Op. 34

(Page 1) on verso title page, Piano part; (Page 2.) recto leaf ii in Piano part; (Page 3.) verso last leaf, flute part

Source: BOD Mus. Instr. I, 145 (2)

Three Sonatas for the Harpsichord or Piano-Forte, by Leopold Kozeluch, Op. 35
(Page 1.) verso title page; (Page 2.) on recto 2d leaf; (Page 3.) verso last leaf in Piano Forte part
Source: BL g. 148. (7.) & BOD Mus. Instr. I, 145 (3.)
Source music entered at Stationers' Hall 26 November 1791.

Three Sonatas for the Harpsichord or Piano-Forte with Accompaniments for a German Flute or Violin,
& Violoncello, by Leopold Kozeluch, Op. 34
(Page 1.) on the title page verso of Piano Forte part; (Page 2.) on leaf ii recto of Piano Forte part; (Page
3.) on the last leaf verso Flauto (or Violon) part
Source: BL g. 161. g. (3.)

Concertos, for the Harpsichord or Piano Forte, with Accompaniments, by Leopoldo Kozeluch, Nos. 3, 4,
and 5
Last leaves verso of Harpsichord Parts
Source: BL g. 443. a. (3, 4, 5.) (Page 2.) only

Bland's Collection of Duets for two Performers on one Harpsichord or Piano Forte, No. 18
Source: BL h. 3961. a. No. 18 [(Page 2.) only]

Six Italian Canzonets, with an Accompaniment for the Piano Forte by Venanzio Rauzzini
Recto leaf ii
Source: BL E. 601. k. (11.) [(Page 3.) only]

Three Quartetts for two Violins, Tenor, & Violoncello, by Guisepppe Haydn, Set I & II. Op. 65
(Page 1.) on title page verso of Quartet No. I Violino primo part and title page verso of Quartet No. IV,
Violino second part; (Page 2.) on Leaf ii recto of Quartet No. I Violino primo part; (Page 3.) on leaf ii
recto of Quartet No. I Violino secondo part
Source: BL g. 213. (7, Set 1.) & BL g. 213. (7, Set 2.) & BOD Mus. Instr. I, 109 (11) & BL R. M.14. f.
21. (8.)
Set 1 entered at Stationers' Hall 4 July 1791.

3 Sonatas for Harpsichord or Piano Forte, with an Accompaniment for a Violin, Op. 35, by Kotzwara
Last leaf verso of Piano Forte part
Source: BL g. 272. h. (23.) [(Page 2.) only]

The Favorite Harp Concerto, adapted for Harpsichord or Piano Forte, Krumpholtz
Source: BL g. 271. dd. (10.) [(Page 2.) only]

The Conquest of Belgrade, a Sonata for Harpsichord or Piano Forte, by Schroeter
Source: BL g. 272. v. (14.) [(Page 2.) only]

Sigr. Haydn's Grand Orchestre Sinfonie, No. 4, Overture Loudon, adapted for Organ, Harpsichord or
Piano Forte
Source: BL h. 655. k. (7.) [(Page 2.) only]

Bland's Collection of Sonatas, Lessons, Overtures, Capriccios, Divertimentos, & c. & c. for the
Harpsichord or Piano Forte, without Accompaniment, by the most Esteemed Composers, No. 15
Source: CAM MRA340. 75. 37. [(Page 2.) only] & BL g. 12. No. 15. [(Page 2.) only]

BIJ 9e

Date: Early-1792

Extent: 517 entries (Page 1.) 117 entries; (Page 2.) 239 entries; (Page 3.) 161 entries

Commentary:

(Page 2) Le tout Ensemble Nos. 1 to 22; Bland's Periodical Duets, Nos. 1 to 18; Periodical Harpsichord Collection, Nos. 1 to 26; (Page 3.) Bland's Collection of Ladies Glees, Nos. 1 to 36; Periodical Italian Songs, Nos. 1 to 49

New Entries (Page 1.): 5

[Quintets & Quartets] Haydn, For 2 Violins, Viola & Violoncello, 1st Liv, Op. 65 – Haydn, For 2 Violins, Viola & Violoncello, 2nd Liv, Op. 65 – [Trios] Apollo's Scotia, for 2 Violins and Violoncello, 1st Set – Apollo's Scotia, for 2 Violins and Violoncello, 2nd Set – Apollo's Scotia, for 2 Violins and Violoncello, 3rd Set

New Entries (Page 2.): 26

[Sonatas & c. with Accompaniments] Kotzwara, 3 Sonatas, with Violin Accompaniment, Op. 34 – Kotzwara, 3 Sonatas, with Violin Accompaniment, Op. 35 – Pleyel, 4th suite – Pleyel, 5th Suites – Pleyel, 6th Suites – Kozeluch, Sonatas, with Flute and Violoncello Accompaniment, Op. 34 – [Sonatas, & c. Without Accompaniment] Krifft, Seige of Quebec – [Periodical Works with Accompaniments. Le tout ensemble de musique] Pleyel, No. 15, Pleyel's 1st Quartet from 1st Suite – No. 16, Pleyel's 1st Quartet from 1st Suite with German Hymn – No. 17, Pleyel's 3 Quartets from 1st Suite – No. 18, Pleyel's 1st Quartet from 5th Suite – No. 19, Pleyel's 3 Quartets from 5th Suite – No. 20, Pleyel's 2 Quartets from 6th Suite – No. 21, Pleyel's 3 Quartets from 6th Suite – Sterkel, No. 22, Grand Overture – [Periodic al Works, Monthly. Bland's Collection of Lessons, Sonatas, Overtures, & c. without Accompaniments] No. 17. Schuster's Air, with Variations & Stamitz's Overture – No. 18. Haydn's 2d new Sonata & Davaux's Quartet in D – No. 19. Davaux's Quartet in A & Minuet, with Variations – No. 20. Edelmann's 1st Sonata, Op. 1 & Tente's Sonata – No. 21. Select Collection of Marches – No. 22. Edelmann's 2 Sonatas, Op. 15 & Overture Bastile – No. 23. Haydn, Symphony Concertante, La Reine de France – No. 24. Kotzwara's Agreeable Surprise & Pleyel's 3 Sonatinas – No. 25. Freystaedtler's Fantasia, and Stevenson's Morning, Noon, & Night – No. 26. Bach's 4th Concerto, Op. 13, with Yellow hair'd Laddie

New Entries (Page 3.): 4

[Duets] S. Webbe, 6 Easy duets for 2 Voices – [Christmas Hymns] Christmas Consolation, Never let the Good despair – [Italian Music] Rhigini, 12 Airs – Rauzzini, 6 Canzonetts

Entries at Stationers' Hall:

Three Quartets for two Violins, Tenor and Violoncello, by J. Haydn, Op. 65, Set 1, entered at Stationers' Hall 20 June 1791.

Three Quartets for two Violins, Tenor and Violoncello, by J. Haydn, Op. 65, Set 2, entered at Stationers' Hall 4 July 1791.

Three Sonatas for the Harpsichord or Piano Forte, by L. Kozeluch, Op. 35, entered at Stationers' Hall 26 November 1791.

Three Sonatas for the Harpsichord or Piano Forte, with Flute and Violoncello accompaniments, by L. Kozeluch, Op. 34, entered at Stationers' Hall 26 November 1791.

Siege of Quebec, a Sonata for the Harpsichord or Piano Forte, with accompaniments for a Violin, Violoncello, by W. B. de Krifft, entered at Stationers' Hall 2 January 1792.

Within:

The Celebrated Stabat-Mater, as Performed at the Nobility's Concert, Composed by Guiseppe Haydn
Source: BL Hirsch IV. 807.

Le tout Ensemble pour le Forte –Piano ou Clavecin, avec Accompagnemens, Nos. 17, 18 and 20
Title pages
Source: BOD Mus. 61 c. 159 (2, 3, 5) [(Page 2.) only]

Le tout Ensemble pour le Forte Piano ou Clavecin, avec Accompagnemens, No. 14
Source: BOD Mus. Instr. I, 110 (3/3) [(Page 2.) only]

Le tout Ensemble our le Forte-Piano ou Clavecin, avec Accompagnemens, Nos. 3, 7, 9, 12, 15, 17, 18, 22, 31

Last leaf verso of Piano Forte part (Nos. 12, 17, 22 and 31)

Title page verso of Violoncello part (No. 7)

Last leaf verso of Violino part (Nos. 3, 7, 9, 15, 18, 19, 20, 26, 30)

Source: BL R. M. 17. d. 1. [(Page 1.) only]

Bland's Collection of Duetts for two Performers on One Harpsichord or Piano Forte, Nos. 3, 5, 10 and 12

Last leaves verso

Source: BL h. 3961. a. Nos. 3, 5, 10, 12. [(Page 2.) only]

Kotzwara's Battle of Prague, Adapted for two Performers on One Piano Forte or Harpsichord, by W. B. de Krifft.

Last leaf verso

Source: BL g. 352. cc. (16.) [(Page 2.) only]

Three Sonatas for the Piano-Forte, with Accompaniments for a Violin and Violoncello, by W. B. de Krifft, Op. 9

Source: BOD Harding Mus. L 29

Kotzwara's Battle of Prague, for the Piano Forte or Harpsichord, with Accompaniments for a Violin, Bass, & c

Last leaf verso

Source: CAM MR340. a. 75. 40. (6.) [(Page 2.) only]

Three Grand Trios, for the Harpsichord or Piano-Forte, with Accompaniments for a German Flute or Violin & Violoncello, Composed by Joseph Haydn, Op. 34 or 59

Last leaf verso, Flauto part

Source: BL g. 455. i. (2, Flauto part.) [(Page 3.) only]

BIJ 9f

Date: Mid-1792

Categories in (Page 3.): 9

Extent: 537 entries; (Page 1.) 117 entries; (Page 2) 259 entries; (Page 3.) 161 entries

Commentary:

(Page 2.) Le tout Ensemble Nos. 1 to 29; Bland's Periodical Duets, Nos. 1 to 22; Periodical Harpsichord Collection, Nos. 1 to 26; (Page 3.) Bland's Collection of Ladies Glees, Nos. 1 to 36; Periodical Italian Songs, Nos. 1 to 49

New entries (Page 2.): 20

[Sonatas, & c. with Accompts] Forster, 3 with Flute Accompaniment, Op. 7 – Haydn, 3 Sonatas, with Flute Accompaniment, Op. 34 or 59 – Krifft, 3 Sonatas, with Violin and Violoncello Accompaniments, Op. 9 – Mezger's 6 Sonatas, with Violin Accompaniment, Op. 6 – [Sonatas, & c. without Accompts] Cramer's 3 Sonatas, Op. 7 – Haydn, Op. 66 – [Bland's Periodical Duets] Reiner, No. 19, Easy – Schuster, No. 20, Easy – Pfeiffer, No. 21, Conversation – Pfeiffer, No. 22, Easy – [Voluntaries, for Organ, or Harpsichord] Marsh's 20 easy – [Periodical Works with Accompaniments. Le tout ensemble de musique] Forster, No. 23, Op. 7 with Flute Accompaniment – Forster, No. 24, Op. 7 with Flute Accompaniment – Forster, No. 25, Op. 7 with Flute Accompaniment – Pleyel, No. 26, Sestett, with Flute Accompaniment – Kriff, No. 27, Op. 9, with Violin Accompaniment – Kriff, No. 28, Op. 9, with Violin Accompaniment – Kriff, No. 29, Op. 9, with Violin Accompaniment – [Overtures, without Accompts] Blaise & Babet – Haydn's favorite in D, No. 5

Within:

Morning, Noon, Evening & Night, four Ballads for the Harpsichord or Piano-Forte, by J. A. Stevenson, Op. 4

(Page 1.) on verso title page; (Page 2.) on recto leaf ii; (Page 3.) on verso last leaf..

Source: BL G. 360. (44.)

Source music entered at Stationers' Hall 22 November 1792.

Bland's Collection of Duetts for two Performers on One Harpsichord or Piano Forte

Last leaves verso

Source: BL h. 3961. a. Nos. 1, 7, 14 & 15. [(Page 2.) only]

Sonata for the Piano Forte or Harpsichord, J. Haydn, Op. 66;

Verso title page

Source: BL h. 656. y. (10.) [(Page 2.) only]

Three Sonatas, for the Piano Forte or Harpsichord, by William Crotch

Source: BL g. 145. (2.) [(Page 2.) only] and CAM MR340. a. 75. 41. (2.) [(Page 2.) only] and CAM MR340. a. 75. 40. (3.) [(Page 2.) only] and BOD Mus. Instr. I, 59 (22) [(Page 2.) only]

Source music entered at Stationers' Hall 4 March 1793, by the composer.

BIJ 9g

Date: c. 1793

Additional Categories in (Page 3.): 1

Divine Music

Extent: 562 entries – (Page 1.) 117 entries; (Page 2.) 268 entries; (Page 3.) 177 entries

Commentary:

(Page 2.) contains Le tout Ensemble Nos. 1 to 29; Bland's Periodical Duets Nos. 1 to 22; Periodical Harpsichord Collection Nos. 1 to 26. (Page 3.) contains Periodical Italian Songs Nos. 1 to 52.

New entries in (Page 2.) 9:

[Concertos with Accompaniments] Pleyel's 2d Concertante – [Sonatas, with Accompaniments] Op. 3, with Violin Accompt, by Nicolai – Kozeluch's Sonata, Op. 36, with Violin and Violoncello Accompts – Kozeluch's Sonata, Op. 37, with Flute and Violin Accompts – [Sonatas, without Accompts] Latrobe, Op. 3 – Kambra, 3 Rondos – Pleyel's 18 Sonatinas – Kozeluch, Op. 38 – [Voluntary for Organ or Harpsichord] Marsh, Easy, 2d Set.

Entries at Stationers' Hall:

Three Sonatas for the Piano Forte, dedicated to Miss Wetenhall, by Kozeluch, Op. 38, entered at Stationers' Hall 9 March 1793.

New entries in (Page 3.) 16:

[Songs] Geary's 6 Canzonetts – Dr. Stevenson's Morning, Noon, Evening & Night – [Divine Music, Published Monthly, containing 10 pages] No. 1, Hymns & Psalms – No. 2, Anthem, Hymns & Psalms – No. 3, Hymns & Psalms – No. 4, Anthem, Hymns & Psalms – [Glees, & c.] Bland's Ladies Collections, Nos. 37 to 42 (each separate) – Dr. Stevenson's 12 Glees, 2d Sett – Periodical Italian Songs, No. 50, Recit. Odio Fileno; Air, Accre a miche ab non spia rate, by Kozeluch – No. 51, Son le dottrine arcane del, by Lorenzo – No. 52, Recti. O dio tremor tremor per l'Idol; Air, Ah perte l'amato beni semi, by Lorenzo

Publication Announcements:

"Kozeluch's Sonata Scolastico, Harpsichord, Op. 36, 2s.0d. Ditto, 3 Sonatas with Flute and Voloncello Accomp. Op. 37, 7s.6d. Ditto, 2 Solos, Harpsichord, Op. 38, 7s.6d." *The Times*, 16 May 1793.

"Kambra's, 3 Rondos, Harpsichord, 2s.6d." *The Times*, 16 May 1793.

"Pleyel, 2d Concertanti, with Accomp. 5s." *The Times*, 16 May 1793.
 "Nos. 19, 20, 21, 22, Duets for two Performers, each 1s.0d." *The Times*, 16 May 1793.
 "Divine Music for 1 or more Voices, No. 1, 2, 3, each 1s.6d." *The Times*, 16 May 1793.
 "Ladies Glees, Nos. 1 to 41, each 1s.6d." *The Times*, 16 May 1793.
 "Italian Songs, Nos. 51, 52, each 2s.6d." *The Times*, 16 May 1793.
 "Latrobe's Sonatas, Harpsichord, Op. 3. 6s.0d." *The Times*, 16 May 1793.
 "Marsh's 20 Voluntaries, 2nd Set. 6s.0d." *The Times*, 16 May 1793.
 "Dr. Stevenson's 12 Glees, 2nd Set. 8s.0d." *The Times*, 16 May 1793.
 "Dr. Stevenson's Morning, Noon, Evening and Night, 4 Ballads. 2s.6d." *The Times*, 16 May 1793.

Within:

Three Sonatas for the Piano Forte, or Harpsichord, by Leopold Kozeluch, Op. 38
 (Page 1.) on verso title page; (Page 2.) recto leaf ii; (Page 3.) recto of the last leaf.
Source: BL g. 148. (8.) and BL Hirsch IV. 1111. (4.) and BOD Mus. Instr. I, 145 (4) and CAM Mus. 3.
 69. (6.)
 Source music entered at Stationers' Hall 9 March 1793.

Six Favorite Solos, for the Violoncello, by H. Reinagle, Op. II
 (Page 1.) verso title page; (Page 3.) recto leaf ii; (Page 2.) on verso last leaf..
Source: BL h. 1850. k. (2.)

Six Solos for the Violoncello, Composed by R. Mason;
 (Page 1.) on verso title page; (Page 2.) recto leaf ii; (Page 3.) verso last leaf.
Source: BL h. 204. j. (6.)

Bland's Collection of Duetts for two performers on One Harpsichord or Piano Forte, No. 9;
 Verso last leaf
Source: BL h. 3961. a. No. 9. [(Page 2.)] only

Three Sonatas, for the Piano Forte or Harpsichord, with Accompaniments for a German Flute or Violin
 & Violoncello, Op. 37, by Leopold Kozeluch;
 (Page 1.) on verso title page, (Page 3) on verso last leaf.
Source: BL g. 271. q. (15.) [(Page 1.) & (Page 3.) only]

Le tout Ensemble, Nos. 3, 7, 9, 15, 17, 18, 19, 20, 26, 30, & 31;
Source: BL R. M. 17. c. 1. Piano Forte part. Nos. 17, 31, & Violin Part, Nos. 3, 7, 9, 15, 18, 19, 20, 26,
 30. [(Page 1.) only]

Six Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for the Violin, by F. Le Brun,
 Op. 1
 (Page 2.) on verso last leaf of Piano part; (Page, 1.) in Violino part..
Source: BL h. 1480. c. (13.) [(Page 1.) & (Page 2.)]

Preludes ad Libitum for the Harpsichord or Forte Piano in all the most useful Keys, Flute and Sharp, for
 the Use of Young Practitioners, by Thomas Smart.
 Verso last leaf
Source: BL Hirsch M. 1472. (7.) [(Page 2.) only]

Sonata, for the Piano-forte or Harpsichord, by Miss Barthelemon, Op. 3
 Verso last leaf
Source: BL g. 143. (1.) [(Page 2) only]

Bland's Collection of Divine Music, Consisting of Psalms, Hymns & Anthems, for One, Two, Three, &
 Four Voices, No. 1, *Come let our Voices Join to Praise*
 (Page 3.) on verso title page; (Page 2.) on the recto 2d leaf.
Source: BL H. 817. [(Page 2.) & (Page 3.) only]

BIJ 9h

Date: c. 1794; 8 month later than BIJ 9g – additional works in Divine music, published monthly, Nos. 4 to 12

Extent: 194 entries

Commentary:

(Page 3. Catalogue of Vocal Music) only

New entries (Page 3.): 17

[Duetts] 6 easy Duetts, for 2 Voices, with Basses – [Divine, Music published monthly] No. 5, Anthem, Hymns & Psalms – No. 6, Psalms & Hymns – No. 7, Anthem, Hymns & Psalms – No. 8, Te Deum, Jubilate & c. – No. 9, Anthem, Hymns & Psalms – No. 10, Anthem, Hymns & Psalms – No. 11, Anthem, Hymns & Psalms – No. 12, Anthem, Hymns & Psalms – [Glees] Bland's Ladies Collection, Nos. 43, 44, 45, 46, 47, & 48 [each separate] – Bland's Ladies Collection, Nos. 37 to 48, bound, Vol. 4th – [Periodical Italian Songs] No. 53, *Deh lascia Mi*, by Vito

Within:

Bland's Collection of Divine Music, consisting of Psalms, Hymns & Anthems, for One, Two, Three, & Four Voices The Basses Figured, & proper Harmonies annexed, for the Organ or Harpsichord, Vol. 2, Nos. 14, 15, 16.

Source: BL H. 817. Vol. 2

BIJ 10a

Title: CATALOGUE of Subjects or Beginnings of Italian Songs & c. / Printed & Sold by J. Bland, N^o. 45, Holborn, Where 3 other Catalogues may be had of Subjects of all the Works Printed by him.

Date: c. 1790

Pages: 1p fol.

Type of Catalogue: Within; Vocal Italian; Thematic

Process: Engraved and punched plate

Layout: 4 columns, each containing 25 staves.

Categories: 2

Periodical Italian Songs; Miscellaneous Works

Extent: Periodical Italian Songs Nos. 1 to 49; and 16 Miscellaneous Works; 65 entries

Commentary:

Publication Announcements:

"Periodical Ital. Song, No. 35, 2s.6d; ditto No. 36, 2s.6d." *Daily Universal Register*, 28 November 1787; 1 December 1787; *The Times*, 1 January 1788; 3 March 1788.

Within:

Six Italian Canzonets, with an Accompaniment for the Piano Forte, by Venanzio Rauzzini

Title page verso

Source: BL E. 601. k. (11.)

BIJ 10b

Date: c. 1791

Extent: Periodical Italian Songs Nos. 1 to 53; and 18 other miscellaneous items; 71 entries

Commentary:

Reprinted (with additions) by Lewis, Houston & Hyde in c. 1796 (see LHH 2)

New entries: 6:

[Periodical Italian Songs] Nos. 50 to 53 – [Miscellaneous] Rauzzini, 6, Op. 6 – Righini, 12 Arietts

Within:

Bland's Periodical Italian Songs, No. 56, Ah quell' anima che Sdegnà, by G. Andreozzi

Last leaf verso

Source: BL G. 811. n. (10.)

BIJ 11a

Title: To be continued / *Periodical Italian Song* / N^o., [blank, inserted by hand] *Price* / LONDON
Printed & Sold by J. BLAND, N^o. 45, HOLBORN, where the following / *PERIODICAL ITALIAN SONGS*
may be had which have been sung with the GREATEST APPLAUSE / in the OPERAS, & PUBLIC
CONCERTS in LONDON, PARIS, VIENNA & c. & c.

Date: c. 1790

Pages: 1p fol.

Type of Catalogue: Within; Vocal Italian.

Process: Engraved plate

Layout: 3 columns

Categories: 2

Periodical Italian Songs; [Miscellaneous] Italian Songs

Extent: 51 entries

Commentary:

Catalogue serves as the title page.

Within:

Catalogue detached from music

Source: BOD Johnson Mus. c. 21.

BIJ 11b

Date: c. 1790

Extent: 64 entries

Commentary:

Reprinted later by Lewis, Houston & Hyde (see LHH 1a and 1b). Catalogue serves as title page.

New Entries: 13

[Periodical Italian Songs] Bianchi, No. 41, Ti lascio mio bene – Haydn, No. 42, Ah che in van –
Cimarosa, No. 43, Chi dice, Bass Voce – Cimarosa, No. 44, Se m'abandoni – Cimarosa, No. 45,
Recitative, Ferma aspetta, & Air, Conservati fedele – Martini, No. 46, Occhietto fur betto (Duett) –
Tomconi, No. 47, Chi dici che – Rust, No. 48, Perquel pater – Paisiello, No. 49, Voi ma mate –
[Miscellaneous Italian Songs] Prati, 6 Romances, with Harp Accompaniment – Quilici, 6 Canzonets,
with Harp Accompaniment – Nauman, 6 Arietts, with Harp Accompaniment – Kozeluch, 12 Arietts,
with Harp Accompaniment, Op. 31

Within:

Periodical Italian Songs, No. 26, Rendi O cara il prence amato

Title page

Source: BL G. 206. n. (15.)

BIJ 12

Title: A / CATALOGUE of MUSIC, / IMPORTED, PUBLISHED AND SOLD BY / J. BLAND, / AT
HIS MUSIC-WAREHOUSE, / N^o. 45, HOLBORN, LONDON.

Date: 1 May 1791

Pages: 2pp fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 15

Concertos; Symphonies or Overtures; Quintets; Quartets; Trios; Duets; Solos; Guitar [music]; Vocal Music; Harpsichord Music; Duets. Two Performers on One Harpsichord; Harp Music; Second-Hand Harpsichord Music; Duets; Vocal Music, Second-Hand.

Extent: 586 entries

Commentary:

Dated catalogue

Entries at Stationers' Hall:

Three Sonatas for the Piano Forte, by C. I. Latrobe, Op. 3, entered at Stationers' Hall 13 April 1791.

Three Quartets for two Violins, Tenor and Violoncello, Composed by L. Kozeluch, Op. 33, 2nd Set, entered at Stationers' Hall 5 May 1791.

Three Quartets for two Violins, Tenor and Violoncello, Composed by Haydn, Op. 65, Set 1, entered at Stationers' Hall 20 June 1791.

Within:

Pages 13 and 14 of Stand-alone catalogues at RCM D. 77.

BIJ 13a

Title: CATALOGUE of SUBJECTS or BEGINNINGS of 2 PERIODICAL Works, / for the HARPSICHORD or PIANO FORTE. Printed & Sold by J. Bland 45 Holborn.

Date: April 1792

Pages: 1p fol

Type of Catalogue: Within; Instrumental – Piano Forte or Harpsichord; Thematic

Process: Engraved and punched plate

Layout: 4 columns; each column contains 12 keyboard systems.

Categories: 2

Bland's Harpsichord Collection without Accompaniments; Le tout Ensemble with Accompaniments

Extent: 50 entries

Commentary:

Title page bears date 1792; also No. 28, of Harpsichord Collection dated April 1792. Under the title of the catalogue, it reads, "The Harpsichord Collection without Accompaniments containing 10 Pages each No. & Publish'd the 1st. day of every Month." The first 12 numbers appeared in 1790, followed by 12 numbers each in the following years.

Within:

Three Grand Trios for the Harpsichord or Piano Forte, with Accompaniments for a German Flute, or Violin & Violoncello, by Joseph Haydn, Op. 34 or 59.

Last leaf verso, harpsichord part.

Source: BL g. 455. i. (2.)

BIJ 13b

Date: June 1792

Extent: 56 entries

Commentary:

Harpsichord Collection No. 30, dated June 1792.

New Entries: 6

[Bland's Harpsichord Collection, without Accompaniments] No. 29, Edelmann's 3d Sonata, Op. 16 (on Page 292); *Martini's Grand Overture Henry 4th (on Page 295) – No. 30, Linley's Favorite Overture (on Page 302); *Overture Blaise & Babet (on Page 307) – [Le tout Ensemble] No. 23,

Forster's Op. 7 (p. 206) – No. 24, Forster's Op. 7 (p. 220) – Forster's Op. 7 (p. 234) – No. 26, Pleyel's Sestett Arranged (p. 248)

Within:

Bland's Harpsichord Collection, Vol. 3, No. 29.

Last leaf verso

Source: BL 7892. tt. 8. (1.)

Bland's Le tout ensemble No. 4;

Piano part

Source: BOD Mus. 61 c. 159 (4)

Three Sonatas for the Harpsichord or Piano Forte, with an Obligato Accept. for a Violin, Composed by Ignace Pleyel, Op. 21

Last leaf verso, piano part

Source: BL g. 443. c. (7.)

Bland's Harpsichord Collection

Source: BL g. 12, Nos. 2, 19, 21, 23 & 24.

Bland's Le tout ensemble, No. 28

Last leaf verso of Piano Forte part

Source: BL R. M. 17. D. 1.

BIJ 13c

Title: INDEX to 48 N^{os}. of BLAND'S Harpsichord Collection without Accomp^{ts}. / Each N^o. containing 10 Pages Price 1^s.6^d. & Published the 1st. Day of every Month by J. Bland N^o. 45 Holborn London.

Date: January 1793

Layout: 4 columns, containing 12 systems (or 24 staves)

Extent: 37 entries

Commentary:

No. 37 is the first number to occupy the 4th column, Le tout Ensemble is dropped out to accommodate No. 37, and the following numbers of the Harpsichord Collection.

New Entries: 7

[Bland's Harpsichord Collection, without Accompaniments] No. 31, Mezger's 1st Sonata (on p. 302); 2d Sonata (p. 305); 3d Sonata (p. 308) – No. 32, Mezger's 4th Sonata (on p. 312); 5th Sonata (p. 315); 6th Sonata (p. 318) – No. 33, Sinfonia to Doctor & Apoth. (on p. 322); Vanhal's 7 Variations (p. 326) – No. 34, Nicolai's 4th Sonata, Op. 3 (p. 332); Haydn's favorite easy Sonata (p. 337) – No. 35, Nicolai's 3d Sonata, Op. 3 (p. 342); Hoffmeister's Sonata Scolastica (p. 348); Wolf's [sic] Sonata (p. 351) – No. 36, Niccolai's 6th Sonata, Op. 3 (p. 352); Grand Marc by Rauzzini (p. 360) – No. 37, Linley's Lesson (p. 362); Gretry's Overture Petits Savoyards (p. 368)

Entries Removed: 26

[Le Tout Ensembles] Nos. 1 to 26

Publication Announcements:

"Nos. 1 to 36, Harpsichord Collection, Bound, in 3 Vols. each 18s.0d." *The Times*, 16 May 1793.

Within:

A favorite easy Sonata, for the Piano Forte, by Giuseppe Haydn

Last leaf verso

Source: BOD Tyson Mus. 551

Bland's Collection of Sonatas, Lessons, Overtures, Capricios, Divertimentos, etc, no. 17

Source: BL g. 12. No. 17

BIJ 13d

Date: after Dec. 1793

Extent: 48 Nos. of Bland's Harpsichord Collection

Commentary:

All the staves are filled in, final state for this catalogue.

New Entries: 11

No. 38, Gluck's Overture (p. 372); Edelman's Sonata, Op. 16 (p. 379) – No. 39, Duke of York's March & c. (p. 382) – No. 40, Overture della Ballerina (p. 392); Hope told with Variations (p. 397) – No. 41, Overture to L'Usurpator (p. 402); Overture della Vicende Amoroze (p. 408) – No. 42, Overture OEdipe a Colore (p. 412); Eichner's 4th Sonata (p. 417) – No. 43, Overture della Villanella (p. 422); Sonata by Scarlatti (p. 426); Colizzi's Sonatina Op. 7 (p. 430) – No. 44, Le Brun's 1st Sonata, Op. 1 (p. 432); 2d Sonata, Op. 1 (p. 436) – No. 45, Le Brun's 3d Sonata, Op. 1 (p. 442); 4th Sonata, Op. 1 (p. 447) – No. 46, Le Brun's 5th Sonata, Op. 1 (p. 452); 6th Sonata, Op. 1 (p. 456) – No. 47, Clementi's 2d Sonata, Op. 2 (p. 462); Turk's Sonatina (p. 470) – No. 48, Linley (p. 472); Dulci Domun, Variations, by Field. (p. 480)

Within:

Bland's Collection of Sonatas, Lessons, Overtures, Capricios, Divertimentos, etc,

Source: BL g. 12. Nos. 4, 12, 14 & 18.

BIJ 14a

Title: N^o. [blank] to be continued Price One Shilling. / *Bland's Collection* / *OF* / *DUETTS* / *for two PERFORMERS on One*, Harpsichord or Piano Forte / by the following / *Eminent Composers*.

Imprint: London, Printed & Sold by J. Bland, at his Music Warehouse, No. 45, Holborn.

Date: c. 1793

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Layout: 2 columns

Extent: 18 entries [Nos. 1 to 18]

Commentary:

Catalogue serves as passe-partout title page.

Within:

Bland's Collection of Duetts for two Performers on One Harpsichord or Piano Forte

Title pages

Source: BL h. 3961. a. Nos. 3, 5, 10, 12, 13, 16 & 18

BIJ 14b

Date: c. 1793

Extent: 22 entries [Nos. 1 to 22]

Commentary:

New Entries: 4

N. 19, easy, by Reimer – No. 20, easy, by Schuster – No. 21, Conversation, by Pfeiffer – No. 22, easy, by Schuster

Within:

Bland's Collection of Duetts for two Performers on One Harpsichord or Piano Forte,

Title pages

Source: BL h. 3961. a. Nos. 1, 6, 7, 8, 9, 11, 14, 15, 17, 19, 20, 21, 22, 23, 24 & 25

BIJ 15

Title: Theme Catalogue of French Songs. / *PRINTED* / [centre: rule] / & *SOLD BY J. BLAND, N^o. 45 HOLBORN, LONDON.* / *Where the Subject Catalogues N^o. 1, 2, & 3 may be had Containing* / *all the Works specified on The Titles, and the following* / *PERIODICAL WORKS.* / *Bland's Collection*

Harpsichord Containing. – [vertical divider] *Le tout Ensemble Harp^d. With Acc^{ts}. Occasion^y. ea. 2^s/6 / 10 Pages of the most favorite Music ea. 1^s/6^d* [vertical divider] *Ladies Glees N^o. 1 to 36 Containing 10 Pages each 1^s/6 / Bland's Harps^d. Duets Pub^d. Occasion^y. each 1^s/6^d* [vertical divider] *Italian Songs N^o. 1 to 50*

Pages: 1p fol.

Date: c. 1793

Type of Catalogue: Within; Vocal French; Thematic

Layout: 4 columns, each containing 15 staves

Extent: 26 entries

Commentary:

Within:

Marche des Marseillois, Chantée sur differans Theatres à Paris, No. 26

Title page

Source: CAM MR290. a. 75. 109. (27.) and BL H. 1601. c. (11.)

BIJ 16a

Title: [left] Index to Le tout Ensemble [vertical divider] [right] Index to the Duets / [left] SONATAS with Accomp^{ts}. for the PIANO FORTE. [vertical divider] [right] for two Performers on one PIANO FORTE. / [left] by the following eminent Masters. Price 2^s.6^d. each. [vertical divider] [right] by the following eminent Masters. Price 1^s. each.

Imprint: J. Bland, No. 45, Holborn, London

Pages: 1p fol

Date: c. 1793

Type of Catalogue: Within; Instrumental – Piano Forte Music; Thematic

Layout : 4 columns, 2 for Index to Le tout Ensemble; two for Index to the Duets.

Extent: 52 entries

Contains Nos. 1 to 30 Le tout Ensemble; Nos. 1 to 22, Duets.

Commentary:

[on the foot of the catalogue:] The above and following Periodical Publications may be had of J. Bland, No. 45 Holborn, London. No. 1 to 48 of Lessons, Overtures, Sonatas & c. without Accompts. each No. containing 10 Pages, and Published Monthly, Price 1s.6d. each ____ Divine Music, consisting of Psalms, Hymns, Anthems, & c. for Public or Private Devotion, Published Monthly each No. containing 10 Pages, Price 1s.6d. each ____ No. 1 to 48 Glees, Catches, & Canons, Ladies Col. Price 1s.6d. each ____ Periodical Italian Songs, No. 1 to 53, & c. & c.

The collection was continued by Francis Linley, successor to Lewis, Houston & Hyde, then by Robert Birchall

Within:

Bland's Collection of Duets for two Performers on One Harpsichord or Piano Forte,

Last leaves verso

Source: BL h. 3961. a. Nos. 8, 19, 20, 21 & 22.

Bland's Le tout Ensemble, Nos. 27 and 29.

Last leaf verso of Piano Forte part

Source: BL R. M. 17. d. 1.

BIJ 16b

Date: c. 1793

Extent: 58 entries

Commentary:

Bland's Le tout Ensemble Nos. 1 to 33; Bland's Duets for two Performers on One Harpsichord or Piano Forte, Nos. 1 to 25

New Entries: 6

[Le tout ensembles] No. 31, Brook, with an Accompaniment for the Flute or Violin – No. 32, Pleyel, with an Accompaniment for the Flute or Violin – No. 33, Feylnil, for the Piano Forte with Additional keys, with an Accompaniment for the Flute or Violin – [Index to the Duetts] No. 23, by Smith – No. 24 by Smith – No. 25, by Smith

Within:

Bland's Collection of Duetts for two Performers on One Harpsichord or Piano Forte

Last leaves verso

Source: BL h. 3961. a. Nos. 23, 24 and 25.

Le tout Ensemble, No. 19

Last leaf verso of Piano Forte Part

Source: BL R. M. 17. d. 1. No. 19

BIJ 16c

Date: c. 1794

Extent: 62 entries.

Nos. 1 to 37 of Le tout Ensemble; Nos. 1 to 25 of Duetts

Commentary:

New Entries: 4

[Le tout Ensemble] No. 34, Lentz, Op. 11, for the Piano Forte with Additional keys, with a Accompaniment for the Violin – No. 35, Lentz, Op. 11, for the Piano Forte with Additional Keys, with an Accompaniment for the Violin – No. 36, Lentz, Op. 12, for the Piano Forte with Additional Keys, with an Accompaniment for Violin – No. 37, Lentz, Op. 12, for the Piano Forte with Additional Keys, with an Accompaniment for the Violin

Within:

Bland's Collection of Duetts for two Performers on One Harpsichord or Piano Forte

Last leaves verso

Source: BL h. 3961. a. Nos. 6, 11 and 17;

Le tout Ensemble, Nos. 3, 7, 8, 9, 10, 15, 16, 18, 20, 23, 24, 25, 26

Last leaf verso of Piano Forte part (Nos. 3, 7, 8, 9, 10, 15, 18, 20, 23, 24, 25, 26)

Last leaf verso of Violino Part (No. 16)

Source: BL R. M. 17. d. 1.

Last leaves verso

Source: BL h. 3961. a. Nos. 6, 11 & 17;

Piano Forte Part.

Source: BL R. M. 17. d. 1. Nos. 3, 7, 8, 9, 10, 15, 18, 23, 24, 25, 26; Violino Part No. 16.

BIJ 17

Title: CATALOGUE of Subjects or Beginnings of Bland's Colⁿ. DIVINE MUSIC. / Printed & Sold by J. BLAND N^o. 45 Holborn. Pr. 1^s. 6^d. each N^o. Where Catalogues may be had of all the Works Printed by him.

Date: c. 1795

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Thematic

Process: Engraved and punched plate

Layout: 4 columns

Extent: 12 entries

Within:

Bland's Collection of Divine Music, consisting of Psalms, Hymns & Anthems, for One, Two, Three, & Four Voices
Verso last leaf
Source: BL H. 817, Vol. 1

BW 1

Title: The Following Songs / SUNG THIS SEASON / at Vauxhall-Gardens; / to be had Single / *Exclusive of the Songs in this Book.*

Imprint: [from source music title page] A. Bland & Weller, Piano Forte Makers, No. 23, Oxford Street

Date: June 1794

Pages: 1p fol.

Type of Catalogue: Within; Vocal Music

Process: Engraved plate

Layout: Single column

Extent: 7 entries

Commentary:

Entries at Stationers' Hall:

I sigh for the Girl I adore, by J. Hook, entered at Stationers' Hall 28 May 1794.

The Model, by J. Hook, entered at Stationers' Hall 29 May 1794.

I never lov'd any, dear Mary, but you, by J. Hook, entered at Stationers Hall 29 May 1794.

King, Lords and Commons, by J. Hook, entered at Stationers Hall 2 June 1794.

Why is Love so past defining, a glee, by J. Hook, entered at Stationers' Hall 2 June 1794.

Lucy Gray of Allendale, by J. Hook, entered at Stationers Hall 2 June 1794.

Muirland Willy, by J. Hook, entered at Stationers' Hall 17 June 1794.

Within:

A Collection of Favorite Songs, Sung by Mr. Dignum, Mr. Taylor, Mrs. Franklin, Miss Milne, Master Phelps, and Mrs. Mountain, at Vauxhall Gardens, Composed by Mr. Hook, Book 1st. 1794
Leaf ii recto

Source: BL G. 379. (3.)

BW 2

Title: The Following Songs / SUNG THIS SEASON / at Vauxhall-Gardens; / to be had Single / *Exclusive of the Songs in this Book.*

Imprint: [from source music title page] A. Bland & Weller, Piano Forte Makers, No. 23, Oxford Street

Date: 1795

Pages: 1p fol.

Type of Catalogue: Within; Vocal Music

Process: Engraved plate

Layout: Single column

Extent: 6 entries

Commentary:

Entries at Stationers Hall:

Kate of Dover, composed by J. Hook, entered at Stationers Hall 9 June 1795.

For we shall both grow older, by J. Hook, entered at Stationers Hall 12 June 1795.

The Pleasures of Hunting and Drinking, by J. Hook, entered at Stationers Hall 16 June 1795.

The Press-gang forc'd my Love to go, by J. Hook, entered at Stationers' Hall 18 June 1795.

Little Bird with Bosom Red, by J. Hook, entered at Stationers' Hall 25 June 1795.

Within:

A Collection of Favorite Songs, Sung by Mr. Dignum, Mr. Taylor, Mrs. Franklin, Miss Milne, Master Phelps, and Mrs. Mountain, at Vauxhall Gardens, Composed by Mr. Hook, Book 1st. 1795

Leaf ii recto

Source: BL G. 379. (5.)

BW 3

Title: The Following Songs / SUNG THIS SEASON / at Vauxhall-Gardens; / to be had Single / *Exclusive of the Songs in this Book.*

Imprint: [from source music title page] A. Bland & Weller, Piano Forte Makers, No. 23, Oxford Street

Date: 1796

Pages: 1p fol.

Type of Catalogue: Within; Vocal Music

Process: Engraved plate

Layout: Single column

Extent: 8 entries

Commentary:

Entries at Stationers Hall:

The Shepherd Boy, by J. Hook, entered at Stationers Hall 4 June 1796.

The Crop, composed by J. Hook, entered at Stationers Hall 4 June 1796.

Within:

A Collection of Favorite Songs, Sung by Mr. Dignum, Mr. Denman, Mrs. Franklin, Master Welsh, and Mrs. Mountain, at Vauxhall Gardens, Composed by Mr. Hook, Book 1st. 1796

Leaf ii recto

Source: BL G. 379. (7.)

BW 4a

Title: The Following Songs / SUNG THIS SEASON / at Vauxhall-Gardens; / to be had Single / *Exclusive of the Songs in this Book.*

Imprint: [from source music title page] A. Bland & Weller, Piano Forte Makers, No. 23, Oxford Street

Date: 1797

Pages: 1p fol.

Type of Catalogue: Within; Vocal Music

Process: Engraved plate

Layout: Single column

Extent: 4 entries

Commentary:

Entries at Stationers Hall:

Well away cruel Barbara Allen, by J. Hook, entered at Stationers Hall 31 May 1797.

The Maid of the Green, pretty Sally, entered at Stationers Hall 31 May 1797.

You're welcome, dear Youth, by J. Hook, entered at Stationers Hall 2 June 1797.

In a Vale far remov'd, by J. Hook, entered at Stationers Hall 2 June 1797.

Within:

A Collection of Favorite Songs, Sung by Mr. Dignum, Mr. Denman, Mrs. Franklin, Master Welsh, and Mrs. Mountain, at Vauxhall Gardens, Composed by Mr. Hook, Book 1st. 1797

Leaf ii recto

Source: BL G. 379. (9.)

Source music entered at Stationers Hall 29 May 1797.

BW 4b

Date: 1797

Extent: 10 entries

Commentary:

New Entries: 6

Three Weeks after marriage, Sung by Mrs. Mountain – Ben of Sheerness, Sung by Mr. Dignum – Along the Flow'r Invested Shore, Sung by Mr. Denman – Where shall we Hunt, A Glee – Flocks are Sporting, Doves are Courting, a Glee – Down the Burn Davy Love, Harmonized

Entries at Stationers Hall:

Three Weekes after marriage, by J. Hook, entered at Stationers Hall 21 June 1797.

Ben of Sheerness, by J. Hook, entered at Stationers Hall 11 July 1797.

Along the flow'r invested Shore, by J. Hook, entered at Stationers Hall 12 August 1797.

Within:

Second Collection of Favorite Songs, Sung by Mr. Dignum, Mr. Denman, Mrs. Franklin, Master Welsh, and Mrs. Mountain, at Vauxhall Gardens, Composed by Mr. Hook, 1797

Leaf ii recto

Source: BL G. 379. (10.)

BW 5

Title: To be Continued / N^o. [X, inserted by hand] A / DUETT, / for two Performers / on One / PIANO FORTE, / by the most Eminent / COMPOSERS. / Price [4/, inserted by hand] / London Printed & Sold at Bland & Wellers, Music Warehouse; / N^o. 23, Oxford Street, opposite Soho Square.

Date: c. 1797

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte Duets

Layout: 3 Columns

Extent: 36 entries

Commentary:

Catalogue serves as passé-partout title page for the collection.

Publication Announcements:

"Pleyel's celebrated Concertante, arranged for 2 Performers, by Latour, price 3s." MC, 12 May 1801.

Within:

A Duett, for two Performers on One Piano Forte, by the most Eminent Composers,

No. 33, Adeste Fideles & Sicilian Mariner's Hymn

No. 34, Blue Bells of Scotland & Cory Owen

No. 35, Rule Britannia & Hearts of Oak

No. 36, Fall of Paris

First leaf recto of each number

Source: BL g. 270. e. (19.)

BW 6

Title: A Catalogue / OF / New Songs, Duets, Catches, and Gleees, / PRINTED AND PUBLISHED BY / Messrs. BLAND & WELLER, / At their Musical Instrument Manufactory and Music Warehouse, / No. 23, OXFORD=STREET, opposite Soho-Square.

Date: c. 1802 [63d letter]

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Vocal music

Process: Letterpress

Layout: 4 columns

Categories and sub-categories: 65

Operas; Collection of Songs, Catches, Gleees, & c. & c.; Favorite Songs from Jack of New Berry; Songs from the Lord of the Manor; Favorite Songs from the Castle of Andalusia; Favorite Songs from Robin Hood; Favorite Songs from Lodoiska; Favorite Songs from Rosina; Favorite Songs from the Poor Soldier; Favorite Songs from the Duenna; Favorite Songs from Artaxerxes; Favorite Songs from Inkle & Yarico; All the songs from the Opera of Love in a Village; Favorite Songs from the Tempest; All the Songs from Opera of 63d Letter; All the Songs from opera of the Farmer; Favorite Songs in the Camp; Favorite Songs by Pleyel; Favorite Songs by Haydn; Favorite Songs by Mozart; Songs in No Song No Supper; Songs in The Woodman; Songs from Siege of Belgrade; Songs in The Haunted Tower; Songs in the Surrender of Calais; Songs in The Italian Monk; Songs in False and True; Jackson's Original Canzonets; Miscellaneous Songs; Scotch Songs; Italian Songs; French Songs; Duetts; Catches; Gleees; [Songs and choruses in] Messiah; [Songs and choruses in] Judas Maccabeus; Single Songs in Samson; Songs in Joshua; [Songs in] Acis and Galatea; [Songs in] Alexander Balus; [Songs in] Alexander's Feast; [Songs in] L'Allegro il Penseroso; [Songs in] Saul; [Songs in] Hercules; [Songs in] Jephtha; [Songs in] Joseph; [Songs in] Eliza; [Songs in] Susanna; [Songs in] Time and Truth; [Songs in] Esther; [Songs in] Solomon; [Songs in] Semele; [Songs in] Theodora; [Songs in] Judith, by Dr. Arne; [Songs in] Israel in Egypt; [Songs in] Athalia; [Songs in] Belshazzar; [Songs in] Dryden's Ode; [Songs in] Deborah; [Songs in] Ezio; [Songs in] Occasional; [Songs in] Redemption; Airs, from the Oratorio of the Creation; Sacred Music

Extent: 1298 entries

Commentary:

Entries at Stationers' Hall:

Hither, Mary, hither come, by J. Hook, entered at Stationers' Hall 31 May 1793.
When Lucy was kind, by J. Hook, entered at Stationers' Hall 13 June 1793.
The Way to keep him, by J. Hook, entered at Stationers' Hall 18 June 1793.
Ye true British Sportsmen, by J. Hook, entered at Stationers' Hall 18 June 1793.
In Dublin City lives a Youth, by J. Hook, entered at Stationers' Hall 10 August 1793.
O Yes Sir, if you please, by J. Wilson, entered at Stationers' Hall 10 August 1793.
The Happy Milk Maid, by J. Hook, entered at Stationers' Hall 26 August 1793.
Dear little Cottage Maiden, by J. Hook, entered at Stationers' Hall 26 August 1793.
The Soldier's Adieu, a glee, by J. Hook, entered at Stationers' Hall 26 August 1793.
You'll Conquer your Man, by J. Hook, entered at Stationers' Hall 26 August 1793.
My Jamie is a Bonny Lad, entered at Stationers' Hall 5 November 1793.
The Royal Soldier's Farewell, by J. Hook, entered at Stationers' Hall 14 December 1794.
Go Pearly Tear, by J. Hook, entered at Stationers' Hall 17 January 1794.
Hark the Martial Fife and Drum, by J. Hook, entered at Stationers' Hall 21 June 1794.
Britons struck Home, let the Way, by J. Hook, entered at Stationers' Hall 26 June 1794.
With Hounds and Horns in Chorus, by J. Hook, entered at Stationers' Hall 2 July 1794.
True Friendship's the Cordial Love, by J. A. Parrin, entered at Stationers' Hall 2 July 1794.
The Cottage in the Grove, by J. Hook, entered at Stationers' Hall 13 August 1794.
Tom Careless, by J. Hook, entered at Stationers' Hall 13 August 1794.
Poor Annette, the Savoyard, by J. Hook, entered at Stationers' Hall 21 August 1794.
Tell the Maid I love her, by J. Hook, entered at Stationers' Hall 22 August 1794.
Sweet Girl Adieu, 'tis Glory calls afar, by J. Hook, entered at Stationers' Hall 1 September 1794.
For thee my Fair I'll brave the Field, by J. Hook, entered at Stationers' Hall 5 September 1794.
Adieu to Delight, by J. Hook, entered at Stationers' Hall 23 August 1794.
Old Ben Bowling, a sea song by W. Reeve, entered at Stationers' Hall 31 March 1795.
The Tipsey Hibernian, a song, by W. Reeve, entered at Stationers' Hall 4 April 1795.
The Welch Quack, a comic song, by W. Reeve, entered at Stationers' Hall 14 April 1795.
The Sailor's Joke, a ballad, by W. Reeve, entered at Stationers' Hall 14 April 1795.
Since Life's a jest, a glee, by J. Hook, entered at Stationers' Hall 25 June 1795.
The true honest Heart, by J. Hook, entered at Stationers' Hall 3 July 1795.
The Engagement, by R. Burbidge, entered at Stationers' Hall 11 July 1795.
Listen to the Voice of Love, by J. Hook, entered at Stationers' Hall 14 July 1795.

The Bonny Collier's Daughter, by J. Hook, entered at Stationers' Hall 14 July 1795.
 The Little Waist defended, by J. Hook, entered at Stationers' Hall 15 August 1795.
 Keep your Distance, by J. Hook, entered at Stationers' Hall 21 August 1795.
 Love shall be my Guide, by J. Hook, entered at Stationers' Hall 21 August 1795.
 No Waist at all, by J. Hook, entered at Stationers' Hall 21 August 1795.
 It was one Eve in Summer Weather, composed by J. Hook, entered at Stationers' Hall 17 June 1796.
 Hymen's Evening Post, composed by J. Hook, entered at Stationers' Hall 9 August 1796.
 The Nightingale, a cantata, composed by J. Hook, entered at Stationers' Hall 9 August 1796.
 The Blackbird, composed by J. Hook, entered at Stationers' Hall 13 August 1796.
 Fair Mary, composed by T. Welsh, entered at Stationers' Hall 13 August 1796.
 A Christmas Box, containing the following Bagatelles: 'Goosy Gander'; 'See Saw Margery Daw'; 'Little Jack Horner sat in the Corner'; 'Hey diddle diddle the cat & the fiddle'; 'Tell tale tit'; 'How does my Lady's garden grow'; 'Hot cross buns'; 'Three Children sliding on the ice'; 'Hushaby baby upon the tree top'; 'Who comes here, a grenadier'; 'See saw saccaradaw'; 'Make a cake, make a cake, baker's man,' set to music by J. Hook, entered at Stationers' Hall 20 February 1796.
 The Match Boy, by J. Hook, entered at Stationers' Hall 12 August 1797.
 I sought my Love o'er Hill and Dale, by J. Hook, entered at Stationers' Hall 9 September 1797.
 Maidens would you know, by J. Hook, entered at Stationers' Hall 19 September 1797.
 Jem of Aberdovey, by J. Hook, entered at Stationers' Hall 19 September 1797.
 When the sprightly Fife and Drum, by J. Hook, entered at Stationers' Hall 19 September 1797.
 The Death of Crazy Jane, composed by R. Spofforth, entered at Stationers' Hall 5 February 1800.
 The Banks of the Tyne, a ballad, composed by R. Spofforth, entered at Stationers' Hall 5 February 1800.
 The Cottage boy, by J. Hook, entered at Stationers' Hall 11 June 1800.
 The Rural Retreat, entered at Stationers' Hall 31 October 1801.

Publication Announcements:

"The Days of Deligh, a Collection of Canzonets for one or two Voices (with an Accompaniment for the Piano-forte or Harp), consisting of Infancy, Youth, Love and Marriage, composed by Mr. Hook, Price 4s." *The Times*, 17 April 1802; 21 April 1802.

"The celebrated Canzonet of The Poor Blind Boy, adapted for one or two Voices, by the same composer [J. Hook], price 1s.6d." *The Times*, 17 April 1802; 21 April 1802.

"The Following Airs, single, out of the Oratorio of the Creation, composed by Dr. Haydn. – In Native Worth, price 1s. – With Verdure Clad, price 1s. – Rolling in [foaming billows], price 1s. – The Marv'ulous Work, price 1s. – On Thee, each Living Soul awaits, price 1s. – One Mighty Pens, price 1s. – Graceful Consort, price 2s. – And God said, Let there be Light, price 2s. – Of Stars the Fairest, price 1s.6d. – A Grand Chaos, or Opening of the Creation, price 1s. – A Grand of Stars the Fairest, price 1s." *MC*, 12 May 1801.

"The Origin of Old Bachelors, composed by J. Ashley, price 1s." *MC*, 12 May 1801.

Publication Reviews:

"A Collection of favourite Songs, sung by Mr. Dignum, Mr. Denman, Mrs. Franklin, Master Welsh, and Mrs. Mountain, at Vauxhall Gardens, composed by Mr. Hook. 3s. Bland and Weller." *MM*, No. 20 (July 1797), p. 59.

"A Collection of favourite Songs, sung by Mr. Dignum, Mr. Denman, Mrs. Mountain, the two Miss Howells, and Mrs. Franklin, at Vauxhall Gardens; composed by James Hook. 3s. 1st Book. [1798] Bland & Weller." *MM*, Vol. 5, no. 32 (June 1798), p. 451.

"A Second Collection of Songs, sung by Mr. Dignum, Mr. Denman, Mrs. Franklin, and Mrs. Mountain, at Vauxhall-Gardens, composed by James Hook. 3s. [1797] Bland & Weller." *MM*, No. 22 (September 1797), p. 224.

"A Second collection of Songs, sung by the two Miss Howells, Mr. Dignum Mr. Denman, Mrs. Franklin, and Mrs. Mountain, at Vauxhall Gardens, composed by Mr. Hook. 3s. [1798] Bland & Weller." *MM*, Vol. 5, no. 35 (August 1798), p. 136.

"A Collection of favourite Songs, sung by Mr. Dignum, Mr. Denman, Mrs. Franklin, Master Gray, Miss Howell and Mrs. Mountain, at Vauxhall Gardens. Composed by Mr. Hook. (Book 1st.) [1799] 3s. Bland and Weller." *MM*, Vol. 8, no. 48 (August 1799), p. 561.

“A Second Collection of favourite Songs, sung by Master Gray, Miss Howells, Mr. Dignum, Mr. Denman, Mrs. Franklin, and Mrs. Mountain, at Vauxhall Gardens; composed by Mr. Hook. 3s. Bland and Weller.” *MM*, Vol. 8, no. 60 (October 1799), p. 737.

““She lives in the Valley below,” a new song, sung by Master Gray at Vauxhall Garden. Composed by Mr. Hook. 1s. Bland and Weller.” *MM*, Vol. 8, no. 52 (December 1799), p. 897.

““Lightly o’er the Dewy Way,” a new Song, sung by Miss Leake, at the Theatre Royal, Drury Lane. Composed by Mr. Hook. 1s. Bland and Weller.” *MM*, No. 56 (March 1800), p. 174.

““The Banks of the Tyne,” a Ballad, sung by Master Elliot at the Nobility’s Concerts. Composed by Reginald Spofforth. 1s. Bland and Weller.” *MM*, No. 56 (March 1800), p. 174.

“A Collection of favourite Songs, sung by Mr. Dignum, Mr. Denman, Mr. Franklin, Master Gray, Miss Howells, Miss Simms, and Mrs. Cooke, at Vauxhall Gardens. Composed by Mr. Hook. 3s. Bland and Weller.” *MM*, No. 60 (July 1800), p. 579.

““No, no, no, it must not be.” A New Song. Sung by Master Gray, at Vauxhall Gardens. Composed by Mr. Hook. 1s. Bland and Weller.” *MM*, No. 60 (July 1800), p. 581.

“The Cottage-Boy, a new Song, sung by Master Gray at Vauxhall Gardens. Composed by Mr. Hook. 1s. Bland and Weller.” *MM*, No. 62 (August 1800), p. 67.

“Second Collection of favourite Songs, sung by Master Gray, Miss Howells, Mr. Dignum, Mr. Denman, Mrs. Franklin, Miss Sims, and Miss Cooke, at Vauxhall Gardens. [1800] Composed by Mr. Hook. 3s. Bland and Weller.” *MM*, No. 66 (December 1800), p. 459.

““Pretty little Sue.” A favourite Song, sung by Master Gray. Composed by Mr. Hook. 1s. Bland and Weller.” *MM*, No. 67 (January 1801), p. 553.

“The Poor Blind Boy, a favourite Canzonet, with an Accompaniment for the Harp or Piano-forte, (never before published) composed by Mr. Hook.” *MM*, No. 86 (May 1802), p. 373.

““The Days of Delight.” A Collection of Canzonetts, for One and Two Voices, with an Accompaniment for the Harp and Piano-forte, consisting of Infancy, Youth, Love, and Marriage. The Poetry and Music entirely new, Composed by Mr. Hook.” *MM*, No. 86 (May 1802), p. 373.

““The Country School-boy and Rosa. A Ballad, with an Accompaniment for the Piano-forte. Composed and dedicated to the Duchess of Devonshire, by T. Haigh. The Words by Mr. Hurlstone.” *MM*, No. 94 (December 1802), p. 441.

““The Garland of Love is the Willow.” A favourite Song, sung by Miss De Camp, at the Theatre-royal, Drury-lane. Composed by Thomas Welsh. 1s.” *MM*, No. 121 (November 1804), p. 337.

““Adieu, my Clementina!” written on the much lamented Duke D’Engbien, by J. Rannie; the Music composed by J. Davy. 1s.6d.” *MM*, No. 130 (July 1805), p. 592.

““I love you, by Heav’n, to Madness!” a Song sung by Mr. Braham, in Inkle and Yarico, at the Theatre Royal, Covent Garden. By M. G. Lewis, Esq. 1s.6d.” *MM*, No. 133 (September 1805), p. 170.

““Good Morning,” an Answer to Mr. Moore’s Ballad of “Good Night,” for the Piano-forte, by August Voigt. The Words by Fred. Bryan. 2s.” *MM*, No. 135 (November 1805), p. 356.

““The Orphan Boy,” a favourite Song; sung by Master Gray, at Vauxhall Gardens. Composed by Mr. Hook. 1s.” *MM*, No. 135 (November 1805), p. 356.

Within:

Source: BL 7896. h. 40. (1.)

BW 7a

Title: A Complete CATALOGUE of the Works of / T. LATOUR. / [centre: rule] / London. Printed & Sold by Bland & Wellers at their Musical Instrument Manufactory, / and Music Warehouse, N^o. 23 Oxford Street.

Date: c. 1803

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout: 3 columns

Categories: 6

Sonatas, for the Piano Forte; Duetts for two Performers; Overtures; Rondos; Variations; Songs

Extent: 73 entries

Commentary:

Entries at Stationers Hall:

Twelve favorite Rondos for the Piano Forte, by T. Latour, Op. 4, entered at Stationers Hall 17 February 1795.

Three Sonatas with an Accompaniment for a Violin & Violoncello, dedicated to the Princess of Wales, by T. Latour, Op. 1, entered at Stationers Hall 10 July 1795.

Two Sonatas for the Piano Forte, by T. Latour, Op. 2, entered at Stationers Hall 5 May 1796.

Two Sonatas for the Piano Forte, by T. Latour, Op. 3, entered at Stationers Hall 17 June 1796.

Publication Announcements:

"A Grand Sonata, in which is introduced the Manly Heart, with Variations by Mr. Latour, price 4s." *MC*, 12 May 1801.

"In my Cottage near the Wood, a Song and Variations, by Latour, price 1s." *MC*, 12 May 1801.

"The Bugle-horn, with Variations [by Latour]" *MC*, 12 May 1801.

"The Blue Bell of Scotland, with Variations [by Latour]" *MC*, 12 May 1801.

"La Pipe de Tabac, Variations [by Latour]" *MC*, 12 May 1801.

"Cory Owen, Variations [by Latour]" *MC*, 12 May 1801.

"From One both Young and Blind, Variations [by Latour]" *MC*, 12 May 1801.

"Negro Girl and Boy, a Song and Variations [by Latour]" *MC*, 12 May 1801.

"A new overture, in which is introduced Hope told a Flattering Tale, by Latour, price 2s." *MC*, 12 May 1801.

Publication Reviews:

"A favourite Overture [No. 4] for the Piano-forte, with an Accompaniment for the Flute or Violin and Violoncello, as performed by Master Parker, the Musical Child, at the Theatre Royal Covent Garden, and at the Hanover Square Concerts. Composed by Mr. Latour. 3s. Bland and Weller. 3s." *MM*, No. 56 (March 1800), p. 174.

"A favourite Overture for the Piano-forte, in which is introduced the celebrated Air of "Hope told a flatt'ring Tale." Dedicated to the Earl of Shrewsbury. Composed by Mr. Latour. 2s. Bland and Weller." *MM*, No. 58 (May 1800), p. 384.

"Poor Kate who sells Briar;" a Ballad; sung by Miss Tyrer, at the Theatre Royal Drury Lane; written and composed by William John Rhodes. 1s." *MM*, No. 132 (August 1805), p. 54.

"A Grand Sonata for the Piano-forte, with Accompaniments for a Violin and Bass (ad libitum.) Composed and dedicated to Miss F. Meyer, by Mr. Latour. 4s." *MM*, No. 139 (February 1806), p. 54.

Within:

A Duett for two Performers on One Piano Forte, with or without the Additional Keys, in which is introduced the Favorite Air, Away with Melancholy, by Latour, Op. 11

Last leaf verso

Source: BL g. 442. (12.) Source music wm 1803

A New Overture for the Piano Forte, with or without the Additional Keys, in which is Introduced the favorite Air of Sestini's Rondo, dedicated to Mrs. B. Dixon, Composed by T. Latour, No. 8

Last leaf verso

Source: BL g. 272. i. (1.) Source music wm 1803

BW 7b

Date: c. 1804

Extent: 87 entries

Commentary:

New Entries: 16

[Duets for two Performers] A Duett, Op. 12 – A Duett, Op. 12, arranged for Harp and Piano – [Overtures] Overture, No. 10, in B, in which is introduced Tarry awhile with me my Love – Overture, No. 11, in G, in which is introduced Go George I Can't endure you – Overture, No. 12, in B, in which is Introduced O Listen Listen to the Voice of Love – [Rondos] Murphy Delaney – Polly

put the kettle on – The Cumberland Waltz – Lady Caroline Lee Waltz – The Dark Tower – The Caledonian Laddie – The Chantreuse – Merrily danced the Quaker's Wife – [Variations] The Hamburg's New March – The New Rigg'd Ship – The Beggar Girl

Entries Removed: 2

[Rondos] Madame Bonaparte's Waltz – [Variations] Bonaparte's New March

Publication Reviews:

"Numbers 10 and 11 of Overtures for the Piano-forte; Composed by T. Latour. Each 2s." *MM*, No. 122 (December 1804), p. 439.

"“Merrily danced the Quaker's Wife,” a new Rondo, for the Piano forte; composed by T. Latour. 1s." *MM*, No. 128 (May 1805), p. 370.

"A new Overture for the Piano-Forte, in which is introduced “O Listen to the Voice of Love” Composed, and dedicated to Miss Eliza Dent, by Mr. Latour. 3s." *MM*, No. 130 (July 1805), p. 591.

"The New-Rigg'd Ship, a favourite Dance, with Variations for the Piano-forte; by Mr. Latour. 1s." *MM*, No. 133 (September 1805), p. 170.

"Murphy Delaney, a favourite Dance, arranged as a Rondo for the Piano-forte, by T. Latour. 1s." *MM*, No. 134 (October 1805), p. 252.

Within:

A Duet, for two Performers on One Piano Forte, Composed and Dedicated to Miss Elizabeth Sarah, and Miss Sarah Elizabeth Barber, by T. Latour, Op. 12

Last leaf verso

Source: BL h. 3290. gg. (11.) Source music wm 1804

A New Overture for the Piano Fore, with an Accompaniment for a Violin, (ad libitum) in which is Introduced the favorite Air of Wither my Love, by Latour

Last leaf verso

Source: BL Hirsch M. 1310. (14.) Source music wm 1804

BW 7c

Date: c. 1806

Categories and sub-categories: 6

Sonatas for the Piano Forte; Recreation; Overtures; Rondos; Variations; Duetts for two Performers; Songs

Extent: 96 entries

Commentary:

New Entries: 9

[Recreation] No. 1, The Maid of Lodi, a Rondo – No. 2, Gavot in Achille et Deidame – No. 3, Off She Goes – No. 4, Venetian Air in the Travellers – No. 5, Ap Shenkin, a Rondo – No. 6, Aria in the Travellers Variations – [Overtures] Overture, No. 13, in F, in which is introduced The favorite Air of the Streamlet – Overture, No. 14, in C, in which is introduced The favorite Air of Nong Tong Paw – Overture, No. 15, in C, in which is introduced The Favorite Air with Lowly Suit

Publication Reviews:

"Numbers One and Two of Recreation. Composed by Mr. Latour. Each 1s.6d." *MM*, No. 143 (June 1806), p. 434.

"Numbers III and IV of Recreation for the Piano-forte; composed by Mr. Latour. 1s.6d. each Number." *MM*, No. 146 (August 1806), p. 57.

"Overture (No. XV.) for the Piano Forte. Composed, and dedicated to Lady Caroline Bertie, by Mr. Latour. 3s." *MM*, No. 149 (November 1806), p. 383.

"Numbers Five and Six of Recreation. Composed by Mr. Latour. Each 1s.6d." *MM*, No. 153 (February 1807), p. 77.

Within:

Recreation for the Piano Forte, Composed by Mr. Latour, No. V, Ap Shenkin, a Rondo
Last leaf verso
Source: BL h. 724. p. (19.) Source music wm 1806

BW 7d

Date: c. 1807

Categories and sub-categories: 7

Sonatas for the Piano Forte; Duets for two Performers; Songs; Recreation; Overtures; Rondos;
Variations

Extent: 101 entries

Commentary:

Catalogue re-engraved

New Entries: 5

[Recreation] No. 7, Nobody coming to Woo, Rondo – No. 8, Jai vu Lise hier au Soir, Variations –
No. 9, The Nameless, Rondo – No. 10, Oh Nanny wilt thou fly with me, Variations – [Overtures]
Overture, No. 16, in D, in which is introduced the admired Air of Old Robin Gray

Publication Reviews:

“Number VII. of Recreation. Composed for the Piano-forte by Mr. Latour. 1s.6d.” *MM*, No. 157
(June 1807), p. 482.

“Overture (No. 16.) for the Piano Forte. Composed and dedicated to Miss Maria Hay, by Mr. Latour.
3s.” *MM*, No. 158 (July 1807), p. 602.

“Numbers Eight and Nine of “Recreation.” 1s.6d. each.” *MM*, No. 161 (September 1807), p. 182.

“Number X. of Recreation, composed for the Piano Forte, by Mr. Latour. 1s.6d.” *MM*, No. 162
(October 1807), p. 281.

Within:

No. 3, A Favorite Overture, for the Piano Forte, in which is introduced the favorite Air, of Hope told a
Flattering Tale, dedicated to the Earl of Shrewsbury, Composed by Mr. Latour
Last leaf verso
Source: BL g. 270. j. (12.) Source music wm 1807

BW 7e

Date: c. 1807

Extent: 103 entries

Commentary:

New Entries: 2

[Recreation] No. 11, Caro Dolce, Rondo – No. 12, O ma Tendre Musette, Variations

Within:

A New Overture for the Piano Forte, in which is introduced the favorite Air of She Lives in the Valley
below, Arranged by Mr. Latour, No. 9
Last leaf verso
Source: BL g. 270. j. (15.) Source music wm 1807

The Plough Boy, Arranged as a Rondo, for the Piano Forte, as Performed before The Royal Family, by
the late Master Parker and Mademoiselle Parisot, at the Theatre Royal Drury Lane, Dedicated to Miss
Del Sotto, by Mr. Latour
Last leaf verso
Source: BL g. 270. j. (16.) Source music wm 1807

Le Retour de Windsor, a new Sonata, for the Piano Forte, with or without the Additional Keys, with an Accompaniment for a Violin (ad Libitum), Composed and Dedicated to Miss Olympia Cazalet, by Mr. Latour, Op. 9

Leaf ii recto of Piano Forte part

Source: BL g. 271. e. (1.) Source music wm 1807

BW 8

Title: [New Music. Composed by Mr. Parry. Just Published by Bland & Weller]

Date: c. 1816

Pages: 1p 8vo.

Type of Catalogue: Within; Vocal music; Single composer

Process: Engraved plate

Layout:

Categories and sub-categories: 3

Vocal Music. Fair Cheating; Harlequin Hoax; Vauxhall Songs

Extent: 24 entries

Commentary:

Publication Reviews:

"Fair Cheating, or the Wise Ones Outwitted, a Musical Farce, as performed at the Theatre Royal, Drury Lane, written and composed by John Parry. 10s.6d." *MM*, No. 258 (August 1814), p. 64.

"Harlequin Hoax, or a Pantomime Proposed; a Musical Extravaganza, written by T. Dibdin, Esq. and performed with unbounded applause at the Theatre Royal Lyceum. The Music composed, selected, and arranged, by John Parry. 4s." *MM*, No. 260 (October 1814), p. 267.

"The Peasant Boy, a Ballad, sung with the greatest applause by Master Williams, at the Theatre Royal, Covent Garden; written and composed by John Parry. 1s.6d." *MM*, No. 260 (October 1814), p. 268.

Within:

24 Favorite Country Dances, Hornpipes & Reels, (With their Proper Figures) for the German Flute or Violin, as Performed at Court & all Public Assemblies, 1816.

Last leaf verso

Source: BOD Harding Mus. F. 344 (2) Source music wm 1814.

BluJ 1

Title: A CATALOGUE / of / Vocal and Instrumental Music, / Engrav'd Printed & Sold by JAMES BLUNDELL, / Music Seller to his Royal Highness / the / DUKE OF CUMBERLAND, / At N^o: 10 Hay Market, facing the Opera House, / London / Son in Law and Successor to the late M^r. WELCKER of Gerrard Street, Soho.

Date: c. 1781

Pages: 3pp fol.

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 16

Sonatas, & c. for the Harpsichord; Overtures, & c. for Concerts; Quartettos; Trios, for two Violins, Bass, & c.; Trios, for German Flute; Violin Duettos; German Flute Duettos; Vocal Music; Operas; Vocal Italian; Violin Solos; For the Violoncello; Treatises; Harp Music; Guitar Music; Musical Instruments, & c. manufactured and sold, Wholesale, Retail, and for Exportation, by James Blundell

Extent: 455 entries

Within:

Source: BL Hirsch IV. 1111. (5.)

BoT 1

Title: SELECTION OF ADMIRER COMPOSITIONS / CONTAINED IN / T. Boosey & Co.'s General Catalogue of Foreign Music & Supplement.

Date: c. 1818

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Letterpress – Printed by W. Wilson, Printer, Greville-Street, Hatton-Garden, London.

Layout: 3 columns

Categories and sub-categories: 45

Overtures for Grand Orchestre; Symphonies for Grand Orchestre; Violin Concertos; Violin Septuors and Quintets; Violin Quartuors; Operas, arranged as Violin Quartuors; Violin Trios; Duets for two Violins; Violin and Tenor; Violin Solos; Violin Studies; Violoncello Concertos; Violoncello Trios and Duets; Flute Concertos; Flute Quintetts; Flute Quartuors; Operas, arranged as Quartuors for Flute, Violin, Tenor and Bass; Trios. Flute, Violin or a Tenor and Bass; Trios for three Flutes; Duets for two Flutes; Overtures and Operas, arranged for two Flutes; Flute Solos; Books of Instruction for the Flute; Pianoforte Concertos; Piano Trios; Duets for four hands, Overtures and Symphonies; Sonatas, & c. Four Hands; Piano, Violin, and Violoncello Sonatas, & c.; Piano and Violin; Operas, arranged for Piano and Violin; Piano and Violoncello; Piano and Flute; Piano Sonatas Solo; Fantaisies, Fugues, & c. for the Piano; Overtures, with accompaniment of Flute or Violin; Overtures Solo for the Piano; Variations for the Piano; Harp and Piano; Harp and Violoncello; Harp and Flute; Solos; Books of Instruction for the Harp; Organ; Vocal music with accompaniment of Piano; Operas, the original Editions.

Extent: 624 entries

Within:

Source: BL Hirsch IV. 1113. (2.)

BoT 2

Title: New and Classical Music, / BY THE MOST ADMIRER FOREIGN COMPOSERS, / JUST PUBLISHED / BY T. BOOSEY AND CO. 28, HOLLES STREET, OXFORD-STREET.

Date: c. 1820

Pages: 1p fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal music

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 13

Piano Forte. Trios; Piano Forte. Sonatas with Accompaniments; Piano Forte Duets for two Performers; Piano Forte. Solos; Flute; Violoncello; Music, Printed in Germany, for T. Boosey and Co. Piano Forte; Music, Printed in Germany, Vocal; Music, Printed in Germany, Violin; Music, Printed in Germany, Violoncello; Music, Printed in Germany, Flute; Music, Printed in Germany, Organ; Portraits of Eminent Composers

Extent: 49 entries

Commentary:

Entries at Stationers' Hall:

Variations to the Hungarian Air, for Flute Obligato, Op. 51, entered at Stationers' Hall 19 May 1819.

Variations on Partant pour la Syrie, for the Piano Forte and Flute, Op. 53, by Wilms, Op. 53, entered at Stationers' Hall 5 August 1819.

Original Overture by Himmel, arranged as a Duett for two Performers on One Piano Forte, by J. N. Hummel, entered at Stationers' Hall 26 August 1820.

Publication Reviews:

"Life of John Sebastian Bach, with a critical View of his Compositions, by J. N. Forkel author of the Complete History of Music. Translated from the German. London. Boosey and Co." *QMMR*, Vol. 2, no. 7 (1820), p. 332.

“Portrait of Eminent Foreign Composers, accompanied with Biographical Notices. London. Boosey and Co.” *QMMR*, Vol. 2, no. 7 (1820), p. 341.

“Grand Sonata for the Piano Forte and Flute Obligato; by A. E. Müller. London. T. Boosey and Co.” *QMMR*, Vol. 2, no. 7 (1820), p. 358.

Within

Source: BL 7892. tt. 8.(9.) wm 1818

BoT 3

Title: New and Classical Music, / FOR THE / PIANO-FORTE, HARP, & VOICE, / FLUTE, VIOLIN, VIOLONCELLO, GUITAR, & ORGAN, / BY THE MOST CELEBRATED / FOREIGN COMPOSERS, / PUBLISHED BY / T. BOOSEY & CO. 28, HOLLES-STREET, OXFORD STREET.

Date: October 1824

Pages: 8pp 8vo.

Type of Catalogue: Stand-alone; Instrumental music

Process: Letterpress

Layout: Single column

Categories and sub-categories: 10

Piano Forte music; Harp and Piano; Voice; Journal Hebdomadiare; Flute; Violin; Violoncello; Guitar; Organ; Biography & Portrait.

Extent: 337 entries

Commentary:

Entries at Stationers' Hall:

New Compositions, composed during Rossini's stay in England, Published for the Author, by T. Boosey & Co. No. 1, Il Pianto delle Musa in Morte de Lord Byron, Cavatina, and Coro, by Rossini, entered at Stationers' Hall 26 June 1824.

Publication Reviews:

“Allegri di Bravura, & c. dagle sequente celebri compositore, Beethoven, Hummel, Weyse, Moscheles, & c. per il Piano Forte. Londra. Boosey and Co. Libri 1, 2, 3.” *QMMR*, Vol. 4, no. 16 (1822), p. 501.

“Allegri di Bravura, & c. dagle sequente celebri compositore, Beethoven, Hummel, Weyse, Moscheles, & c. per il Piano Forte. London. Boosey and Co. No. 4.” *QMMR*, Vol. 5, no. 18 (1823), p. 223.

“Grand Variations to a favourite Song in the German Opera – the Village Barber, for the Piano Forte, by I. Moscheles. Op. 1. Boosey and Co. London.” *QMMR*, Vol. 5, no. 18 (1823), p. 226.

“Amusemens de l'Opera; Selections of the most admired Pieces in the latest Operas and Ballets of Rossini, Weber, Paër, Winter, Gallenberg, & c., arranged for the Piano Forte. Without the Words. Nos. 1 and 2. London. Boosey and Co.” *QMMR*, Vol. 5, no. 18 (1823), p. 228.

“Beethoven's Overture to “The Ruins of Athens;” arranged as a Duet [for the Piano Forte]. London. Boosey and Co.” *QMMR*, Vol. 5, no. 18 (1823), p. 228.

“Ah Qual concerto; Romance from the opera of Tebaldo e Isolina, composed by Morlacchi. London. Boosey and Co.” *QMMR*, Vol. 5, No. 20 (1823), p. 556.

“In quel modesto asilo; duetto notturno, composta da Valentino Castelli. London. Boosey and Co.” *QMMR*, Vol. 5, No. 20 (1823), p. 556.

““Ah qal concerto,” Romance, from the Opera of Teobaldo e Isolina, composed by Morlacchi. (Boosey and Co., Holles street, Oxford street.) *The Harmonicon*, No. 12 (December 1823), p. 196.

““Caro Sposo, amati figli,” Aria, composed in Italy for Mad. Ronzi di Begnis, by Sig. (Maestro) Donizetti, pupil of Mayer. (Boosey and Co.)” *The Harmonicon*, No. 12 (December 1823), p. 196.

““In quel modesto asilo,” Duetto Notturmo, per Soprano e Tenore, compost da Valentino Castelli. (Boosey and Co.)” (Boosey and Co.)” *The Harmonicon*, No. 12 (December 1823), p. 196.

““Cruda Sorte,” the celebrated Terzetto in Ricciardo e Zoriade, arranged for the Harp and Piano-Forte, for Lady Caroline Bentnck, by Cipriani Potter. (Boosey and Co., Holles Street.)” *The Harmonicon*, No. 14 (February 1824), p. 24.

“Pot Pourri, for the Piano-Forte and Harp, composed by J. N. Hummel. The Harp part arranged from the Guitar by J. Moscheles. (Boosey and Co., Holles Street.)” *The Harmonicon*, No. 15 (March 1824), p. 47.

“Forty easy Pieces and Eight short Preludes, for the Guitar. Composed for the Use of Beginners, by Ferdinand Carulli. (Boosey and Co., Holles Street.)” *The Harmonicon*, No. 15 (March 1824) p. 48.

“Pot Pourri for the Piano Fort and Harp, composed by J. N. Hummel; the Harp part arranged for the Guitar by I. Moscheles. London. Boosey and Co.” *QMMR*, Vol. 6, no. 21 (1824), p. 116.

“Amusemens de l’Opera, Selection of the most admired Pieces from the latest Operas and Ballets, arranged for the Piano Forte. Nos. 3 & 4. London. Boosey and Co.” *QMMR*, Vol. 6, no. 21 (1824), p. 116.

“Selection of Airs varied, Rondos, & c. for Piano Forte, and Violoncello, by the most admired Foreign Composers. Book 1. London. Boosey and Co.” *QMMR*, Vol. 6, no. 21 (1824), p. 116.

“Forty easy Pieces and Eight short Preludes for the Guitar, composed for the use of Beginners, by Ferdinand Carulli. London. Boosey and Co.” *QMMR*, Vol. 6, no. 21 (1824), p. 116.

“Zelmira Waltzes, arranged as Duets for two Performers on the Piano-Forte, after Rossini’s most favourite motives, by H. Payer. (Boosey and Co., Holles Street.)” *The Harmonicon*, No. 16 (April 1824), p. 70.

“Boosey’s Selection of Airs Varied, Rondos, & c. for the Piano Forte and Violoncello, by the most admired Foreign Composers. Book 1. (Boosey and Co, Holles-Street.)” *The Harmonicon*, No. 17 (May 1824), p. 96.

“La Speranza, an Introduction and Rondo for the Piano Forte, by J. L. Abel. London. Boosey and Co.” *QMMR*, Vol. 6, No. 22 (1824) p. 261.

“La Speranza, an Introduction and Rondo for the Piano-Forte composed by J. L. Abel. (Boosey and Co. 28 Holles Street.)” *The Harmonicon*, No. 19 (July 1824), p. 137.

“Impromptus, or Brilliant Variations on a favourite Cotillon, by Gallenberg, for the Piano Forte, by Charles Czerny. London. Boosey and Co.” *QMMR*, Vol. 6, No. 22 (1824) p. 261.

“Amusemens de l’opera, selections from the latest foreign Operas and Ballets, arranged for the Piano Forte, Nos. 3 and 4. (Boosey and Co. Holles Street.)” *The Harmonicon*, No. 17 (May 1824), p. 96.

“Impromptus, or Brilliant Variations, on a favourite Cotillon by Gallenberg, for the Piano Forte, by Charles Czerny, Op. 36. (Boosey and Co. Holles Street, Oxford Street.)” *The Harmonicon*, No. 20 (August 1824), p. 165.

“Rode, Baillot, and Kreutzer’s Method of Instruction for the Violin, adopted by the Conservatory of Paris, translated from the original edition. London. Boosey and Co.” *QMMR*, Vol. 6, no. 24 (1824), p. 527.

“Les Charmes de Baden; Rondeau Pastorale pour le Piano Forte, par Charles Czerny. London. Boosey and Co.” *QMMR*, Vol. 6, no. 24 (1824), p. 535.

“Select Overtures of Beethoven, Cherubini, Gluck, Mozart, & c. arranged for the Piano Forte, with Accompaniments for Violin, Flute, and Violoncello; by J. N. Hummel, Maitre de Chapelle to the Duke of Saxe Weimar. London. T. Boosey and Co. Nos. 9 and 10. – Der Freyschütz and Euryanthe.” *QMMR*, Vol. 6, no. 24 (1824), p. 551.

“Les Charmes de Baden, Rondo Pastorale, pour le Piano forte, par Charles Czerny. Op. 45. (Boosey & Co. 28, Holles-Street.)” *The Harmonicon*, No. 26 (February 1825), p. 32.

“The Violin, method of Instruction for, by Rode, Baillot and Kreutzer; edited Baillot, and adopted by the Conservatory of Paris. Translated from the original Edition, 1825. (Boosey & Co., 28, Holles Street.)” *The Harmonicon*, No. 39 (March 1826), p. 54.

“Easy Introduction to the Guitar, as an accompaniment for the Voice; with Exercises, & c., and six short Songs, by Bornhardt. Translated from the German. (Boosey and Co.)” *The Harmonicon*, No. 46 (October 1826), p. 202.

Within:

Source: BOD Johnson d. 1704 (22)

BoT 4

Title: New and Admired / QUADRILLES, WALTZES, OVERTURES & OPERATIC AIRS. / *Published by T. BOOSEY & C^o. 28, Holles Street, Oxford Street.*

Date: c. 1827

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 5

Musard's Quadrille; Musard's Waltzes; German Waltzes, Polonoises & c.; Overtures, arranged for the Piano Forte, by J. N. Hummel; Operatic Airs. Amusemens de l'Opera, or Select Pieces from the latest Foreign Opera

Extent: 64 entries

Commentary:

Entries at Stationers' Hall:

Musard's Set of Waltzes, Sets 20 and 21, entered at Stationers' Hall 11 December 1826.

Musard's Quadrilles, 44th Set from Il Coro di Congiurato di Crociato in Egitto, entered at Stationers' Hall 13 December 1826.

Musard's Quadrilles, 45th Set from Il Giovinetto Cavalier di Crociato in Egitto, entered at Stationers' Hall 13 December 1826.

Musard's Quadrilles, First Series, 46th Set, Le Devonshire, entered at Stationers' Hall 16 February 1827.

Musard's Waltzes, 22st Set, entered at Stationers' Hall 15 December 1827.

Publication Reviews:

"Overture to the Ruins of Athens, by Beethoven, arranged for the Piano-Forte. Published by Boosey and Co., Holles Street." *The Harmonicon*, No. 5 (May 1823), p. 70.

"Beethoven's Overture to "The Ruins of Athenes;" arranged for the Piano Forte, No. 8. London. Boosey and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 228.

"Twelve Waltzes, for the Piano-Forte, by Mayseder. (Boosey and Co., Holles Street.)" *The Harmonicon*, No. 16 (April 1824), p. 70.

"Books 5, 6, 7, 8, of Amusemens de L'Opera from "Il Crociato," an Sphor's Jessonda. Boosey and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 407.

"Twenty-four Mazurkas, collected and arranged for the Piano Forte; by Marie Szymanowska. Boosey and Co." *QMMR*, Vol. 8, no. 29 (1826), p. 74.

"Six National and Hungarian Waltzes for the Piano Forte; composed by Charles Schunke. Boosey and Co." *QMMR*, Vol. 8, no. 29 (1826), p. 74.

"Four brilliant Waltzes for the Piano Forte; by C. Schunke. Boosey and Co." *QMMR*, Vol. 8, no. 29 (1826), p. 74.

"Six National and Hungarian Waltzes, for the Piano-Forte, by Charles Schunke, Pianist to the King of Wirtemberg. Op. 4. (Boosey and Co., 28, Holles street.)" *The Harmonicon*, No. 40 (April 1826), p. 76.

"Four Brilliant Waltzes for the Piano-Forte, by Charles Schunke. (Boosey and Co., 28, Holles street.)" *The Harmonicon*, No. 40 (April 1826), p. 76.

"A 42d Set of Quadrilles, from La Dame Blanche, by P. Musard. Boosey and Co." *QMMR*, Vol. 8, no. 31 (1826), p. 386.

"Overture, Il Sacrificio interrotto, arranged for the Piano-Forte, with an accompaniment for the Flute, ad lib., by J. F. Burrowes. In Four Books. (Paine and Hopkins, 68, Cornhill.)" *The Harmonicon*, No. 46 (October 1826), p. 198.

"Musard's forty-second set of Quadrilles, from La Dame Blanche, for Piano-Forte and Flute. (Boosey and Co.)" *The Harmonicon*, No. 47 (November 1826), p. 225.

"Deux Cotillons, ou Valses Figurés, pour le Piano-Forte, par Maria Szymanowska. (Boosey and Co., 28, Holles Street.)" *The Harmonicon*, No. 48 (December 1826.), p. 241.

“Six Valses à trois mains pour le Piano Forte; par Marie Szymanowska. Boosey and Co.” *QMMR*, Vol. 9, no. 34 (1827), p. 253.

“Six Valses à trois mains, pour le Piano-Forte, composées par Marie Szymanowska. (Boosey and Co., 28 Holles Street.)” *The Harmonicon*, Vol. 5, no. 8 (August 1827), p. 164.

Within:

Musard’s 20th Set of Waltzes, Performed at Almacks, the Argyll Rooms, and the Nobilities Balls, by the Band of Messrs. Collinet, Michau and Musard

Leaf ii recto

Source: BL h. 836. (2.) Source music wm 1823

BoT 5

Title: NEW PIANOFORTE MUSIC, / BY / FOREIGN COMPOSERS, / PUBLISHED BY T. BOOSEY & CO. 28, HOLLES-STRET, OXFORD-STREET.

Date: c. 1827

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 7

Pianoforte [instructions]; Concertos, Quartetts, & Trios; Piano and Violin, & c.; Piano and Violoncello; Piano and Flute, & c.; Duets for four Hands; Solos. Sonatas, Rondos, Overtures, etc.

Extent: 233 entries

Commentary:

Entries at Stationers’ Hall:

3 Pleasing Rondos, by Lauska (Pupil of Mozart), entered at Stationers’ Hall 11 February 1820.

Twelve select Overtures of Beethoven, Cherubini, Gluck, Mozart & c. arranged for the Piano Forte, with Accompaniments for Violin, Flute, & Violoncello, by J. N. Hummel, entered at Stationers’ Hall 28 February 1821.

Grand Variations on the Fall of Paris, for the Piano Forte, by I. Moscheles, entered at Stationers’ Hall 1 October 1822.

2d Grand Duet, for four hands on the Piano Forte, Op. 22, by George Onslow, entered at Stationers’ Hall 29 June 1824.

7 Brilliant Variations on a Theme by Rossini, for the Piano Forte, by F. Liszt, Op. 2, entered at Stationers’ Hall 15 February 1825.

Brilliant Impromptu on Themes by Rossini and Spontini, for the Piano Forte, by F. Liszt, Op. 3, entered at Stationers’ Hall 15 February 1825.

Allegri di Bravura, Books 1 & 2, for the Piano Forte, by C. Czerny, entered at Stationers’ Hall 14 March 1825.

Grand Sonata, for the Piano and Violoncello, dedicated to Sir H. Taylor, Op. 125, by F. Ries, entered at Stationers’ Hall 30 March 1825.

8th Grand Concerto, with Accompaniment of Orchestra, Op. 70, by J. B. Cramer, entered at Stationers’ Hall 1 June 1825.

Brilliant Rondo, for the Piano Forte, dedicated to Mrs. Moscheles, Op. 84, by J. P. Pixis, entered at Stationers’ Hall 15 December 1825

A Grand Sonata for the Piano Forte and Violoncello, Op. 104, by J. N. Hummel, entered at Stationers’ Hall 17 May 1826.

Allegri di Bravura, & c. dagli piu celebri Compositori, No. 7, 2 Allegri di Bravura, Il Vispo e la Fuggita, by C. Potter, entered at Stationers’ Hall 1 March 1827.

Publication Reviews:

“Twelve Select Overtures of Beethoven, Cherubini, Gluck, Mozart, & c. arranged for the Piano Forte, with accompaniments of Violin, Flute, and Violoncello; by J. N. Hummel.” *QMMR*, Vol. 5, no. 17 (1823), p. 111.

"Variations to a theme in the opera of Jean de Paris, with a Grand Introduction by J. Mayseder, arranged for the Piano-Forte, Solo, by Gelinek. (Published by Boosey and C. Importers of Foreign Music, Holles Street.)" *The Harmonicon*, No. 14 (February 1824), p. 22.

"Variations to a Theme in the Opera "Jean de Paris," with a grand Introduction by J. Mayseder, for the Piano Forte, Solo, by Gelinek. London. Boosey and Co." *QMMR*, Vol. 5, no. 21 (1824), p. 116.

"Cum Sancto Spiritu," Grand Chorus from Mozart's Mass, No. 7, arranged as a duet for the Organ, or Piano-Forte, by J. M. McMurdie, Mus. Bac. Oxon. Organist of the Philanthropic Society's Chapel." (Boosey and Co., Holles Street.)" *The Harmonicon*, No. 16 (April 1824), p. 69.

"Three Characteristic Marches, for Two Performers on the Piano-Forte, composed by W. Plachy. (Boosey and Co., Holles Street.)" *The Harmonicon*, No. 19 (July 1824), p. 138.

"Seven brilliant Variations for the Piano Forte, to a Theme of Rossini; by Francis Liszt, "Impromptu Brilliant" for the Piano Forte, on Themes of Rossini and Spontini; by Francis Liszt. London. Boosey and Co." *QMMR*, Vol. 7, no. 25 (1825), p. 102.

"Variations, in an easy style, in the favourite Finale in the Melo-Drama, La Fee de France, for the Piano Forte, composed by Charles Czerny. Op. 52. (Boosey and Co., 28, Holles Street.)" *The Harmonicon*, No. 28 (April 1825) p. 62.

"Seven Brilliant Variations for the Piano-Forte, to a Theme of Rossini, composed by Francis Liszt.) Boosey and Co., Holles Street.)" *The Harmonicon*, No. 28 (April 1825) p. 63.

"Impromptu Brilliant, for the Piano-Forte, on Themes of Rossini and Spontini. Op. 3. Composed by the same. [Liszt] (Published by the same [Boosey and Co., Holles Street.])" *The Harmonicon*, No. 28 (April 1825) p. 63.

"An Air for the Piano-Forte, the Variations composed for, and dedicated to Her Royal Highness the Princess Augusta, by George Onslow. Op. 28 (Boosey and Co, Holles Street.)" *The Harmonicon*, No. 30 (June 1825), 105.

"Ninth Fantasie for the Piano-Forte, on the most favourite Themes in Weber's opera, Der Freischütz, composed by Ferd. Ries, Op. 131. (Boosey and Co. Holles Street.)" *The Harmonicon*, No. 30 (June 1825), 105.

"Grand Trio for the Piano Forte, Violin, and Violoncello, composed by George Onslow. Op. 26." *QMMR*, Vol. 7, no. 26 (June 1825), p. 221.

"Grand Trio for the Piano Forte, Violin, and Violoncello, composed by George Onslow. Op. 27." *QMMR*, Vol. 7, no. 26 (June 1825), p. 221.

"Air with Variations for the Piano Forte. Op. 28. London. Boosey and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 221.

"Ninth Fantasia for the Piano Forte, on the most favourite theme in Der Freyschütz, by Ferdinand Ries. Op. 131. Boosey and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 236.

"Eighth Grand Concert for the Piano-Forte, with Accompaniments of a full Orchestra; composed, and dedicated to the Duchess of Hamilton, by J. B. Cramer, Op. 70, (Boosey and Co.) Holles-street." *The Harmonicon*, No. 32 (August 1825), p. 135.

"Amusemens de l'opera, a Selection of the most admired Pieces from the latest foreign Operas and Ballets, arranged for the Piano-Forte, without the words. No. 7. (Boosey and Co., Holles Street.)" *The Harmonicon*, No. 32 (August 1825), p. 137.

"Rondoletto Brillante, on a Cavatina introduced in L'Italiana in Algieri, composed for the Piano Forte, by Charles Czerny. Op. 74. (Boosey and Co., Holles Street.)" *The Harmonicon*, No. 32 (August 1825), p. 139.

"Eighth Grand Concerto, for the Piano Forte; composed by J. B. Cramer. Op. 70. Boosey and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 370.

"Introduction and Waltz for the Flute and Piano Forte, composed by T. C. Weidner. T. Boosey and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 404.

"Ricordanza del Crociato in Egitto, and Melange for the Piano Forte, by J. P. Pixis. London. Boosey and Co." *QMMR*, Vol. 7, no. 28 (December 1825), p. 510.

"A Second Divertimento for the Piano Forte, by Mayseder. London. Boosey and Co." *QMMR*, Vol. 7, no. 28 (December 1825), p. 510.

"Select Airs from Spohr's "Jessonda," for two performers on the piano forte. Book 1. Boosey and Co." *QMMR*, Vol. 7, no. 28 (December 1825), p. 549,

"A Brilliant Rondo for the Piano-Forte, composed by J. P. Pixis. Op. 84. (Boosey and Co., 28, Holles Street.)" *The Harmonicon*, No. 38 (February 1826), p. 35.

"Ricordanza del Crociato in Egitto, a Melange for the Piano-Forte, by J. P. Pixis. Op. 82. (Boosey and Co., 28, Holles Street.)" *The Harmonicon*, No. 38 (February 1826), p. 35.

"A Second New Divertimento for the Piano-Forte, by Mayseder. Op. 38. (Boosey and Co., 28, Holles Street.)" *The Harmonicon*, No. 38 (February 1826), p. 35.

"Grand Fantasia and Variations on "Au clair de la lune," by I. Moscheles. New Edition. London. Boosey and Co." *QMMR*, Vol. 8, no. 29 (1826), p. 70.

"Twenty-four Mazurkas, or National Polish Dances, collected and arranged for the Piano-Forte, and respectfully dedicated to the Princess Feodor, by Marie Szymanowska. (Boosey and Co., 28, Holles-street.)" *The Harmonicon*, No. 41 (May 1826), p. 98.

"A Grand Sonata for the Piano-Forte and Violoncello. Composed and dedicated to Her I. H. the Grand Duchess of Russia, by J. N. Hummel, Op. 104. (Boosey and Co., Holles Street.)" *The Harmonicon*, No. 44 (August 1826), p. 166.

"Three new Nocturnes Concertante for the Harp and Violoncello, on favourite Themes, from the Operas of Berton, by N. C. Bochsa. Three Books, dedicated to Sir G. Clerk. London. Boosey and Co." *QMMR*, Vol. 8, no. 32 (1826), p. 505.

"Les charmes de Vienne, a Brilliant Rondo for the Piano Forte, in which is introduced Haydn's "God preserve the Emperor," by J. P. Pixis. Boosey and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 110.

"Quartett from Winter's Opera, The Interrupted Sacrifice, arranged with Variations for Two Performers on the Piano-Forte, by George F. Harris. (Boosey & Co., 28, Holles Street.)" *The Harmonicon*, Vol. 5, no. 4 (April 1827), p. 69.

"Les Charmes de Vienne, a Brilliant Rondo for the Piano-Forte, in which is introduced the National Air, "God preserve the Emperor," by J. Pixis. (Boosey and Co., 28, Holles Street.)" *The Harmonicon*, Vol. 5, no. 5 (May 1827), p. 90.

"Brilliant Polonaise for the Piano Forte; by Charles Schunke. Boosey and Co." *QMMR*, Vol. 9, no. 34 (1827), p. 248.

"Allegri di Bravura, No. 7, Il Vispo e la Fuggita, composed by C. Potter." *QMMR*, Vol. 9, no. 34 (1827), p. 252.

"Grand Brilliant Rondo for two Performers on the Piano Forte; by I. Moscheles. Boosey and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 253.

"Grand Brilliant Rondo, composed by I. Moscheles. Op. 45 (Boosey and Co.)" *The Harmonicon*, Vol. 5, no. 8 (August 1827), p. 165.

"El Serene," a favourite Spanish Air, with Variations and Rondo for the Flute, with an Accompaniment for the Piano Forte, by J. M. Ribas." *QMMR*, Vol. 9, no. 35 (1827), p. 400.

"Romance from Joseph, varied for the Flute and Piano Forte, by Berbiguier and Castil Blaze. Boosey and Co." *QMMR*, Vol. 9, no. 35 (1827), p. 400.

"Grand Sonata for the Piano-Forte and Flute, composed by J. N. Hummel. Op. 104. (Boosey and Co., 28, Holles Street.)" *The Harmonicon*, Vol. 5, no. 12 (December 1827), p. 243.

"A Brilliant Polonaise for the Piano-Forte, composed by Charles Schunke. (Boosey and Co.)" *The Harmonicon*, Vol. 5, no. 12 (December 1827), p. 244.

"Grand Sonata for the Piano Forte and Flute, by J. N. Hummel. Boosey and Co." *QMMR*, Vol. 9, no. 36 (1827), p. 531.

"Variations et Rondeau sur un Air Allemand pour le Piano Forte par Henri Herz. Boosey and Co." *QMMR*, Vol. 9, no. 36 (1827), p. 531.

"Les Fleurs de l'Opera a Collection of Airs, Cavatinas, & c. from Italian Operas. Boosey and Co." *QMMR*, Vol. 9, no. 36 (1827), p. 544.

"Piano Forte Duets. Worthy is the Lamb, by J. McMurdie. Boosey and Co." *QMMR*, Vol. 9, no. 36 (1827), p. 544.

"Les Fleurs de l'Opera, a collection of Airs and Cavatinas, selected from Italian operas, and now first arranged, Nos. 1, 2, and 3. (Boosey and Co.)" *The Harmonicon*, Vol. 6, no. 6, (June 1828), p. 134.

"Trois Pieces amusantes et non difficiles pour le Piano-fore, par J. N. Hummel. London. Boosey and Co." *QMMR*, Vol. 10, no. 38 (1828), p. 249.

Within:

Musard's 25th Set of Waltzes, performed at Almacks, the Argyll Rooms, and the Nobilities Balls, by the Band of Messrs. Collinet, Michau and Musard

Last leaf verso of Piano Forte part

Source: BL h. 925. t. (17.)

Musard's 26th Set of Waltzes, performed at Almacks, the Argyll Rooms, and the Nobilities Balls, by the Band of Messrs. Collinet, Michau and Musard
Last leaf verso of Piano Forte part
Source: BL h. 925. t. (17.)

BoT 6

Title: New Foreign Dances, / viz. / QUADRILLES, GALOPPEs, WALTZES, COTILLONS, MAZURKAS, / POLONOISES, etc. / PUBLISHED BY / T. BOOSEY & CO. 28, HOLLES-STREET, OXFORD-STREET.

Date: wm 1829

Pages: 1p fol.

Type of Catalogue: Within; Instrumental music – Piano Forte

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 4

Musard's Quadrilles, Waltzes, & Galoppes; Repertoire pour la dance; Miscellaneous Dances: Harp music.

Extent: 105 entries

Commentary:

Entries at Stationers' Hall:

Musard's Quadrilles, 47th set, Maometto, Dedicated to Lady F. Lascelles, entered at Stationers' Hall 13 March 1827.

Musard's Quadrilles, 49th set, Les Greces, Dedicated to Mrs. H. Montagu, entered at Stationers' Hall 15 June 1827.

Musard's Waltzes, 23rd Set, entered at Stationers' Hall 15 December 1827.

Musard's Quadrilles, 50th set, Le Jubilé, Dedicated to Earl of Grosvenor, entered at Stationers' Hall 17 December 1827.

Musard's Quadrilles, New Series, 5th Set, La Violette, dedicated to Countess Cowper, entered at Stationers' Hall 19 January 1829.

Publication Reviews:

"Musard's Fourth Set of Quadrilles, entitled Queen Elizabeth's Court, performed at the Marchioness of Londonderry's Fancy Ball. (Boosey and Co. 28, Holles-street.)" *The Harmonicon*, Vol. 6, no. 8 (August 1828), p. 183.

Within:

Musard's 1st Set of Galoppes Favorites, Performed at Almack's and the Nobilities Ball, by the Band of Messrs. Collinet, Michau and Musard

Source: CAM MR205. a. 80. 13. (33.) wm 1829

BoT 7

Title: [title trimmed away]

Imprint: [from music title page] T. Boosey & Co. Importers and Publishers of Foreign Music, 28 Holles Street.

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Multi-medium

Process: Letterpress

Layout: 3 columns:

Categories and sub-categories: 6

Piano Forte Concertos, Quartetts, & Trios; Piano and Violin; Piano and Violoncello; Piano and Flute, etc; Duets for four hands; Solos for the Piano.

Extent: 105 entries

Commentary:

Entries at Stationers' Hall:

Grand Trio, for Piano, Violin, & Violoncello, Op. 27, by George Onslow, entered at Stationers' Hall 29 March 1825.

Ricordanza del Crociato in Egitto, Op. 82, for the Piano Forte, by J. P. Pixis, entered at Stationers' Hall 30 November 1825.

Musard's Quadrilles, New Series, Set 2, La Muette de Portici, entered at Stationers' Hall 17 May 1828.

Musard's Quadrilles, New Series, Set 3, La Somnambule, entered at Stationers' Hall 17 May 1828.

Publication Reviews:

"Brilliant Variations for the Piano Forte, to the favourite Air Ma Fanchette est charmante by Henry Herz. Op. 10. London. Boosey and Co." *QMMR*, Vol. 5, no. 20 (1823), p. 552.

"Brilliant Variations for the Piano Forte, to the favorite Air, 'Ma Fanchette est charmante,' dedicated to Her Serene Highness Mademoiselle d'Orleans, by Henry Herz. (London, published by Boosey and Co., Hollest-street.)" *The Harmonicon*, No. 13 (January 1824), p. 7.

"Boieldieu's Overture to the Caliph of Bagdad, arranged for the Piano Forte, with accompaniments for the Flute, Violin, and Violoncello, by F. N. Hummel." *QMMR*, Vol. 9, no. 33 (1827), p. 142.

"Overture to the Caliph of Bagdad, by Boieldieu, arranged for the Piano-Forte, with Accompaniments of Flute, Violin, and Violoncello, & c. ad lib., by J. N. Hummel. (Boosey and Co., Holles Street.)" *The Harmonicon*, Vol. 5, no. 5 (May 1827), p. 91.

"Variations non difficiles pour le Piano Forte, sur la Gavotte de Vestris, by H. Herz. Boosey and Co." *QMMR*, Vol. 9, no. 34 (1827), p. 252.

"Variations non difficiles, pour le Piano-Forte, sur la Gavotte de Vestris, par Henri Herz. Op. 28. (Boosey and Co., 28, Holles Street.)" *The Harmonicon*, Vol. 5, no. 8 (August 1827), p. 164.

"Rondo Characteristique pour le Piano Forte, sur la Barcarole de l'Opera de Marie, par H. Herz. Boosey and Co." *QMMR*, Vol. 9, no. 35 (1827), p. 402.

"Rondo Characteristique, sur le Barcarole de l'opera Marie, par Henri Herz. Op. 33. (Boosey and Co. 28, Holles Street.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 40.

"Douze Valses Brillantes, composées par Henri Herz. (Boosey and Co. 28, Holles Street.)" *The Harmonicon*, Vol. 6, no. 6 (June 1828), p. 132.

"A complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte, commencing with the simples elementary principles, and including every information requisite to the most finished style of performance; written and most humbly dedicated to his Majesty, George IV, by J. N. Hummel. London. Boosey and Co." *QMMR*, Vol. 10, no. 39 (1828), p. 359.

"The Favourite Airs in Pacini's Opera, L'Ultimo giorno di Pompei, arranged by A. Diabelli. Book 1. (Boosey and Co.)" *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 84.

"Didactic. Hummel's Art of Playing the Piano-Forte. Part 1. Elementary Instructions, with Sixty Practical Pieces. (Boosey and Co., Holles-street.)" *The Harmonicon*, Vol. 9, no. 5 (May 1831), p. 114.

Within:

The Favorite Airs in Bellini's Opera, Il Pirata, arranged for two Performers on the Piano Forte, by A. Diabelli, Book 1

Last leaf verso

Source: BL g. 272. j. (6.)

BoT 8a

Title: NEW HARP MUSIC, / PRINCIPALLY COMPOSED AND ARRANGED BY / N. C. BOCHSA, / PUBLISHED BY T. BOOSEY & CO. 28, HOLLES-STRET, OXFORD-STREET, LONDON.

Date: c. 1837

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Harp music; Single composer

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 2

Harp and Piano; Harp Solos, Duets, Trios, &c.

Extent: 111 entries

Commentary:

Entries at Stationers' Hall:

3 New Nocturnes, for Harp and Violoncello, on favorite Themes from the Operas of Berton, by N. C. Bochsa, entered at Stationers' Hall 5 September 1826.

Publication Announcements:

"Pré aux Clercs, 35th Set [of Quadrilles] by Musard." *The Times*, 5 May 1834.

"Gustavus, 37th Set [of Quadrilles] by Musard." *The Times*, 5 May 1834.

"La Brise du Matin, 43d Set [of Quadrilles] by Musard." *The Times*, 5 May 1834.

"Norma and Ludovic, 45th and 46th Sets [of Quadrilles] by Musard." *The Times*, 5 May 1834.

"Naples, 50th Set. [Quadrilles], by Musard." *The Times*, 5 May 1834.

"Veniese, 51st Set. [Quadrilles], by Musard." *The Times*, 5 May 1834.

"Quadrille Espagnol on Original Spanish Airs, 52d Set. [Musard]" *The Times*, 5 May 1834.

"Le Prison d'Edimboug, 53 set [Quadrilles], by Musard." *The Times*, 5 May 1834.

Publication Reviews:

"The Overture to Der Freischütz, arranged for the Harp and Piano-Forte, with an Accompaniment of Flute and Violoncello, by N. C. Bochsa. (Boosey and Co., 28, Holles-Street.)" *The Harmonicon*, No. 26 (February 1825), p. 34.

"The Incantation Scene in Der Freyschütz, arranged for Harp and Piano Forte, with Flute and Violoncello Accompaniment (ad lib.); by N. C. Bochsa. Boosey and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 261.

"The Incantation Scene in Der Freischütz, arranged for the Harp and Piano-Forte, with Flute and Violoncello Accompaniments, ad lib., by N. C. Bochsa. (Boosey and Co., 28 Holles Street.)" *The Harmonicon*, No. 33 (September 1825), p. 160.

"Soirées Dramatiques, select airs from Italian, French and German Operas and Ballets, arranged as Solos for the Harp, with accompaniment of Flute, ad libitum, by the most celebrated composers. Book 1. (Boosey and Co., 28 Holles Street.)" *The Harmonicon*, No. 42 (June 1826), p. 119.

"Sixth Divertimento for the Harp, by T. P. Meyer. Boosey and Co." *QMMR*, Vol. 8, no. 30 (1826), p. 237.

"The Overture to "La Dame blanche," arranged for the harp and piano forte, with accompaniments for flute and violoncello, by N. C. Bochsa. Boosey and Co." *QMMR*, Vol. 8, no. 30 (1826), p. 256.

"Sixth Divertimento for the Harp; composed by J. P. Meyer. (Boosey and Co. Holles Street.)" *The Harmonicon*, No. 46 (October 1826), p. 201.

"Overture to La Dame Blanche, arranged for the Harp and Piano-Forte, with accompaniments of Flute and Violoncello, by N. C. Bochsa. (Boosey and Co.)" *The Harmonicon*, No. 46 (October 1826), p. 201.

"Three New Nocturnes, Concertante, for the Harp and Violin, on themes from the operas of Berton, by N. C. Bochsa. (Boosey and Co., Holles Street.)" *The Harmonicon*, Vol. 5, no. 2 (February 1827), p. 33.

"Three New Nocturnes, Concertante, for the Harp and Violoncello, on themes from the operas of Berton, by N. C. Bochsa. (Boosey and Co., Holles Street.)" *The Harmonicon*, Vol. 5, no. 2 (February 1827), p. 33.

"Grand Duet Concertante for the Harp and Piano Forte, by Chas. Schunke. Boosey and Co." *QMMR*, Vol. 9, no. 35 (1827), p. 396.

"Duet, Harp and Piano Forte. Grand Duet Concertante by Charles Schunke. (Boosey and Co.)" *The Harmonicon*, Vol. 5, no. 12 (December 1827), p. 245.

"Harp and Violin. A Brilliant Duet composed on airs in Mosé in Egitto, including several new airs added by Rossini; by T. La Barre, and C. De Beriot. (Boosey and Co.)" *The Harmonicon*, Vol. 5, no. 12 (December 1827), p. 246.

"For Harp and Piano Forte. Six admired Duets from Rossini's Opera, by C. N. Bochsa. Boosey and Co." *QMMR*, Vol. 9, no. 36 (1827), p. 544.

Within:

Les Rivaies de Strauss, Valses favorite de Lanner, Arrangé pour Harpe et Piano, avec Accompagnement de Flute et Violoncello, par N. C. Bochsa, Liv. 1 and 2

Leaf ii recto of Harp part

Source: BL h. 2605. ff. (18.)

BoT 8b

Date: c. 1838

Extent: 120 entries

Commentary:

Contains Pasta's Farewell Tour in England, in 1837, introducing the most admired Melodies sung by her at the various Concerts she gave with the Author. -- A brilliant, effective, and pleasing Duet, by N. C. Bochsa

New Entries: 12

[Harp and Piano] Pasta's Farewell Tour in England, in 1837, introducing the most admired Melodies sung by her at the various Concerts she gave with the Author. A brilliant, effective, and pleasing Duet, by N. C. Bochsa – The favorite Pieces from Ricci's *Un Avventura d Scaramuccia*, arranged for the Harp and Piano, in 2 Books (each separate) – Valses favorites from Lanner's *Les Rivaies de Strauss*, arranged for the Harp and Piano Forte, in 2 Books (each separate) – [Harp Solos, Duets, Trios, & c.] *La Loge a l'Opera Italien*, No. 1, *Deh con te*, The admired Melody from "Norma" – No. 2, *Forse un destin*, the favorite Cavatina from "Parisina," Admired March, from Ricci's "Scaramuccia" – No. 3, *L' Amo, ah! l'amo*, Bellini's favourite Cavatina, sung by "Capuleti," "Sonnambula," and "Puritani," arranged with Brilliant Variations – No. 4, *Ah! come nascondere*, Rossini's favorite Cavatina, sung in "Zelmira," "Semiramide," & c. & c. by Pasta, Malibran, Grisi, David, and Rubini, with Variations, and *Finale à la Mazurka* – *Le Triumvirat des Valseurs Allemands*: The most favourite Waltzes of Strauss, Marschan, and Lanner, in 3 Books (each separate)

Entries Removed: 3

[Harp Solos, Duets, Trios, & c.] Mayseder, 2d Grand Trio, for Harp, Violin, and Horn – Mayer, 6th *Divertimento*, dedicated to Miss Charlotte Smith – Viner, *An Easy Introduction to the Double and Single-action Harps*, with a Description of those Instruments, and familiar Exercises, Preludes, and Airs, adapted expressly, for Beginners

Within:

Pasta's Farewell Tour in England, (in 1837.) A Brilliant Duet, for Harp, & Piano Forte, Introducing the following Favorite Melodies as Sung by Madame Pasta, at the Principal Concerts given by her with Mr. Bochsa, Composed by N. C. Bochsa

Leaf ii recto of Piano Forte part

Source: BL h. 2605. ff. (12.)

BrR 1

Title: ADDITIONAL CATALOGUE. / The following, among which are many valuable and classical Works, were formerly the Property of the late *Mrs. Johnson of Cheapside*, / *Mrs. Welcker*, of *Gerrard-street, Soho*, and others; and are now to be had at *Mr. Bremner's*, he having purchased the Plates and Copies. / Those who have seen the Catalogue of the original Publishers, will discover that the Articles are, in general, greatly reduced / from their former Prices. This Reduction will continue 'till the remaining Copes are sold.

Date: early 1780

Pages: 2pp fol.

Type of Catalogue: Stand-alone; Vocal and Instrumental

Categories and sub-categories: 29

For Concerts; Quintettos; Quartettos; Violin Trios; Violin Duets; Violin Solos; German Flute Trios; German Flute Duets; German Flute Solos; Theatrical Entertainments. For a German Flute or Violin; Music for Dancing; For French Horns or Trumpets; Martial Music; For the Violoncello; For the Guitar; Guitar Vocal; Harpsichord Concertos; Harpsichord Sonatas, with Accompaniments; Harpsichord Sonatas, & c. without Accompaniments; Voluntaries for the Organ or Harpsichord; Articles that could not well be classed with others; Works on Composition, and Scores for the Improvement of young Composers; Vocal Italian; Operas; Song Books; Pocket Size; Vocal English; Divine Music; Instruction Books.

Within:

Source: BL Hirsch IV. 1112. (2.) last two pages

BrR 2

Title: A CATALOGUE of Vocal & Instrumental Music, Printed & Sold by R. BREMNER opposite Somerset House, Strand, LONDON.

Date: c. 1782

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout: 5 columns

Categories and sub-categories: 22

For Concerts; Quintettos; Quartets; Periodical Overtures in Eight Parts; Italian Operas; Sacred Music; Vocal Italian; Violin Trios; Violin Duets; Violin Solos; German Flute Trios; German Flute Duets; German Flute Solos; For the German Flute or Violin; For the Violoncello; For the Harpsichord, with Accompaniments; For the Harpsichord, without Accompaniments; Opera Overtures; For the Guitar; Vocal English; Scots Music; Treatises on Music

Extent: 347 entries

Commentary:

Entries at Stationers' Hall:

The Rudiments of Music, by R. Bremner, entered at Stationers' Hall 2 July 1762.

The Guardian Outwitted, by Dr. Arne, entered at Stationers' Hall 21 January 1765.

Six Quartettos for two Violins, Tenor and Violoncello, by J. G. C. Schetky, entered at Stationers' Hall 1 March 1777.

Within:

The Favourite Songs, in the Opera, I Viaggiatori Felici, by Sigr. Anfossi
Leaf ii recto

Source: CAM MR290. a. 75. 16. (2.)

The Favourite Songs in the Opera, I. Viaggiatori Felici, by Sigr. Anfossi
Leaf ii recto

Source: BL G. 206. d. (4.)

The Favourite Songs in the Opera, Ezio, by Sigr. Bertoni, & c.
Leaf ii recto

Source: BL G. 760. c. (2.)

BrR 3

Title: [right] *March*, 1782 / A CATALOGUE of VOCAL and INSTRUMENTAL MUSIC, / IN ALPHABETICAL ORDER, / Printed for, and Sold by R. BREMNER, opposite *Somerset-House*, in the *Strand*, *London*.

Date: March 1782

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal Music

Process: Letterpress

Layout: 3 columns

Extent: 808 entries

Categories and sub-categories: 36

Overtures, for a full Band; Periodical Overtures; Concertos, for a full Band; Quintettos; Quartettos; Trios, for Violins and a Bass; Duets, for two Violins; Solos, for a Violin and Bass; German Flute Trios; German Flute Duets; German Flute. Solos; German Flute or Violin; Violoncello and Violin. Trios and Duets; Violoncello Solos; Harpsichord Concertos; Harpsichord Quartettos; Harpsichord Sonatas; Lesser Matters, for the Harpsichord; Opera Overtures, fitted for the Harpsichord; Voluntaries for the Organ or Harpsichord; Works on Thorough Bass; Harpsichord or Violin; Italian Operas; Vocal. Italian; Musica Sacra; Vocal English; Vocal English. Theatrical Entertainments; Sacred Music; Guitar. Instrumental; Guitar. Vocal; For Wind Instruments; Scots Music; Dances, Minuets, Hornpipes, & c. for the Harpsichord or Violin; Works on Composition, and Scores for the Improvement of Young Composers; Treatises and Books of Instruction; Compositions of Geminiani being much dispersed over the catalogue, they are here placed together.

Within:

Source: BL Hirsch IV. 1112. (2.) first 4 pages

Source: BOD Mus. 221 c. 59 Part 3 Basso part

BrW 1

Title: A Catalogue of Original Music for the Piano Forte, Composed by the celebrated W. A. Mozart.

Imprint: Broderip & Wilkinson, 13 Haymarket, Manufacturer of the Patent Grand & Square Piano Fortes, with additional Keys.

Pages: 1p fol

Date: c. 1802

Type of Catalogue: Within; Instrumental; Single composer

Process: Engraved and punched plate

Extent: 46 entries

Commentary:

Entries at Stationers' Hall:

Mozart's Op. 34 entered at Stationers' Hall 17 November 1798.

Mozart's Op. 28 entered at Stationers' Hall 7 December 1798.

Air with Variations for two performers on one Piano Forte, by W. A. Mozart, entered at Stationers' Hall 13 November 1798.

A Collection of Songs by Mozart and Poetry by Peter Pindar Esqr. [Book 1] entered at Stationers' Hall 39 March 1799; Book 2 entered at Stationers' Hall 24 January 1801

Publication Announcements:

"Mozart's 2d Book of Songs, the Poetry by Mr. Rannie, 5s. *MC*, 9 February, 12 March 1801.

"MOZART'S WORKS. Three Sonatas, with Accompaniments for a Violin and Violoncello, Books 1, 2, and 13. price 8s. each." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"MOZART's. Three Sonatas without Accompaniments, Books 3, 5, 6, 11, 15, 16, and 17, price 8s." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"MOZART'S WORKS. Three Sonatas, with an Accompaniment for a Violin, Book 7, 8, 9 and 12, price 8s each." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"MOZART'S WORKS. Three Quartets, Book 4, price 10s. 6d." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"MOZART'S WORKS. Three Duets, Book 10, price 10s. 6d." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"MOZART'S WORKS. Three Duets, Book 14, price 12." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"Mozart. Twenty Themes, or Airs, with Variations, 2s.6d each." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"Mozart. Twelve Waltzes, price 5s." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"Mozart. A Grand Overture, price 4s." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"Mozart. Overture, Zauberflöte, price 1s. 6d." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"Mozart. A Set of Airs for two Performers, Op. 28, price 6." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"Mozart. An Air as a Duet, 3s." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"Mozart. A Sonata, as a Duet [Op. 34], price 6s." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"Mozart. First and Second Books of Song, price 5s. each." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"Mozart's Third Book of Songs, price 5s." *The Times*, 24 March 1802.

Publication Reviews:

"Three Duets for two Performers on the Piano-forte. Composed by W. A. Mozart. 10s.6d. Broderip and Wilkinson." *MM*, No. 65 (November 1800), p. 341.

Within:

A Collection Original Songs, with an *Accompaniment* for the Piano Forte or Harp, Composed by W. A. Mozart. The Poetry by Mr. Rannie, Book 2

Leaf ii recto

Source: CAM Mus. 22. 32. (9.) and BL G. 357. (8.) and BOD Mus. Voc. I, 41 (81)

Three Sonatas for the Grand and Small Piano Forte, with an *Accompaniments* for the Violin and Violoncello, Composed by W. A. Mozart

Leaf ii recto

Source: BOD Tenbury Mus. c. 424 (9)

BrW 2

Title: N^o. 1. / A CATALOGUE OF MUSIC / of the most esteemed Authors, / *PUBLISHED* by BRODERIP & WILKINSON, / N^a. 13, Hay Market, London. / *Manufacturers of the Patent Grand & Square Piano Forte with additional Keys & c.*

Date: c. 1803

Pages: 1p fol

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 2

Piano Forte [Music]; Piano Forte Duets

Extent: 194 entries

Commentary:

Entries at Stationers' Hall:

Mozart's Air with Variations, as Piano Forte Duets, entered at Stationers' Hall 13 November 1798.

Haydn's Surprise as a Piano Forte Duets, entered at Stationers' Hall 13 November 1798. [Pl no. 201]

Looten's Six Divertimentos entered at Stationers' Hall 21 December 1798.

Pleyel's 3d Concertante, adapted for the Piano Forte, entered at Stationers' Hall 18 February 1799.

[Twelve Original German] Waltzes for the Piano Forte, [with an accompaniment for the tambourine, triangle, etc.] Arranged by Masi, entered at Stationers' Hall 18 March 1799.

Haigh, Op. 19 entered at Stationers' Hall 6 May 1799.

Steibelt's Waltzes entered at Stationers' Hall 11 May 1799.

Forkel's Op. 6 entered at Stationers' Hall 15 May 1799.
 Nicolai's Op. 13 entered at Stationers' Hall 8 August 1799.
 La Colombe Retrouvée, by Louis von Esch entered at Stationers' Hall 21 November 1800.
 Barbara and Allen entered at Stationers' Hall 11 March 1801.
 Le Retour de Wandsworth entered at Stationers' Hall 15 June 1801.
 Von Esch's Military Divertimento, with Accompaniments, entered at Stationers' Hall 15 July 1801.
 Dussek, Op. 47 entered at Stationers' Hall 29 October 1801.

Publication Announcements:

"Haydn's celebrated Chorus in the Creation, 'The Heavens are telling,' for the Organ or Piano-forte, 3s. – Ditto, ditto, for two performers on ditto, ditto, 3s." *MC*, 9 February 1801.

"Three Sonatas, by Ignace Pleyel, Op. 38, price 7s. 6d." *MC*, 9 February 1801; *The Times*, 14 June 1802.

"This Day is published, by Broderip & Wilkinson, No. 13, Haymarket, THE BALLET OF BARBARA & ALLEN, or The ORPHAN; price 8s." *MC*, 9, 12 March and 1 May 1801; *The Times*, 14 March, 1 May, 23 July, 29 August, 4 December 1801.

"La Colombe retrouvée, a favourite Rondo, by L. Von Esch." *MC*, 9 February, 1 May, 23 November 1801; *The Times*, 14 March; 1 May 1801; 4 December 1801.

"Boccherini's Three Sonatas, with Accompaniments for a Violin and Violoncello, price 8s." *The Times*, 1 May; 23 July; 4 December 1801; *MC*, 1 May, 23 November 1801.

"Woelfl's two Sonatas, Op. 1, price 6s." *The Times*, 29 August; 4 December 1801; *MC*, 23 November 1801

"DUSSEK's TWO SONATAS, in which is introduced a Military Rondo, dedicated to Mrs. Rose Marshall, Op. 47, price 6s." *MC*, 23 November, 1801; *The Times*, 4 December 1801; 14 June 1802.

"Le Retour De Wandsworth, a favourite Sonata, with Accompaniments for a Flute, Violin and Bass, ad lib. composed by L. Von Esch, price 5s." *MC*, 23 November 1801. *The Times*, 4 December 1801.

"Gyrowetz's Notturmo, No. 2. Price 4s." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"A Military Divertimento with Accompaniments for a Flute, Violin, and Bass, ad lib. by L. Von Esch, price 4s." *The Times*, 4 December 1801.

"Pleyel's third Concertante, with an Accompaniment for a Violin, price 4s." *MC*, 23 November; *The Times*, 4 December 1801.

"Carolans Irish Tunes, price 7s. 6d." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"Haigh, Op. 19, price 7s. 6d." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"Looten's Divertimento, price 5s." *MC*, 23 November 1801; *The Times*, 4 December 1801.

"A Grand Sonata, by Jean Mugnié, Op. 1, price 4s." *The Times*, 14 June 1802.

"A Grand Sonata [in E flat], dedicated to Madame Bonaparte, by D. Steibelt, price 5s." *The Times*, 14 June 1802.

"Three Sonatas, with an Accompaniment for the Violin and Violoncello, Op. 13, price 7s. 6d." *MC*, 10 August 1803.

Within:

La Colombe Retrouvée, for Piano Forte by Von Esch;

Last leaf verso

Source: BL g. 453. (11.) and BOD Harding Mus. L 55.

Source music entered at Stationers' Hall 21 November 1800.

Le Retour de Wandsworth, Sonata for Piano Forte by Von Esch

Recto leaf ii

Source: BL g. 271. k. (1.) wm 1803

Source music entered at Stationers' Hall 15 June 1801.

A Russian Divertimento for the Piano Forte by Von Esch.

Recto leaf ii

Source: BOD Mus. Instr. I, 92 (21) and CAM MR320. a. 80. 305. (8.) wm 1801

Source music entered at Stationers Hall 22 November 1802.

Le Songe for Piano Forte by Von Esch

Source: BL g. 141. (13.) and CAM MR320. a. 80. 305. (10.) and BOD Mus. Instr. I, 92 (14)

Source music entered at Stationers' Hall 1 March 1803.

Men of Prometheus, for the Piano Forte by Beethoven

Leaf ii recto

Source: BL h. 400. qq. (17.) and BOD Harding Mus. L 125. wm 1803

Parissot's celebrated Hornpipe in Barbara and Allen, composed and arranged as a Rondo, by Cesare Bossi.

Verso last leaf

Source: BL h. 3865. y. (2.) and BOD Mus. 118. c. 43 (4) and BOD Tyson Mus. 1369 (2)

Pleyel's Sonata IV, Op. 22, for 2 performers on one piano forte;

Source: BOD Johnson Mus. c. 21,

BrW 3

Title: NEW SONGS / Printed and Sold by Broderip and Wilkinson 13 Haymarket London.

Date: c. 1805

Pages: 1p fol

Type of Catalogue: Within; Vocal

Process: Punched and engraved plate

Layout: Single column

Extent: 39

Commentary:

Entries at Stationers' Hall:

Blue eyed Mary entered at Stationers' Hall 15 November 1798.

O gentle be thy Slumber entered at Stationers' Hall 8 March 1799.

Ye Flowers that Droop, by Robert Broderip entered at Stationers' Hall 8 January 1800.

Swiftly blow ye Western Breezes, by Robert Broderip entered at Stationers' Hall 6 October 1800.

Corin and Joan entered at Stationers' Hall 6 May 1800.

Thy blue Waves O Carron entered at Stationers' Hall 3 March 1802.

My Heart, lovely Mary, is thine entered at Stationers' Hall 3 March 1802.

The Negro Mother entered at Stationers' Hall 3 March 1802.

Tho' Grief had nipp'd her early Bloom entered at Stationers' Hall 3 March 1802.

Come buy my sweet Flowers entered at Stationers' Hall 17 March 1802.

Publication Announcements:

"La Pipe de Tabac, 1s." *MC*, 9 February 1801.

"Swiftly blow, ye Western Breeze, Duet, 1s." *MC*, 9 February 1801.

"Corin and Joan. 1s." *The Times*, 29 August 1801.

"Vernal Love, 1s." *The Times*, 29 August 1801.

"Thy image dearest maid, 1s." *The Times*, 29 August 1801.

"Stephen's Dream, or the Spectre, 1s." *The Times*, 29 August 1801.

"Joys of Life, 1s." *The Times*, 29 August 1801.

"Love and Wine, 1s." *The Times*, 29 August 1801.

"Ah, how sweetly love, 1s." *The Times*, 29 August 1801.

"Sweetly blooms the op'ning rose." *The Times*, 29 August 1801.

"Invitation to Joy, 1s." *The Times*, 29 August 1801.

"Fanny's worth, 1s." *The Times*, 29 August 1801.

"When e'er at day light's, 1s." *The Times*, 29 August 1801.

"Thy blue waves O'Carron," a favorite Ballad, set to Music by John Ross, price 1s." *The Times*, 24 March 1802; *MC*, 28 October 1802.

“'Tho' grief had nipp'd her early bloom," by John Ross, price 1s." *The Times*, 24 March 1802; *MC*, 28 October 1802.

“"The Negro Mother," by John Ross, price 1s." *The Times*, 24 March 1802; *MC*, 28 October 1802.

“The Bonja Song, price 1s." *The Times*, 24 March 1802.

“"My heart, lovely Mary, is thine," by John Ross." *The Times*, 24 March 1802; *MC*, 28 October 1802.

“"Come buy my sweet-flowers," a favorite Ballad, written and composed by Mrs. Sleigh, price 1s." *The Times*, 24 March 1802.

“"The Omen of Love," a favourite Ballad, price 1s." *The Times*, 24 March 1802.

Publication Reviews:

“"My Heart, lovely Mary is thine," a Ballad. Set to Music, with an Accompaniment for the Piano-forte, by Mr. Ross, of Aberdeen. The Poetry by John Rannie, Esq." *MM*, No. 88 (July 1802), p. 602.

“"The Negro Mother," a Ballad set to Music, with an Accompaniment for the Piano-forte, by John Ross, Esq." *MM*, No. 91 (September 1802), p. 171.

Within:

The Heaving of the Lead, by W. Shield;

Leaf ii recto

Source: BL G. 295. x. (38.)

The Beauty of Buttermere by David Richard;

Last leaf verso

Source: BL G. 383. i. (19.) wm 1801

Lewie Gordon, a favorite Rondo for Piano Forte, by T. H. Butler.

Last leaf verso

Source: BL g. 271. c. (22.)

BrW 4a

Title: ADDITIONAL CATALOGUE OF NEW MUSIC, / For the Year 1806 / Published by Broderip & Wilkinson N^o., 13 Haymarket London.

Date: 1806

Pages: 1p fol

Type of Catalogue: Within; Vocal and Instrumental; Annual

Process: Engraved plate

Layout: 3 columns

Categories: 6

For the Piano Forte; Imported; For 2 Performers on the Piano Forte; New Songs; Military Music; Cathedral Music

Extent: 87 entries

Commentary:

Entries at Stationers' Hall:

A Russian Divertimento for the Piano Forte, with Accompaniment for the Flute, by L. von Esch, entered at Stationers' Hall 22 November 1802.

Impromptu by von Esch entered at Stationers' Hall 4 November 1801.

Le Songe, pour le Piano Forte, by L. von Esch, entered at Stationers' Hall 1 March 1803.

Hymne des Marseillois as Duo, by L. von Esch, entered at Stationers' Hall 14 March 1803.

Voigt's Mermaid, a German air, with Variations entered at Stationers' Hall 20 March 1804.

L' Heure de Minuet, Sereande, Duo, by L. von Esch, entered at Stationers' Hall 12 April 1804.

Musette Variée, by L. von Esch, entered at Stationers' Hall 12 April 1804.

Soft Pity, by W. H. Bird, entered at Stationers' Hall 22 June 1804.

The Resolve, by W. H. Bird, entered at Stationers' Hall 22 June 1804.

The Standard of England, entered at Stationers' Hall 22 June 1804.

Blythe is the Bird who wings the plain, entered at Stationers' Hall 9 January 1805.
 The Distant Stars but faintly shine, entered at Stationers' Hall 29 January 1805.
 Hast thou not seen the blooming Rose, entered at Stationers' Hall 14 March 1805.
 Le Trophée, a divertimento by Voigt, entered at Stationers' Hall 19 March 1805.
 Marche Turque, Roxelane, et la Montagniarde, by Von Esch entered at Stationers' Hall 1 June 1805.
 An Introduction, and Rule Britannia, with Variations, arranged for two performers on the Piano Forte, by L. von Esch, entered at Stationers' Hall 21 January 1806.
 An Andante, and l'Après Diner, by von Esch, entered at Stationers' Hall 27 January 1806.
 Three Sonatas, Op. 16, by von Esch, entered at Stationers' Hall 4 March 1806.
 Turn Holy Father by Dr. John Clarke, entered at Stationers' Hall 4 March 1806.

Publication Announcements:

"A Morning and Evening Service, and six Anthems by Dr. Clarke of Cambridge, £1.5s." *MC*, 9 February 1801; 1 May 1801.
 "An Ode to Fancy, composed by Dr. Crotch, price 25s. *MC*, 1 May 1801.
 "Boccherini, Op. 46, Book 1 and 2, each 7s. 6d." *MC*, 30 May 1801.
 "Impromptu, a Duo, by L. Von Esch, written at Garendon Park, and dedicated to Miss F. and C. March Philips, price 1s." *MC*, 23 November 1801; *The Times*, 4 December 1801.
 "No. 1, of the Organist's Journal, being a Collection of Pieces, by different Authors, compiled by R. Broderip, to be continued monthly, price 4s." *MC*, 2 November, 23 November 1801; *The Times*, 4 December 1801.
 "A Military Divertimento for two Performers [on One Piano Forte], by L. Von Esch, price 3s." *MC*, 23 November; *The Times*, 4 December 1801.
 "3 Sonatas, with an Accompaniment for a Violin, by L. Van Beethoven, Op. 12, price 10s. 6d." *The Times*, 14 June 1802.
 "Beethoven, Trio, Op. 1, No. 1, price 4s." *The Times*, 14 June 1802.
 "Organist's Journal Nos. 1 to 6, price each 4s." *The Times*, 14 June 1802.
 "Von Esch's Le Songe, price 3s." *MC*, 10 August 1803; *The Times*, 24 February 1804.
 "Russian Divertimento, for the Piano Forte, with Accompaniment for the Flute, composed by L. Von Esch, price 4s. The same with an Accompaniment for the Harp, price 5s." *The Times*, 17 February 1803; *MC*, 10 August 1803.
 "Marsellois Hymn, as a duo, price 2s. 6d." *MC*, 10 August 1803; *The Times*, 16 June 1804.
 "Beethoven's Sonata Pastorale, Op. 28, price 5s." *MC*, 15 February 1804; *The Times*, 27 February 1804.
 "Beethoven. Two Sonatas, with a Violin Accompaniment, Op. 23, price 7s. 6d." *MC*, 15 February 1804; *The Times*, 27 February 1804.
 "Beethoven. 12 Waltzes, price 3s." *The Times*, 24 February 1804.
 "Beethoven. 3 Sonatas, Op. 2, price 8s." *MC*, 15 February 1804; *The Times*, 24 February 1804.
 "Beethoven. Trio for Piano Forte, Violin & Violoncello [Op. 1] No. 1, 2, and 3. price, each 4s." *MC*, 15 February 1804; *The Times*, 24 February 1804.
 "The Mermaid, a favourite German Air, with Variations, by A. Voigt, price 2s." *The Times*, 29 May 1804.
 "Beethoven. 'The Men of Prometheus,' a Grand Ballet, Op. 24, price 8s." *The Times*, 29 May 1804; *MC*, 20 August 1804.
 "Composed by Von Esch. Musette Air Varié, price 2s. 6d." *The Times*, 16 June 1804.
 "L'Heure de Minuit Serenado duo, price 3s." *The Times*, 16 June 1804.
 "'Soft Pity,' sung by Mrs. Jordan, composed by W. H. Bird, price 4s." *The Times*, 25 February 1805; *MC*, 25 November 1805.
 "'The Resolve,' sung by Mrs. Jordan, composed by W. H. Bird, price 1s." *The Times*, 25 February 1805; *MC*, 25 November 1805.
 "'When Thou tookest upon Thee to deliver Man,' sung by Mrs. Billington, price 1s." *The Times*, 25 February 1805.
 "'Thro' ev'ry varied scene thy love,' by Butler, price 1s." *The Times*, 25 February 1805; *MC*, 25 November 1805.
 "'The Standard of England,' composed by R. Broderip, price 1s." *The Times*, 25 February 1805.

"'The distant stars but faintly shine,' for Harp or Pianoforte, by A. Voigt, price 1s. 6d." *The Times*, 25 February 1805; *MC*, 25 November 1805.

"Marche Turque, Roxeland, et la Montagniaroe, 3 favourite pieces, with accompaniment, for a harp and flute. Dedicated to Miss Howard, of Ashted Park." *The Times*, 8 July 1805.

"A Sonata for the Piano Forte, with an Accompaniment for the Flute, in which is introduced the Air of the Streamlet, composed by G. Masi, Op. 8, price 4s." *MC*, 27 August 1805

"A Sonata for the Piano Forte, in which are introduced the Airs of Hapless Primrose and Old Towler, composed by G. Masi, price 3s." *MC*, 27 August 1805.

"Durandarte and Bellerme, as a Rondo, by T. H. Butler, price 1s. 6d." *MC*, 27 August 1805.

"Duncan Davidson, as a Rondo, by T. H. Butler, 1s. 6d." *MC*, 27 August 1805.

"All-around-the-May-Pole, as a Rondo, by T. H. Butler, price 1s." *MC*, 27 August 1805.

"[Beethoven] A Sonata for the Piano Forte, from Op. 30, N o. 1, price 3s." *MC*, 27 August 1805

"The Maid with Eyes so Blue,' price 1s. 6d." *MC*, 25 November 1805; *The Times* 26 June 1806.

"'NELSON'S TOMB,' the Words by a Gentleman, Music by S. Ball, price 1s. 6d." *MC*, December 1805.

"In a few days will be published, by BRODERIP and WILKINSON, An INTRODUCTION and RULE BRITANNIA, with Variations, arranged for two Performers on the Piano-forte, by LOUIS VON ESCH. Likewise, by the same Author, an Andante and Rondo of L'Apré Amis." *MC*, 7 January 1806; *The Times*, 14 January 1806.

"A New Edition of a MORNING and EVENING SERVICE, with 6 Anthems in score; respectfully dedicated to the Master and Fellows of Trinity and St. John's Colleges, Cambridge, by their Organist, JOHN CLARKE, Music Doctor. Vol. I. Price £1. 5s." *The Times*, 9 January 1806.

"A Miscellaneous volume of Morning and Evening Services, in score, with 24 chants, composed and respectfully dedicated to the Master and Fellows of Trinity and St. John's Colleges, Cambridge :by John Clarke, Music Doctor. Vol. II. Price £1. 5s." *The Times*, 9 January 1805.

"Twelve Anthems, in score, composed and respectfully dedicated to the Master and Fellows of Trinity and St. John's Colleges, Cambridge; by John Clarke, Music Doctor. Vol. III. Price £1. 5s." *The Times*, 9 January 1806.

"A Penitential Anthem for his Majesty's Recovery, as performed at Trinity and St. John's Colleges, Cambridge; and respectfully dedicated to the Rev. D. Mansell (Master of Trinity College), by John Clarke, Music Doctor. Price 5s." *The Times*, 9 January 1806.

"'Turn, Holy Father,' a Glee for three voices, sung at Messrs. Harrison's Concerts, composed by Dr. Clarke, price 2s." *The Times*, 26 June 1806.

"'Hast thou not seen the blooming Rose;' Poetry by Rosa Matilda, price 1s. 6d." *The Times*, 26 June 1806.

"'Ah Love, I find, is like the Rose,' price 1s. 6d." *The Times*, 26 June 1806.

"A Sonata, dedicated to Senior de Carvalhall, by P. Jobit, price 3s." *MC*, 26 July 1806.

"A Set of Dances for the Year 1806, price 3s." *MC*, 26 July 1806.

"La Trophée, a Military Divertimento, dedicated to Sir Robert Wilson, by A. Voigt, price 3s." *MC*, 26 July 1806.

"A Set of three Progressive Sonatas, composed by L. Von Esch, Op. 16, price 7s. 6d." *MC*, 26 July 1806.

"Three Sonatas, Op. 12, by L. Von Esch, 10s. 6d." *MC*, 27 August 1806.

"March, dedicated to Lady Melville, by L. Von Esch. 2s. 6d." *MC*, 27 August 1806.

"Just published a new Edition of THE celebrated MUSIC in the TEMPEST - Composed by HENRY PURCELL, as performed at the Theatre Royal, Covent Garden, revised and corrected by Doctor Busby, price 12s." *MC*, 19 December 1806.

Publication Reviews:

"A miscellaneous Volume of Morning and Evening Services, in Score, with Twenty-Four Chants, composed, dedicated to the Rev. the Masters and Fellows of Trinity and St. John's Colleges, Cambridge, by John Clarke, Esq. Mus. Doc. [Vol. 2d] 1l. 1s." *MM*, No. 127 (April 1805), p. 267.

"Twelve Anthems in Score; composed and dedicated to the Reverend the Masters and Fellows of Trinity and St. John's College, Cambridge, by John Clarke, Esq. Mus. Doc. 1l. 5s." *MM*, No. 128 (August 1805), p. 369.

"A new Edition of the celebrated Music in the Tempest; composed by Henry Purcell. 12s." *MM*, No. 129 (June 1805), p. 496.

"Turn, Holy Father," a Glee for four Voices. Composed, dedicated to the Hon. John Spencer, by Doctor Clarke, of Cambridge. 2s." *MM*, No. 141 (April 1804), p. 253.

Within:

An Introduction and Rule Britannia, with Variations, arranged for two Performers on the Piano Forte, by L. von Esch

Leaf ii recto

Source: BL h. 3290. gg. (3.) Source music wm 1805

Three Progressive Sonatas, for the Piano Forte, Composed by Louis von Esch, Op. 16

Leaf ii recto

Source: BL h. 284 (14) and BOD Mus. Instr. I, 92 (8)

BrW 4b

Date: May 1806

Extent: 95 entries

Commentary:

New Entries: 8

[For the Piano Forte] Introduction Aria & La Duvindt Fantasy, Von Esch – The Maid of Lodi with Variations, by Masi – L'automne a Characteristic Divertimento, Masi – [New Songs] "Weep no more," Duo, by Dr. Clarke – The Minstrel's Song in the Tragical Interlude of Ella – "Mary, I Believe'd thee true" by Stevenson – The Patriot's Tear, written on the Death of the Right Honourable Wm. Ritt – Bid me to live, a Canzonet

Entries at Stationers' Hall:

Weep no more, by Clarke, entered at Stationers' Hall 16 April 1806.

Bid me to live, by Spofforth, entered at Stationers' Hall 23 April 1806.

L'Automne, a Characteristic Divertimento, by Masi entered at Stationers' Hall 6 May 1806.

Publication Announcements:

"Weep no more,' a Duet for a Soprano (or Tenor) and Bass, sung by Messrs. Harrison and Bartleman, composed by Dr. Clarke, price 2s." *The Times*, 26 June 1806.

"The Minstrel's Song,' in Chatterton's Tragical Interlude of Ella, price 1s.6d." *The Times*, 26 June 1806.

"Bid me to Live,' a Canzonet, dedicated to Miss Ommanney, by R. Spofforth, price 1s. 6d." *The Times*, 26 June 1806.

"The Patriot's Tear,' written on the Death of the Right Hon. Wm Pitt, price 1s. 6d." *The Times*, 26 June 1806.

"The Maid of Lodi, with Variations by G. Masi, price 1s. 6d." *MC*, 26 July 1806.

"L'Automne a Characteristic Divertimento, in which is introduced a Hunting Piece and an Echo, composed by G. Masi, price 3s." *MC*, 26 July 1806.

Publication Reviews:

"Weep no more!" a Duo for a Soprano (or Tenor and Bass), as sung by Messrs. Harrison and Bartleman. Composed, and dedicated to Miss Allot, by Doctor John Clarke, of Cambridge. 2s." *MM*, No. 142 (May 1806), p. 348.

Within:

A Military Divertimento, for two Performers on One Piano Forte, by L. von Esch

Leaf ii recto

Source: BL g. 442. (10.) Source music wm 1805

Catalogue detached from (unidentified) music

Source: BOD Johnson Mus. c. 21.

BrW 4c

Date: August 1806

Extent: 105 entries

Additional Categories and sub-categories: 1

Harp Music

Commentary:

New entries: 10.

[Imported] Pollacca for the Piano Forte, by Holst – A Scotch Divertimento for the Piano Forte, by F. W. Southwell – [For two Performers on the Piano Forte] Echos & Air Sylphies, by Von Esch – [New Songs] At the close of the Day, a Glee for 3 Voices, Southwell – The Negro Girls Rescue, by Ball – [Cathedral Music] Select Movements from the different Works of Corelli adapted as Voluntaries, or pieces for the Organ by J. Marsh Esqr. – 3 Easy Sonatas with an Accompaniment, for the Violin, Op. 17, by Demar – [Harp Music] Duo for the Harp and Piano Forte, by Plantade – A Sonata Dedicated to Madame Krumpholtz, by Dizi – A Duett for 2 Harps, or Harp & Piano Forte, by Dizi.

Entries at Stationers' Hall:

Dizi's Sonata for the Harp, dedicated to Madame Krumpholtz entered at Stationers' Hall 5 May 1803.

Dizi's Duet for two Harps, or Harp and Piano Forte, entered at Stationers' Hall 5 August 1803.

Echos and Air sylphes by Von Esch, entered at Stationers' Hall 26 June 1805.

Publication Announcements:

"Dizi's Sonata, for the Harp, dedicated to Madame Krumpholtz, price 4s." *The Times*, 24 February 1804.

"A Duet for 2 Harps, by F. Dizi, price 6s." *The Times*, 24 February 1804.

"ECHOS and AIR SYLPHES, a grand Duo, for 2 performers on the Piano-forte, composed by L. Von Esch, price 4s." *The Times*, 8 July 1805.

Within:

March Sicilienne, et Rondo, pour le Piano Forte, by L. Von Esch

Source: BL h. 284. (6.) and BOD Mus. Instr. I, 92 (16)

BrW 5a

Title: ADDITIONAL CATALOGUE OF NEW MUSIC, / For the Year 1807 / *Published by Broderip & Wilkinson, N^o., 13, Haymarket London.*

Date: 1807

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 3

Piano Forte Music; Airs with Variations; New Vocal Music

Extent: 27 entries

Commentary:

Entries at Stationers' Hall:

We'll meet beside the dusky Glen, by John Ross, entered at Stationers' Hall 5 January 1807.

If I swear by that Eye, by Stevenson, entered at Stationers' Hall 5 January 1807.

To Julia Weeping, by Stevenson, entered at Stationers' Hall 5 January 1807.

Accept a Heart, my dearest Girl, by John Ross, entered at Stationers' Hall 5 January 1807.

A Broken Cake, by Stevenson entered at Stationers' Hall 5 January 1807.

To thy Rocks, by John Ross, entered at Stationers' Hall 5 January 1807.

O row thee in my Highland Plaid, by John Ross, entered at Stationers' Hall 5 January 1807.

Secure by George's care, entered at Stationers' Hall 9 January 1807.

Aria et Rondo, by Von Esch entered at Stationers' Hall 12 January 1807.

Marche Sicilienne et Rondo, by Von Esch entered at Stationers' Hall 13 January 1807.

Publication Announcements:

"A Collection of Duets, Canons, Catches, and Glee, selected and arranged by Robert Broderip, of Bristol, price 12s." *The Times*, 26 June 1806.

"A Broken Cake," a favourite Glee, composed by Sir John Stevenson, 1s. 6d." *MC*, 23 January 1807.

"If I swear by that Eye," Song, by Sir John Stevenson, 1s." *MC*, 23 January 1807.

"Where can the Wretched hide his head," Voigt, 1s. 6d." *MC*, 23 January 1807.

"Accept a heart, my dearest Girl," by J. Ross, 1s. 6d." *MC*, 23 January 1807.

"To thy Rocks, Stormy Lannow," J. Ross, 1s." *MC*, 23 January 1807.

"We'll meet beside the Dusky Glen," by J. Ross." *MC*, 23 January 1807.

"O row thee in my Highland Plaid," by J. Ross, 1s." *MC*, 23 January 1807.

"Secure by George's care," a Glee for four voices, composed by John Stafford Smith, 2s. 6d." *MC*, 23 January 1807.

"March Sicilienne et Rondo, composées et dédiées à Lady Frances Pratt, par L. Von Esch, 2s. 6d." *MC*, 31 January 1807.

"Aria et Rondo, composées et dédiées à Lady Sarah Spencer, par L. Von Esch, 3s." *MC*, 31 January 1807.

"A set of Dances for the Year 1807, 3s." *MC*, 31 January 1807.

"Sweet are our Dancing Days," a favorite Air, from the Sleeping Beauty, with Variations, by Voigt, 1s. 6d." *MC*, 4 February 1807.

"The Maid of Suabia," a favorite German Air, with Variations, by Voigt, 1s." *MC*, 4 February 1807.

"The Dreams, [with variations]" by Voigt, 1s." *MC*, 4 February 1807.

"The Violet," a favorite Air, with Variations, by Voigt, 1s." *MC*, 4 February 1807.

"Un palpito atorce," a favorite Air, with Variations, by Holst, 1s. 6d." *MC*, 4 February 1807.

"A favorite German Air, called the "The King of Elfs," with Variations, 1s." *MC*, 4 February 1807.

"Je suis encore dans mon Printemps," Holst, 1s." *MC*, 4 February 1807.

"The Prussian War Song, with Variations, 1s. [by Holst]." *MC*, 4 February 1807.

Publication Reviews:

"O row thee in my Highland Plaid." A favourite Scottish Ballad, written by Mr. Robert Tannabill, and set to Music by J. Ross, Esq. of Aberdeen. 1s." *MM*, No. 153 (February 1807), p. 77.

"A Broken Cake. Glee for Three Voices. The Poetry from Anacreon, by Thomas Moore, Esq. The Music by Sir John Stevenson, Mus. Doc. 1s.6d." *MM*, No. 153 (February 1807), p. 77.

"Aria et Rondo pour le Piano-forte. Composées et dédiées à mi Lady Sarah Spencer, par L. von Esch. 3s." *MM*, No. 153 (February 1807), p. 77.

"Accept a Heart, my dearest Girl!" a favourite Rondo, written by Mr. Wm. Preston, and set to Music, with an Accompaniment for the Piano-forte, by J. Ross, Esq. of Aberdeen. 1s.6d." *MM*, No. 154 (March 1807), p. 173.

"Marche Sicilienne et Rondo pour le Piano forte. Composées et dédiées a mi Lady Frances Pratt, par L. von Esch. 2s.6d." *MM*, No. 156 (May 1807), p. 380.

"Secure by George's Care," a Glee for Four Voices; composed by John Stafford Smith, Esq. 2s.6d." *MM*, No. 156 (May 1807), p. 380.

Within:

Overture in D Major, by Haydn

Catalogue detached from music

Source: BOD Johnson Mus. c. 21

BrW 5b

Date: 1807

Extent: 34 entries

Categories: 4

Piano Forte Music; Airs with Variations; New Vocal Music; New Military Music

Commentary:

New entries: 7

[Airs with Variations] Cummillun an Irish Air – [New Vocal Music] The Girl I love so true, by S. Ball – Maria's Adieu, by W. Fish – The Maid of Marlival, by W. Fish – The Grasshopper, a Glee, for 3 Voices, by R. Spofforth – [New Military Music] The Music of Macbeth, arranged for a Military Band by J. B. Logier – The Marches of the 90th Regiment, by S. Holden

Within:

The Twelfth Cake, a juvenile amusement, consisting of little ballads to be sung by the following characters viz King, Queen, Sailors wife, Match girl, Simon Pure, Ballad singer, Punch & Harlequin, with a finale and introduction. The music with an accompaniment for the piano forte, composed by Reginald Spofforth. Op. III

Leaf ii recto

Source: BL H. 2815. (40.)

A Sonata, for the Piano Forte, with an Accompaniment for the Violin, Composed by Louis van Beethoven, Op. 30, No. 3

Leaf ii recto

Source: BOD Tenbury Mus. c. 415 (3)

BrW 5c

Date: 1807

Categories and sub-categories: 6

Piano Forte Music; Airs with Variations; New Vocal Music; New Military Music; New Instrumental Music; New Sacred Music

Extent: 40 entries

Commentary:

New entries: 6

[Piano Forte Music] A Musical Printer, by Edward Miller – [Airs, with Variations] Variations, by A. Pettet – [Vocal Music] "Once more then farewell," a favorite Song sung at the Norwich Concert, by A. Pettet – Invocation to Sleep, by W. Fish – [New Instrumental Music] A Concerto for the Flute or Oboe, in which is introduced the fav. Air of Queen Mary's Lamentation, by W. Fish – [New Sacred Music] Solemn services to the Deity, consisting of a Morning Invocation. Evening Supplication & Midnight Meditation, for 2 Voices & Piano Forte, with a Harp Accompaniment, by S. Ball

Publication Reviews:

"Air, with Variations. Composed and dedicated to Mr. J. Beckwith, by Alfred Pettet. 1s.6d." *MM*, No. 158 (July 1807), p. 602.

Within:

A Sonata, for the Piano Forte, with an Accompaniment for the Violin, Composed by Louis van Beethoven, Op. 30, No. 1

Leaf ii recto

Source: BOD Tenbury Mus. c. 415 (1) wm 1807

A favorite Waltz, arranged as a Rondo for the Piano Forte, by James Corbett

Source: BL g. 272. a. (20.)

March Sicilienne et Rondo, for the Piano Forte by L. von Esch.

Source: BL Hirsch IV. 1111. (7.)

Sonata for the Piano Forte, Op. 3, No. 1, by Valentino Nicolai
First leaf verso [recto blank, music begins on the verso leaf ii]
Source: BL g. 271. g. (16.)

BrW 6

Title: A CATALOGUE OF NEW SONGS, DUETTS & c. / *To be Continued.* / London Printed by Broderip & Wilkinson N^o 13 Haymarket.

Date: c. 1808

Pages: 1p fol

Type of Catalogue: Within; Vocal music

Process: Engraved

Layout: 2 columns [2nd column blank]

Extent: 16 entries

Commentary:

Entries at Stationers' Hall:

Lucy, No. 2 of Songs, Duets, Trios, & c. entered at Stationers' Hall 22 June 1804.

Deprived of Thee, No. 3 of Songs, Duets, Trios, & c. entered at Stationers' Hall 22 June 1804.

Publication Announcements:

"'Depriv'd of thee,' a favourite Song, by Dr. Baker, price 1s." *The Times*, 25 February 1805

"'Absence,' and 'The Kiss,' by Mozart. price 1s. 6d." *The Times*, 25 February 1805.

"'The Fair Thief,' by Mozart. price 1s. 6d." *The Times*, 25 February 1805.

"'The Violet,' 1s. by Mozart." *The Times*, 25 February 1805.

"'The Landscape,' by Mozart, 1s. 6d." *The Times*, 25 February, 1805.

"'To Julia Weeping,' Canzonet, by Sir John Stevenson, 1s." *MC*, 23 January 1807.

"'The Language of Love,' 1s." *MC*, 23 January 1807.

Within:

The Lover's Treasure, Composed and arranged with an Accompaniment for the Piano Forte or Harp, by F. Holden

Last leaf verso

Source: BL G. 807. d. (30.) wm 1807

Could a Man be Secure, sung by Mr. Dignum and Mr. Sedgwick

First leaf recto

Source: BL H. 3691. e. (29.) Source music wm 1807

There's a Bow'r, a favorite Canzonet, Composed by Sir J. A. Stevenson

Last leaf verso

Source: BL Hirsch M. 1277. (31.) wm 1807

BrW 7a

Title: ADDITIONAL CATALOGUE OF NEW MUSIC, / for the Year 1808. / *Printed & Published by Wilkinson & Comp^y.* (Late Broderip & Wilkinson) / N^o. 13 Hay Market London.

Date: 1808

Pages: 2pp fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 8

For the Piano Forte; For Two Performers on the Piano Forte; Sacred Music; Airs, with Variations; Harp Music; New Vocal Music; New Instrumental Music [blank]; New Military Music

Extent: 74 entries

Commentary:

Entries at Stationers' Hall:

God save the King, with Variations for the Piano Forte, by J. Mugnié, entered at Stationers' Hall [by the composer] 31 March 1807.

L'Aube du Jour, by J. Mugnié, entered at Stationers' Hall [by the composer] 11 April 1807.

Forbear, fond Youth, by T. Cooke, entered at Stationers' Hall 1 January 1808.

Turn on me, Love, thine Eye of Blue, a Canzonet, by T. Philipps, entered at Stationers' Hall 1 January 1808.

Must I lose him? By T. Cooke, entered at Stationers' Hall 1 January 1808.

No more Love's Arts bewailing, Composed by J. Clarke, entered at Stationers' Hall 28 March 1808.

L'Augurio felice, Sonata for the Piano Forte, by P. A. Corri, entered at Stationers' Hall 28 March 1808.

Publication Reviews:

"The Weeping Willow; a favorite Song. The words by Miss Stockdale. The Music by Theodore Smith, Esq. 1s." *MM*, No. 99 (April 1803), p. 251.

"A Selection of favourite Pieces, consisting of grand Marches, Waltzes, and Allemands for the Piano-forte or Harp. Composed and inscribed to Her Royal Highness the Princess Charlotte of Wales, by Theodore Smith, Esq. 6s." *MM*, No. 170 (May 1808), p. 342.

"L' Augurio Felice, a Sonata for the Piano-forte. Composed and dedicated to Miss Dering, by P. Anthony Corri. 4s." *MM*, No. 174 (August 1808), p. 61.

"Volume II of select Airs and Choruses, from the Oratorios, & c. & c. of Handel. Adapted as Voluntaries or Pieces for the Organ or Piano-forte, by J. Marsh, Esq. 7s.6d." *MM*, No. 175 (September 1808), p. 162.

"Six Serious Glee's, or Hymns, for Three Voices, with an Accompaniment for the Organ or Piano-Forte. Composed and dedicated to Alexander Anderson, Esq. by Mr. John Ross, of Aberdeen. 10s.6d." *MM*, No. 181 (February 1809), p. 65. .

Within:

The Overture to Ella Rosenberg, as performed at the Theatre Royal, Dublin, Composed by T. Cooke

Source: BOD Mus. Instr. I, 51 (18)

Source music entered at Stationers' Hall 1 February 1808.

BrW 7b

Date: 1808

Extent: 83 entries

Commentary:

New Entries: 9

[For the Piano Forte] An Adagio Rondo Sicilienne & Fantasia, by George Osborne – Sul Margine d'un Rio, a Duett with Variations for the Flute Obligato & Piano Forte, by Lanza – [Airs with Variations] L'amour a ses plaisirs an Air as a Rondo, by F. W. Crouch – On ne sauroit trop embellir, a Favorite Air for the Piano Forte or Harp by M. Holst – [Harp Music] A Grand Duett for the Harp & Piano Forte, Dedicated to Mrs. Cuthbert, by F. Lanza, Op. 3 – [New Vocal Music] Twelve Glee's in which are Introduced the Two favorite Airs, "Sally in our Alley," & "Savourna delight" by John Clarke – Lochinvar Lady Heron's Song in Marmion, a Tale of Flodden Field, by John Clarke – Fitz Eustace, the Poetry from Marmion, by John Clarke – [New Instrumental Music] Three Concertante Duetts for Two Violins and Louis Spohr

Entries at Stationers' Hall:

L'Amour a ses plaisirs, as a rondo for the Piano Forte, by F. W. Crouch, entered at Stationers' Hall 28 March 1808.

Publication Reviews:

"Twelve Glees, with an Accompaniment for the Piano-forte. Inscribed to his Royal Highness the Duke of Gloucester, by John Clarke, Esq. Mus. Doc. 15s." *MM*, No. 171 (June 1808), p. 357.

"Lochinvar, Lady Heron's Song, in Marmion, a Tale of Flodden Field. Composed and dedicated to Walter Scott, Esq. by John Clarke, Esq. Mus. Doc." *MM*, No. 174 (August 1808), p. 61.

"Sul Margine d'un Rio," a Duett for the Flute and Piano-forte, as performed by Mr. Ashe and the Author. Dedicated to his Friend Mr. Minasi, by F. Lanza. 5s." *MM*, No. 174 (August 1808), p. 61.

"The Song of Fitz-Eustace. Sung by Mr. Ashe, in the Senate-House, Cambridge. Composed by Dr. John Clarke. 2s.6d." *MM*, No. 175 (September 1808), p. 162.

Within:

The Red Cross Knight, a Favorite Glee, for Three Voices, with an Accompaniment for the Piano Forte, Composed by Dr. John Clarke, of Cambridge

Plate 1 on the verso last leaf of the 13th item; Plate 2 on the last leaf verso of the 14th item

Source: BOD Tenbury Mus. C. 225 (13)

The fairy Glee, for three Voices, Performed at Cambridge, by Messrs. Vaughan, Goss and Elliot, Composed by Dr. J. Clarke

Source: BOD Tenbury Mus. C. 225 (14)

Twelve Glees, in which are Included the two favorite Airs of Sally in our Alley, and Savourna delight, Harmonized for four Voices, with an Accompaniment for the Piano Forte, Inscribed (by Permission) with the greatest Respect, to His Royal Highness, The Duke of Gloucester, By John Clarke Plate 1 on the verso of p. 25; Plate 2 on the verso of p. 31 of the music

Source: BL H. 1652. ii. (12.) and CAM MR260. a. 80. 2. (5.)

Music identical to BL H. 1652. ii. (12.) and CAM MR260. a. 80. 2. (5.)

Plate 1 on p. 26; Plate 2 on p. 40

Source: CAM Mus. 19. 22

L'arc en Ciel, a Favorite German Air, with Variations, No. 9

Plate 1 on the last leaf recto; Plate 2 on the last leaf verso

Source: BL g. 352. qq. (15.) Source music wm 1807

The First Verse of every Psalm of David, with an Ancient or Modern Chant in Score, Adapted as much as Possible to the Sentiment of Each Psalm, by J. Beckwith, Mus. Doc. Oxon. Plate 1 on the third leaf recto; Plate 2 on the third leaf verso

Source: CAM MRA210. 80. 62 and BL G. 858.

Source music has dated preface (April 24, 1808)

Also at BL 7896. h. 40. (20.) Stand-alone

BrW 8a

Title: [left] No. 1 [centre] 1809 / A CATALOGUE OF NEW MUSIC. / *Just Published by Wilkinson & Comp^y. N^o., 13 Hay Market London / Where may be seen their New Patent Cabinet Piano Fortes for superior in / Tone or Touch to any yet offered to the Public.*

Date: 1809

Pages: 1 p fol.

Type of Catalogue: Within; Instrumental and vocal music

Process: Engraved Plate

Layout: 3 columns

Categories and sub-categories: 4

New Piano Forte Music; New Harp Music; New Opera Music; Sacred Music

Extent: 19 entries

Commentary:

Publication Reviews:

“La Nouvelle Méthod François pour la Harpe. Composé d’après les principes des Maitres les plas accredités à Paris, Desargus, Corsineau, Les Naderman, & c.; compare au Nouveau Daigté de Counte de Newbourg; aygmentée par des Observations, Exemples, Lecons, Explications, & c. et dédié à Madame La Duchesse de Montrose, par Le Comte St. Pierre de Newbourg. 15s.” *MM*, No. 171 (June 1808), p. 357.

“Divertimento Scozzese for the Piano-Forte. Composed and dedicated to Miss Louisa Murray. By J. B. Cramer, Esq. 3s.” *MM*, No. 210 (September 1809), p. 210.

““Ye Banks and Braes of Bonnie Doon,” a favourite Scotch Air. Arranged as a Duett for the Piano-Forte and Violoncello, by J. W. Crouch. 3s.6d.” *MM*, No. 189 (September 1809), p. 210.

Within:

Les Amours de Glaucque, ou La Vengeance de Venus, a Favorite Ballet. as Performed with the greatest applause, at the / Kings Theatre Haymarket, Composed by F. Venua, Op. 9

Leaf ii recto

Source: BL g. 541. (2.)

BrW 8b

Date: 1809

Extent: 21 entries

Commentary:

New Entries: 2

[New Piano Forte Music] Un Moment de Recreation, dans lequel est introduit une Roxelane & c, by L. von Esch – A New Sonata with the favorite Siciliana, dedicated to Miss Sophia Arnold, by Von Esch

Within:

The much admired Ballet of Don Quichotte, ou Les Noces de Gamache, Performed with Universal applause at the King's Theatre, the Music Composed by F. Venua, Op. 10

Leaf ii recto

Source: CAM MRA340. 80. 819

CI 1a

Title: CATALOGUE / of MUSIC Composed by J. W. CALLCOTT Mus. Bac. Oxon. / Organist of S^t. Pauls Covent Garden, and the Asylum Chapel. / Printed and Sold by him at N^o. 17. S^t. Martins Lane Charing Cross

Date: c. 1798

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 5

Songs; Glees; Juvenile Improvement; Asylum Music; Dr. Watt's Divine Songs

Extent: 32 entries

Commentary:

Contains 'Explanations' 2nd Edition

Publication Reviews:

“The Sentences, Psalms, Hymns and Anthems as sung at the Asylum. Chiefly composed by J. W. Callcott. 5s.” *MM*, No. 17 (May 1797), p. 387.

Within:

The Complaint, written by Mr. Rannie, the music Composed by J. W. Callcott
Last leaf verso
Source: BL G. 806. a. (3.)

CI 1b

Title: CATALOGUE. / of MUSIC Composed by J. W. CALLCOTT Mus. Bac. Oxon. / Organist of S^t. Paul's Covent Garden, and the Asylum Chapel. / No. 17 S^t. Martins Lane or Kensington Gravel Pitts Middlesex.

Date: 1798

Categories and sub-categories: 5

Songs & Glees for Piano Forte, upright in two Staves; Juvenile Improvement; Dr. Watt's Divine Songs; Glees in Score, Printed the Long way; Asylum Music

Extent: 39 entries

Commentary:

Contains 'Explanations' 4th edition

New Entries: 9

[Songs & Glees adapted and printed upright in two Staves for Piano Forte] Epitaph – Faunus – Hardyknute – Harold – Lordly Gallants – Swiss – The winds were loud – [Glees in Score printed the long way] Autumn – Cottager – Harold

Entries Removed: 2

[Songs] Questions, No. 1 – [Asylum Music] No. 3, Sentences, No. 20 to 26. Anthem I. Mine Eye, Anthem III. Let God arise, Anthem XXXIII. The Lord is a true God, Anthem XXXIX. The Lord is slow, Anthem XL. O Lord, I have heard

Within:

The Weeping Willow, Set to Music by J. W. Callcott, Composed July 6, 1797
Last leaf verso
Source: BL G. 806. a. (12.) Source music wm 1797

CI 1c

Title: CATALOGUE. / of MUSIC Composed by I. W. CALLCOTT Mus. Bac. Oxon. / Organist of St. Paul's Covent Garden. And the Asylum Chapel.

Date: 1799

Pages: 1p fol.

Type of Catalogue: Vocal music

Process: Engraved and punched plate

Layout: 3 Columns

Categories and sub-categories: 6

Songs & Glees, adapted and printed upright in two Staves for the Piano Forte; Juvenile Improvement; Dr. Watt's Divine Songs; Glees in Score printed the Long way; Asylum Music; Military Music

Extent: 60 entries

Commentary:

Let truth & Seaton Cliff, Composed July 26th 1799

New Entries: 25

[Songs & Glees adapted and printed upright] Drink to night – Druid – Elvers Horn – Erl King – In the lonely Vale – Let Truth & Seaton Cliffs – Morven, Duetts, & c. – To all your Ladies – Water King – Auspicious Hope – [Hymn] While thee – [Glees printed Long way] Drink to night – Druid – Elvers Hoh – Erl King – Inter Calices – In the lonely Vale – Water King – Blenheim Collections – Slow men of London – [Asylum Music] No. 3, Sentences, No. 20 to 26. Anthem I. Mine Eye,

Anthem III. Let God arise, Anthem XXXIII. The Lord is a true God, Anthem XXXIX. The Lord is slow, Anthem XL. O Lord, I have heard – [Military Music] Kensington March – Kensington Troop – Brompton March – Sheffield March

Entries Removed: 4

[Songs] Epitha – Lordly Gallant – The Swiss – Explanation, 4th edition

Within:

Chief of the Windy Morven, a Glee from Ossian, for two Trebles and a Bass, with an Accompaniment for two Performers on One Piano Forte, May 11th 1799

First leaf recto

Source: BL H. 1652. n. (22.) wm 1789

CI 1d

Title: CATALOGUE. / of MUSIC Composed by I. W. CALLCOTT Mus. Doc. Oxon. / Organist of S^t. Paul's Covent Garden. / Printed for the AUTHOR March 1st. 1804. / And sold by him at Kensington Gravel Pits Middlesex. / at N^o. 25. Greek S^t. Soho and at the Music Shops

Date: 1st March 1804

Categories and sub-categories: 3

Songs & Glees for Piano Forte upright in two Staves; Glees in Score printed the Long way; Collections of Glees

Extent: 76 entries

Commentary:

New Entries: 27

[Songs & Glees for Piano Forte upright in two Staves] Alonzo. A warrior so bold – And still must beauties fairy charm – Angel of Life – Auspicious Hope – Collins Ode. in yonder grave – Hark the Cock Crows (Duett) – Son of the Times of Old (Duett & Glee) – The Plaintive Bird – Think not my Love – When time was – Dr. Watts Hymns – In this mazy life's career, Hymn – I heard a Voice from Heav'n, composed for the Funeral of Dr. Arnold – Four Songs – [Glees in Score, Printed the Long way] Alonzo, for Three Voices – Desolate is the dwelling, for Three Voices – Hast thou left, for Three Voices – May Fly (Poor Insect), for Three Voices – Padre Del ciel, for Six Voices – The Clouds of Night, for Three Voices – Think not, my Love, for Four Voices – When Time was, for Three Voices – Where Layest, for Three Voices – [Collections of Glees] I. Four Glees, inscribed to the Duke & Duchess of Marlborough – II. Five Glees, inscribed to Lord Viscount Dudley Ward – III. Six Glees, inscribed to the Duke of Kent – Preludes & Chords in all the Keys

Entries Removed: 9

[Songs & Glees adapted and printed upright in two Staves for the Piano Forte] Elvers Hoh – [Glees in Score printed the Long way] Blenheim Collections – [Asylum Music] No. 1, Sentences, No. 1 to 9, Hymn, 32. Lo the black deed, Hymn 35. We have not Parent & Hymn 36. Parent to those – No. 2, Sentences. No. 10 to 19, Hymn 21. The Judge ascends, Hymn 30. Ye midnight Shades, Hymn 31. O Lord, let thy blest grace – No. 3, Sentences, No. 20 to 26. Anthem I. Mine Eye, Anthem III. Let God arise, Anthem XXXIII. The Lord is a true God, Anthem XXXIX. The Lord is slow, Anthem XL. O Lord, I have heard – [Military Music] Kensington March – Kensington Troop – Brompton March – Sheffield March

Within:

A Collection of Four Songs, containing I. Farewell thou fair day, II. Tho' cold are our hills, III. The tomb of the brae, IV. The Maid of Marlival, Set to Music by Dr. Callcott, Organist of Covent Garden Church. March 1804

Leaf ii recto

Source: BL H. 1654. nn. (5.)

CI 1e

Title: CATALOGUE. / of MUSIC Composed by I. W. CALLCOTT Mus. Doc. Oxon. / Organist of S^t. Paul's Covent Garden. / Printed for the Author March 1st. 1804. / And sold also by him at Kensington Gravel Pits Middlesex. / at No. 25, Greek St. Soho and at the Music Shops

Date: 1 March 1804

Pages: 1p fol.

Type of Catalogue: Instrumental and Vocal; Single composer

Process: engraved and punched plate

Layout: 2 columns;

Categories and sub-categories: 3

Songs & Glees for Piano Forte upright in two staves; Glees in Score printed the Long way; Three Collections of Glees

Extent: 76 entries

Commentary:

Entries at Stationers' Hall:

In this mazy life's career, a hymn, by J. W. Callcott, entered at Stationers' Hall 3 May 1803.

Within:

A Collection of Five Glees, Come on the light wing'd Gale, The Earl Kings Daughter, O Tarry gently Traveller, The Lord of Falkenstein, for two trebles, and a bass, and Green Thorn of the Hill of Ghosts, for Counter tenor, two tenors and Bass, Composed by I. W. Callcott

Last leaf verso

Source: BL E. 1858. d. (4.)

CJ 1

Title: PUBLICATIONS / BY JAMES CARPENTER, / OLD BOND STREET. / NEW MUSIC.

Date: Source music title page dated 1804

Pages: 1p fol.

Type of Catalogue: Within; Vocal music

Process: Letterpress

Layout: Single column for 'New Music'; 2 columns for Books

Extent: 46 entries – Music (6 entries); Books (40 entries)

Commentary:

Publication Announcements:

““Oh! Lady Fair!” a Ballad, for Three Voices; the Music and Words by Thomas Moore, Esq. 3s.

“When Time, who steals our years away,” a Ballad, the Music and Words by Thomas Moore, Esq. price 1s.6d. “Come to these Scenes of Peace,” a Glee, for Three Voices, the Music and Words by Rev. W. L. Bowles, price 3s.” *The Times*, 20 November 1802; 5 September 1803.

“Good Night! The Music and Words by Thomas Moore, Esq.”

Within:

Sequel to Oh Lady Fair! The Music and Words by Thomas Moore Esqr.

Last leaf recto

Source: BOD Mus. 2c. 137 (23) and BL G. 176. a. (1.)

CS 1

Title: INDEX / TO THE / NATIONAL MELODIES / in 24 Numbers, Price 2^s.6^d. each.

Imprint: Chappell & Co. 124 New Bond Street.

Date: 1 October 1813.

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte

Layout: 1 column

Extent: 24 entries (Nos. 1 to 24)

Commentary:

Notice on the foot of the catalogue reads:

Chappell and Co. beg leave to return thanks, for the liberal encouragement which the National Melodies have experienced, from the Musical World in general; and in answer to many enquiries that have been made, beg to state their intention of publishing 12 more Numbers, in continuation, at a future period; when they shall have collected sufficient Materials for that purpose, in the course of which, it is purposed to introduce several new Authors. 124 New Bond Street. October 1st. 1813.

Passe-partout title page for the collection

Entries at Stationers' Hall:

No. 1, You Gentlemen of England, by Cramer, entered at Stationers' Hall 11 November 1811. [Pl no. 65]

No. 2, Ah hyd • nos, or The live-long Night, Welsh Air, by Latour, entered at Stationers' Hall 29 November 1811 [Pl no. 68]

No. 4, Corn Riggs, Scotch, by Dance, entered at Stationers' Hall 4 February 1812. [Pl no. 81]

No. 5, Little Taffline, English, by Griffin, entered at Stationers' Hall 4 March 1812. [Pl no. 89]

No. 6, The Bunch of Green Rushes, Irish, by J. B. Cramer, entered at Stationers' Hall 2 April 1812. [Pl no. 92]

No. 7, The New Langolee, Irish, by Meves, entered at Stationers' Hall 4 May 1812. [Pl no. 95]

No. 8, When William at Eve, English, by Haigh, entered at Stationers' Hall 8 June 1812. [Pl no. 93]

No. 9, Green grows the Rushes O! Scotch, by P. A. Corri, entered at Stationers' Hall 13 July 1812. [Pl no. 94]

No. 10, The Bard's Bequest, Irish, by Rawlings, entered at Stationers' Hall 11 August 1812. [Pl no. 96]

No. 11, Ye Banks and Braes o' bonny Doon, Scotch, by Latour, entered at Stationers' Hall 10 September 1812. [Pl no. 138]

No. 12, Down the Burn Davie, Scotch, by Graeff, entered at Stationers' Hall 7 October 1812. [Pl no. 145]

No. 13, Dulce Domum, English, by J. B. Cramer, entered at Stationers' Hall 7 November 1812. [Pl no. 146]

No. 15, Since Love is the plan, Irish, by Haigh, entered at Stationers' Hall 20 January 1813. [Pl no. 156]

No. 16, Love and Whiskey, Irish, by Rawlings, entered at Stationers' Hall 15 February 1813. [Pl no. 149]

No. 17, Nòs Galen, or New Year's Night, Welsh, by P. A. Corri, entered at Stationers' Hall 23 March 1813. [Pl no. 171]

No. 20, My Jo Janet, Scotch, by Graeff, entered at Stationers' Hall 28 June 1813. [Pl no. 196]

No. 19, The Brown Irish Girl, Irish, by J. B. Cramer, entered at Stationers' Hall 13 July 1813. [Pl no. 187]

No. 21, There's nae Luck about the House, Scotch, by P. A. Corri, entered at Stationers' Hall 13 July 1813. [Pl no. 204]

No. 18, The Lass of Patie's Mill, Scotch, by Latour, entered at Stationers' Hall 19 August 1813. [Pl no. 177]

No. 22, The Maid of Derby, English, by Griffin, entered at Stationers' Hall 21 September 1813. [Pl no. 208]

No. 23, The Old Langolee, Irish, by Dance, entered at Stationers' Hall 21 September 1813. [Pl no. 210]

No. 24, God Save the King, by Latour, entered at Stationers' Hall 5 February 1814. [Pl no. 214]

Publication Reviews:

"Number VII. of National Melodies, consisting of the most admired Airs of England, Ireland, Scotland, and Wales. Arranged as Rondos, or with Variations for the Piano-forte. 2s.6d." *MM*, No. 230 (August 1812), p. 54.

"National Melodies, consisting of the most admired Airs of England, Ireland, Scotland, and Wales; arranged as Rondos, or with variations for the Piano-forte, with an introductory movement to each; composed by the most eminent Authors. 2s.6d. [No. 10]" *MM*, No. 234 (December 1812), p. 446.

"National Melodies, consisting of the most admired Airs, & c. of England, Ireland, Scotland, and Wales; arranged as Rondos for the Piano-forte, by eminent Masters. [No. 5] Each Number 2s.6d." *MM*, No. 235 (January 1813), p. 540.

"National Melodies, consisting of Airs of England, Ireland, Scotland, and Wales, for the Piano-forte. Composed by eminent Masters. [No. 4] 2s.6d." *MM*, No. 239 (April 1813), p. 254.

"National Melodies, consisting of the most admired Airs of England, Ireland, Scotland, and Wales; arranged as Rondos, or with variations for the Piano-forte, with an introductory movement to each; composed by the most eminent Authors. 2s.6d. [No. 11]" *MM*, No. 242 (July 1813), p. 540.

"National Melodies, consisting of the most admired Airs of England, Ireland, Scotland, and Wales; arranged as Rondos, or with variations for the Piano-forte, with an introductory movement to each; composed by the most eminent Authors. 2s.6d. [No. 8]" *MM*, No. 242 (July 1813), p. 541.

"National Melodies, consisting of the most admired Airs of England, Ireland, Scotland, and Wales. Arranged as Rondos with Variations for the Piano-forte; by the most eminent composers. 2s.6d." *MM*, No. 246 (October 1813), p. 255.

Within:

National Melodies, consisting of the most Admired Airs of England, Ireland, Scotland and Wales, Arranged as Rondos, or with Variations for the Piano Forte, and an Introductory Movement to each, Composed by the Most Eminent Authors

Source: CAM MR340. a. 80. 24. (1, 2.)

CS 2a

Title: A List of the Publications of J. F. Burrowes, which may be had at / all the principal Music Shops.

Imprint: [from source music title page] Printed & Sold by Chappell & Co. Music Sellers, 124, New Bond Street.

Date: Early-1814

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental; Single composer

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 4

Piano Forte Music; Piano Forte Duetts; Vocal Music; Cabinet of Handel

Extent: 63 entries

Commentary:

An Air, with Variations, by J. F. Burrowes [Pl no. 184; wm 1812]

Third Sonatina for the Piano Forte, by J. F. Burrowes [Pl no. 209; wm 1812]

Serenade, for the Piano Forte, by J. F. Burrowes [Pl no. 197, wm 1812]

Entries at Stationers' Hall:

The Mecklenburgh, Composed for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the composer, 11 November 1811.

Blenheim Waltz, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall, by the composer, 14 April 1813. [Pl no. 181]

A Serenade for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the composer, 5 November 1813.

Within:

An Air, with Variations for the Piano Forte, dedicated by Permission to Miss Sarah Jones, By J. Burrowes

Last leaf verso

Source: BL h. 450. (8.) Pl no. 184, wm 1812, c. 1813

A Serenade, for the Piano Forte, Composed & Dedicated to Miss Batty, by J. F. Burrowes

Leaf ii recto

Source: BL h. 450. (35.) Pl no. 197, wm 1812, c. 1813

The Leipsig [sic], New Waltz, for the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (23.) Pl no. 227, wm 1812, c. 1814

A Second Air, with Variations for the Piano Forte, Composed and Inscribed to Miss Marshall, by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (9.) Pl no. 242, wm 1813, c. 1814

A Moldavian Air, for the Piano Forte, Composed and Inscribed to Miss Mary Davis, by J. F. Burrowes

Leaf ii recto

Source: BL h. 450. (34.) Pl no. 251, wm 1813, c. 1814

CS 2b

Date: Mid-1814

Extent: 69 entries

Commentary:

New Entries: 6

[Piano Forte Music] Second Air with Variations – Leipsig [sic] Waltz – Moldavian Air – Parisian Air – Third Air with Variations – [Piano Forte Duets] Mozart's Overture to *Così fan tutte*

Entries at Stationers' Hall:

The Leipsig [sic] Waltz, entered at Stationers' Hall, by the Composer, 17 December 1813. [Pl no. 227]; wm 1812, at BL h. 450. (23.).

A Second Air, with Variations for the Piano Forte, entered at Stationers' Hall [by the Composer] 4 March 1814. [Pl no. 242]

A Moldavian Air, for the Piano Forte, entered at Stationers' Hall by the Composer, 10 May 1814. [Pl no. 251]; wm 1813 at BL h. 450. (34.)

Parisian Rondo, for the Piano Forte, entered at Stationers' Hall by the Composer, 20 July 1814. [Pl no. 254]; wm 1813 at BL h. 450. (38.)

A third Air with Variations for the Piano Forte, entered at Stationers' Hall 20 July 1814. [Pl no. 263]

Within:

Parisian Rondo, for the Piano Forte Composed & Inscribed to Mrs. Spence, by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (38.) Pl no. 254, Source music wm. 1813.

A Third Air, with Variations for the Piano Forte, Composed and Dedicated by Permission to Miss Murray, by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (10.) Pl no. 263; Source music wm 1810, 1813

CS 2c

Title: A List of Publications of J. F. Burrowes, which may be had / at all the principal Music Shops.

Date: late-1814

Extent: 72 entries

Commentary:

Layout identical to CS 2a and 2b; but the catalogue was re-engraved.

New Entries: 3

[Piano Forte Music] Fourth Air with Variations – [Piano Forte Duetts] Mozart's Overture to Idomeneo – Gluck's Overture to Iphigenia

Entries at Stationers' Hall:

A fourth Air with Variations for the Piano Forte, entered at Stationers' Hall by the Composer, 29 November 1814. [Pl no. 279]

Within:

A Fourth Air, with Variations for the Piano forte, Composed & Inscribed to Mrs., Howard, of York by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (11.) Pl no. 279; Source music wm 1814.

The Saxe-Cobourg, New Waltz, Composed for the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (22.) Pl no. 411, no wm

CS 2d

Title: THE FOLLOWING PUBLICATIONS BY / J. F. BURROWES. / May be had at all the Principal Music Shops

Imprint: [from source music title page] London, Published by S. Chappell, 135, New Bond Street.

Date: c. 1826

Categories and sub-categories: 10

Piano Forte Music. A Series of Caledonian Airs, with Variations; A Second Series of Caledonian Airs, for the Piano Forte, with Flute Accompaniment ad lib.; A Series of Hibernian Airs; Scottish Rondos; Piano Forte Music [miscellaneous]; Operas, arranged for the Piano Forte with Flute Accompaniment; A Series of Caledonian Airs for two Performers; Choruses arranged as Duets; Overtures as Duets; Operas as duets.

Type of Catalogue: Within; Instrumental – Piano Forte

Extent: 162 entries

Commentary:

Catalogue another copy of LF 2a and GG 13j.

Entries at Stationers' Hall:

Three Sonatinas with Favorite Airs, for the Piano Forte, Op. 10, entered at Stationers' Hall by the Composer, 18 April 1815. [Pl no. 305; wm 1814 at BL h. 450. (17.)]

Burrowes' Collection of Psalm Tunes, as Sung at St. James's, with figures for the use of Students of Thorough Base, entered at Stationers' Hall 8 March 1819

Burrowes' Overture as performed at the Philharmonic Society, Op. 13, arranged as a Duett for two Performers on the Piano Forte, by the Author, entered at Stationers' Hall 15 March 1819. [Pl no. 820]

Graun's Te Deum, arranged for two Performers on Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 17 May 1823.

A Series of Hibernian Airs, No. 6. The Moonbeam, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 29 March 1825.

Caledonian Airs, with Variations, Second Series, for the Piano Forte, with Flute Accompaniment. ad lib., No. 13, The yellow hair'd Laddie & My Love she's but & c., by J. F. Burrowes, entered at Stationers' Hall 29 March 1825.

No. 4, of a Series of Caledonian Airs as Duets, Auld Robin Gray & The Campbells are comin', by J. F. Burrowes, entered at Stationers' Hall 29 March 1825.

Caledonian Airs, with Variations, for the Piano Forte, with Flute Accompaniment ad lib., Second Series No. 17, There's nae luck, entered at Stationers' Hall 28 November 1825.

A Companion to the Piano Forte Primer, containing the Rudiments of Fingering; exemplified in a series of Exercises, with explanations intended to assist the Student in the absence of the Master, by J. F. Burrowes, entered at Stationers' Hall 22 March 1826.

Publication Reviews:

"The Thorough Bass Primer, containing explanations and examples of the rudiments of harmony; with fifty exercises. By J. Burrowes. London. Chappell and Co." *QMMR*, Vol. 1, no. 3 (1818), p. 376.

"A Series of Hibernian Airs, arranged for the Piano Forte, by J. F. Burrowes. London. Chappell and Co." *QMMR*, Vol. 4, no. 13 (1822), p. 105.

"God save the King, with Variations for the Piano Forte, with Accompaniments for the Flute and Violoncello (ad lib.) by J. F. Burrowes. London. Chappell and Co. and Goulding and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 252.

"Second Series of Caledonian Airs, No. 17, 'There's nae Luck about the House;' by J. F. Burrowes." *QMMR*, Vol. 7, no. 28 (December 1825), p. 502.

"A Companion to the Piano Forte Primer, containing the Rudiments of Fingering, exemplified in a Series of Exercises, with explanations of the manner in which they are to be played, and Remarks on the mode of practising in general, intended to assist the Student in the absence of the Master; by J. F. Burrowes. London. (for the author) by S. Chappell, 135, Bond Street." *QMMR*, Vol. 8, no. 29 (1826), p. 73.

"Le Pas de Pologne, Introduction and Polacca for the Piano Forte, by J. F. Burrowes. London. Chappell." *QMMR*, Vol. 8, no. 29 (1826), p. 114.

Within:

Le Pas de Pologne, Introduction & Polacca, for the Piano Forte, Composed and Dedicated by Permission to Miss Marjoribanks, by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (37.) no wm. no plate number.

CS 2e

Title: THE FOLLOWING PUBLICATION BY / J. F. BURROWES. / May be had at all the Principal Music Shops

Date: c. 1826 [Pl no. 305]

Type of Catalogue: Within; Piano Forte

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 9

Piano Forte Music. A Series of Caledonian Airs with Variations; A Second Series of Caledonian Airs, for the Piano Forte with Flute accompaniment ad lib.; A Series of Hibernian Airs; Scottish Rondos; Operas, arranged for the Piano Forte with Flute ad lib; A Series of Caledonian Airs, for two Performers; Choruses arranged as Duets; Overtures as Duets; Operas as Duets

Extent: 166 entries

Within:

Three Sonatinas, for the Piano Forte, in which are introduced Popular Airs, for the Middle Movement, by J. Burrowes, Op. 10

Last leaf verso

Source: BOD Mus. 61 c. 75 (24) Pl. 305, wm 1823

CS 2f

Title: THE FOLLOWING PUBLICATIONS BY / J. F. BURROWES / May be had at all the Principal Music Shops.

Imprint: [from source music title page] London, Published by S. Chappell, 135, New Bond Street

Date: early-1827

Categories and sub-categories: 9

Extent: 184 entries

Commentary:

Catalogue identical to LF 2b and GG 13m

Entries at Stationers' Hall:

Airs from Mayer's Medea, arranged for the Piano Forte, with an Accompaniment for the Flute, by J. F. Burrowes, Book 1, entered at Stationers' Hall 10 July 1826. [Pl no. 3081]

Airs from Mayer's Medea, arranged for the Piano Forte, with an Accompaniment for the Flute, by J. F. Burrowes, Book 2, entered at Stationers' Hall 5 August 1826. [Pl no. 3082]

Airs from Mayer's Medea, arranged for the Piano Forte, with an Accompaniment for the Flute, by J. F. Burrowes, Book 3, entered at Stationers' Hall 5 August 1826. [Pl no. 3083]

Airs from Mayer's Medea, arranged for two Performers on the Piano Forte, by J. F. Burrowes, Book 1, entered at Stationers' Hall 12 October 1826. [Pl no. 3102; wm 1827 at BL g. 352. ii. (2.)]

Airs from Mayer's Medea, arranged for two Performers on the Piano Forte, by J. F. Burrowes, Book 2, entered at Stationers' Hall 12 October 1826. [Pl no. 3103; wm 1825 at BL g. 352. ii. (2.)]

Airs from Mayer's Medea, arranged for two Performers on the Piano Forte, by J. F. Burrowes, Book 3, entered at Stationers' Hall 12 October 1826. [Pl no. 3104; wm 1827 at BL g. 352. ii. (2.)]

Isabel & Zitti Zitti, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Le Petit Tambour, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Cease your funning, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Publication Reviews:

"Favourite Airs from Medea for the piano forte, with flute accompaniment, (ad lib.) by J. F. Burrowes. S. Chappell." *QMMR*, Vol. 8, no. 30 (1826), p. 255.

"The favorite Airs in Medea, arranged as Duets for the Piano Forte, by J. F. Burrowes; in three Books." *QMMR*, Vol. 8, no. 31 (1826), p. 385.

Within:

The favorite Airs of Isabel, and Zitti, Zitti, introduced in a Divertimento, for the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (42.) wm 1825

CS 2g

Title: THE FOLLOWING PUBLICATIONS BY / J. F. BURROWES / May be had at all the Principal Music Shops.

Date: early-1827

Extent: 185 entries

Commentary:

The Piano Forte Primer, 6th Edition (1826); A Second Series of Caledonian Airs, Nos. 13 to 18; A Series of Hibernian Airs, Nos. 1 to 6; Scottish Rondos Nos. 1 to 16; A Series of Caledonian Airs for Two Performers, Nos. 1 to 4.

New Entries: 1

[A Second Series of Caledonian Airs with Variations] No. 18, Blue Bonnets & Roslin Castle

Entries at Stationers' Hall:

Second Series of Caledonian Airs, No. 18, Blue Bonnets & Roslin Castle, for the Piano Forte, with Flute Accompaniment, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Within:

Fantasia, for the Piano Forte, Comprising favorite Airs from Rossini's *Il Barbiere di Siviglia*, by J. F. Burrowes
Last leaf verso
Source: BL h. 450. (5.) wm 1828, 1827.

CS 2h

Title: THE FOLLOWING PUBLICATIONS BY / *J. F. BURROWES.* / May be had at all the Principal Music Shops

Date: Early-1828

Categories and sub-categories: 9

[Piano Forte Instructions, & c.]; Piano Forte Music. A Series of Caledonian Airs, with Variations; Second Series of Caledonian Airs; A Series of Hibernian Airs; Scottish Rondos; Operas, arranged for the Piano Forte, with Flute Accompaniment; A Series of Caledonian Airs for two Performer; Overtures as Duets; Operas as Duets

Extent: 202 entries

Commentary:

Piano Forte Primer, 7th Edition; Scottish Rondos, No. 15, I'll gang nae mair to yon Town omitted

New Entries: 17

Burrowes' Collection of Psalm Tunes, for one, two or three Voices, with the Chords, for those who do not understand Thorough Bass – Fantasia from *Mosè in Egitto* – Fantasia from *Ricciardo e Zoraide* – Fantasia from *Il Barbiere di Siviglia* – Tyrolian Airs, No. 1 – *Portrait Charmant* with Variations – Lullaby & *Ca m'est egal* – [Operas, arranged for the Piano Forte, with Flute Accompaniment] *Paër's I Fuorusciti*, in 4 Books (each separate) – [A Series for Caledonian Airs, for two Performers] No. 5, *Roy's Wife & Miss Forbes's Farewell* – [Overtures as Duets] *I Fuorusciti* – [Operas as Duets] *Maometto* in 1 Book – *I Fuorusciti* in 3 Books (each separate)

Entries at Stationers' Hall:

Tyrolian Airs, No. 1, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 29 June 1827.
Fantasia for the Piano Forte, on the airs from *Il Barbiere di Siviglia*, by J. F. Burrowes, entered at Stationers' Hall 29 June 1827.
Lullaby & *Ca m'est egal*, by Burrowes, entered at Stationers' Hall 4 March 1828.

Publication Reviews:

"Fantasia for the Piano Forte, from *Il Barbiere di Siviglia*. London. S. Chappell." *QMMR*, Vol. 9, no. 33 (1827), p. 129.

Within:

Books 1 and 2, of a Selection of Various Melodies, arranged or varied, for the use of young practitioners on the Piano Forte, by J. F. Burrowes
Last leaf verso
Source: BL h. 450 (18.) No plate number; Source music wm 1825, 1827

Portrait Charmant, a Favorite French Air, with Variations for the Piano Forte, by J. F. Burrowes
Last leaf verso
Source: BL h. 450 (26.) Source music wm 1825.

CS 2i

Title: THE FOLLOWING PUBLICATIONS BY / *J. F. BURROWES.* / May be had at all the Principal Music Shops

Imprint: [from source music title page] London, Published by S. Chappell, Music Seller to his Majesty, 135, New Bond Street.

Date: c. 1831

Extent: 196 entries

Categories and sub-categories: 8

Categories Removed: 1

Overtures as Duets.

Commentary:

The Piano Forte Primer, 7th Edition; A Second Series of Caledonian Airs, Nos. 13 to 18; A Series of Hibernian Airs, Nos. 1 to 6; Scottish Rondos Nos. 1 to 17; A Series of Caledonian Airs for Two Performers, Nos. 1 to 5.

Catalogue identical to PA 1 and CAB 4a

New Entries: 15

[Scottish Rondos] I'll gang nae mair to yon Town – [Piano Forte Music] Fantasia from La Donna del Lago – La Vaillant Troubadour with Variations – Various Melodies, containing most Popular Airs, arranged expressly for young Practitioners, Books 1 and 2 (each separate) – [Operas for Piano Forte with Flute Accompaniment] Rossini's Il Barbiere di Siviglia, in 3 Books (each separate) – Rossini's Mosè in Egitto, in 2 Books (each separate) – Winter, Proserpina in 1 Book – Mayer, La Rosa Bianca e la Rosa rossa – [Operas as Duets] Il Ratto di Proserpina – La Clemenza di Tito in 2 Books

Entries Removed: 21

[Overtures as Duets] Burrowes' Overture as performed at the Philharmonic Society, Op. 13 – First Overture, Op. 8 – Tancredi – Otello – Gazza Ladra – Romberg's Overture in D – Iphigenia – Guy Mannering – Der Freischütz – Euryanthe – Faust – La Clemenza – Don Giovanni – Figaro – Così fan tutte – Il Direttore – Il Seraglio – Zauberflöte – Idomeneo – La Dame Blanche – I Fuorusciti

Entries at Stationers' Hall:

Various Melodies, arranged or varied for Young Practitioners on the Piano Forte, Books 1 and 2, by J. F. Burrowes, entered at Stationers' Hall 4 March 1828. [No Plate number; wm 1825 at BL h. 450. (18.)]

Airs from La Rosa Bianca, arranged for the Piano Forte with Flute Accompaniment ad lib., by J. F. Burrowes, in 1 Book, entered at Stationers' Hall 4 June 1828.

Airs from Rossini's Mosè in Egitto, arranged for the Piano Forte with Flute Accompaniment ad lib., by J. F. Burrowes, in 2 Books, Book 1 entered at Stationers' Hall 2 July 1828. [Pl no. 3441]

Airs from Winter's Il Ratto di Proserpina, arranged for the Piano Forte with Flute Accompaniment ad lib., by J. F. Burrowes, entered at Stationers' Hall 17 February 1829. [Pl no. 3437]

Airs from Rossini's Mosè in Egitto, arranged for the Piano Forte with Flute Accompaniment ad lib., by J. F. Burrowes, Book 2, entered at Stationers' Hall 18 February 1829. [Pl no. 3442]

Airs from La Clemenza di Tito, arranged for two Performers on the Piano Forte, by J. F. Burrowes, in 2 Books, Book 1, entered at Stationers' Hall 28 April 1831. [Pl no. 3670]

Publication Reviews:

"The favorite Airs in Mayer's La Rosa Bianca and La Rosa rossa, by J. F. Burrowes. S. Chappell." *QMMR*, Vol. 9, no. 36 (1827), p. 544.

"Favorite Airs from Rossini's Opera of "Mosè," arranged for the Piano Forte, with an Accompaniment for the Flute (ad lib.) by J. F. Burrowes." *QMMR*, Vol. 10, no. 37 (1828), p. 135.

"The favourite Airs in Rossini's opera of Mosè in Egitto (including New Airs introduced by the author at its representation in Paris,) arranged with Flute accompaniment, ad libitum, by J. F. Burrowes. Book I. (Chappell.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 160.

"The favourite Airs in Mayer's opera, La Rosa Bianca, e la Rosa rossa, arranged with Flute accompaniment, ad libitum, by J. F. Burrowes." *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 160.

Within:

Un Papillon des plus brillans, French Air, introduced in a Divertimento, for the Piano Forte, and Inscribed to Miss Du Pasquier, by J. F. Burrowes

Last leaf verso

Source: BL g. 450. (25.) No plate number; Source music wm 1825

CS 2j

Title: THE FOLLOWING PUBLICATIONS BY / J. F. BURROWS / May be had at all the Principal Music Shops.

Imprint: [from the source music title page] London, Published for the Author, 13, Nottingham Place, And Sold by Chappell, Music Seller to their Majesties, 50, New Bond Street.

Date: late 1833

Layout: 3 columns

Categories and sub-categories: 9

[Piano Forte Instructions, & c.]; Piano Forte Music. Caledonian Airs, with Variations; Second Series of Caledonian Airs; Hibernian Airs; Scottish Rondos; Operas for the Piano Forte, with Flute Accompaniment – Caledonian Airs as Duets for the Piano Forte; Overtures as Duets; Operas Duets

Extent: 247 entries

Commentary:

Contains Piano Forte Primer, 12th Edition; The Thorough Bass Primer, 7th Edition; Scottish Rondos, No. 15, I'll gang, not listed

New Entries: 70

[Piano Forte Music] Various Melodies, each containing Nine most Popular Airs, arranged expressly for young Practitioners, Book 3 – A Companion to the Thorough Base Primer – Der Koniginn Walzer – Der Bauern Walzer – Cyclops Dance – Les Bijoux 3 Waltzes – Tyrolien from Guillaume Tell – Beethoven's Hallelujah from the Mount of Olives – Handel's Hallelujah from the Messiah – Chorus of Prisoners from Fidelio – [Operas for the Piano Forte with Flute Accompaniment] Mozart's Seraglio, in 3 Books (each separate) – Rossini's Guillaume Tell, in 4 Books (each separate) – Rossini's La Cenerentola, in 1 Book – Rossini's Il Barbiere, Book 4 – Spohr's Azor & Zelmira, in 2 Books (each separate) – Auber's Masaniello, in 4 Books (each separate) – Fra Diavolo, in 2 Books (each separate) – Auber's La Fiancée, in 2 Books (each separate) – Auber's Bayadère, in 2 Books (each separate) – [Overtures as Duets] Burrowes' Overture as performed at the Philharmonic Society, Op. 13 – First Overture, Op. 8 – Tancredi – Otello – Gazza Ladra – Guillaume Tell – Romberg's in D – Iphigenia – Guy Mannering – Der Freischütz – Euryanthe – Faust – La Clemenza – Don Giovanni – Figaro – Così fan tutte – Il Direttore – Il Seraglio – Zauberflöte – Idomeneo – La Dame Blanche – [Operas as Duets] Guillaume Tell, in 4 Books (each separate) – Azor & Zemira, in 2 Books (each separate) – Fidelio, in 1 Book – Masaniello, in 4 Books (each separate) – Haydn's Creation, in 6 Books (each separate) – Beethoven's Hallelujah from the Mount of Olives.

Entries Removed: 19

[Scottish Rondos] No. 15, I'll gang nae mair to yon Town – [Piano Forte Music] Portrait Charmant with Variations – Lullaby & Ça m'est égal – La Vaillant Troubadour with Variations – [Operas for Piano Forte with Flute Accompaniment] Rossini's Mosè in Egitto, in 2 Books (each separate) – Winter's Proserpina in 1 Book – Mayer's La Rosa Bianca e la Rosa rossa – Paër's I Fuorusciti, in 4 Books (each separate) – [Operas as Duets] Maometto in 1 Book – I Fuorusciti, in 3 Books (each separate) – Il Ratto di Proserpina, in 1 Book – La Clemenza di Tito in 2 Books (each separate)

Entries at Stationers' Hall:

Airs in Fra Diavolo, arranged for the Piano Forte, with a Flute Accompaniment ad lib., by J. F. Burrowes, in 2 Books, Book 1, entered at Stationers' Hall 28 April 1831. [Pl no. 3882]

Airs in Fra Diavolo, arranged for the Piano Forte, with a Flute Accompaniment ad lib., by J. F. Burrowes, in 2 Books, Book 2, entered at Stationers' Hall 23 November 1831.

Chorus of Prisoners from Fidelio, arranged for the Piano Forte, with a Flute Accompaniment ad lib., by J. F. Burrowes, entered at Stationers' Hall 19 November 1832. [Pl no. 4101]

Select Airs in Auber's Bayadère, arranged for the Piano Forte, with a Flute Accompaniment ad lib., by J. F. Burrowes, Book 1, entered at Stationers' Hall 18 September 1833. [Pl no. 4162]

Select Airs in Auber's Bayadère, arranged for the Piano Forte, with a Flute Accompaniment ad lib., Book 2, entered at Stationers' Hall 18 September 1833. [Pl no. 4281]

Publication Announcements:

"The Airs from The Maid of Cashmere, or La Bayadère, in 2 books, by Burrowes, each 4s." *The Times*, 8 June 1833.

Publication Reviews:

"Select Airs from Auber's Fra Diavolo, arranged with a Flute accompaniment, by J. F. Burrowes. Book I. (Chappell, Bond Street.)" *The Harmonicon*, Vol. 9, no. 6 (June 1831), p. 145.

"Select Airs from Auber's Fra Diavolo, arranged with a Flute accompaniment, by J. F. Burrowes. Book 2. (Chappell, Bond Street.)" *The Harmonicon*, Vol. 9, no. 7 (July 1831), p. 170.

"Chorus of Prisoners and March, from Fidelio, arranged [for the Piano Forte] with an Accompaniment for the Flute (ad lib.) by J. F. Burrowes. (Chappell.)" *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 256.

"Select Airs from Auber's Ballet-Opera, La Bayadère, or, The Maid of Cashmere, arranged with a Flute accompaniment, ad lib., by J. F. Burrowes. Books 1 and 2. (Chappell.)" *The Harmonicon*, Vol. 11, no. 8 (August 1833), p. 175.

Within:

Eighteen Preludes, in Major Keys for the Piano Forte, Composed and Inscribed to his Pupils at Scarsdale House, Kensington, by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (3.) No plate number, no watermark.

Le Gracieux, Introduction and Rondo, for the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BL h. 3870. aa. (15.) No plate number, no wm.

CS 2k

Title: THE FOLLOWING PUBLICATIONS BY / J. F. BURROWES / are particularly intended for the use of / YOUNG PERFORMERS on the Piano Forte.

Imprint: London, Published & Sold by S. Chappell, 50, New Bond Street, Cramer, Addison & Beale, 201, Regent Street, R. Purdie, 83, Princes Street, Edinburgh, & Muraour, à Paris.

Date: c. 1833

Pages: 1p fol.

Type of Catalogue:

Layout: 2 columns and 3 columns

Categories and sub-categories: 7

[Piano Forte Instructions, &c.]; Easy Duets; Piano Forte Music. Caledonian Airs; Second Series of Caledonian Airs; Scottish Rondos; Piano Forte Duets. Caledonian Airs; Piano Forte Duets. [miscellaneous]

Extent: 238 entries

Commentary:

Contains Piano Forte Primer, 12th Edition; The Thorough Base Primer (Eighth Edition, with Additions)

New Entries: 24

Various Sacred Melodies with words being, Book 4, contains The Morning, Evening, Easter, Portuguese, Sicilian, Luthers and Haydn's Hymns. The Lord my pasture, The Twenty sixth and the Hundredth psalms – Moldavian Air – Second Air, with Variations – First Air with Variations – Blenheim Waltz – Third Sonatina – Favorite Melodies containing Love was once, Meet me by moonlight, Love's Ritornella and Two Galopes – Luther's Hymn and Adeste Fideles – The Twenty Sixth Psalm, as sung at St. James's – Scottish Rondos, No. 15 – My Lodging is on the cold ground – [Operas for the Piano Forte, with Flute Accompaniment] Select Airs from La Bayadère, Gustavus, La Cenerentola, Fra Diavolo, La Fiancée, and all the most popular Operas in 91 Books, & c., Books 89 to 91 (each separate) – [Piano Forte Duets] Non piu Mesta – Six pieces from Haydn's Creation,

Meet me by Moonlight & c. in 2 Books (each separate) – Fidelio – Select Airs from all the most popular Operas, in 60 Books & c., Books 55 to 60 (each separate)

Entries Removed: 33

A Companion to the Piano Forte Primer – Hibernian Airs, No. 1, Planxty Conner, No. 2, Gramachree & Planxty Kelly, No. 3, My Lodging, No. 4, Erin go Bragh & St. Patrick's Day, No. 5, The Evergreen, and No. 6, The Moonbeam (each separate) – Cease your funning – [Overtures as Duets for the Piano Forte] Tancredi – Otello – Gazza Ladra – Guillaume Tell – Romberg's in D – Iphigenia – Guy Mannering – Der Freischütz – Euryanthe – Faust – La Clemenza – Don Giovanni – Figaro – Così fan tutte – Il Direttore – Il Seraglio – Zauberflöte – Idomeneo – La Dame Blanche – Haydn's Creation, in 6 Books (each separate)

Within:

The Tutor's Assistant, for the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (4.) No wm, no plate number.

CS 3

Title: GELINEK'S AIRS WITH VARIATIONS. / LONDON ____ Printed and Sold by CHAPELL & C^o. 124 New Bond S^t.

Date: c. 1814

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte music; Single composer; Thematic

Process: Punched and engraved plat

Layout: 4 columns; 9 keyboard-systems in each column

Extent: Nos. 1 to 30

Commentary:

Contains:

- No. 1, Allegretto, with Variations [Pl no. 59; wm 1812]
- No. 3, Prussian Melody, with Variations [Pl no. 47; wm 1812 and 1813]
- No. 5, Pyreneese Melody, with Variations [Pl no. 48; wm 1811]
- No. 7, La ci darem la mano, with Variations [Pl no. 63; wm 1813]
- No. 8, Allegretto, with Variations [Pl no. 64, wm 1813]
- No. 9, Air from Alceste, with Variations [Pl no. 54; wm 1810]
- No. 10, Andante quasi Allegretto [Pl no. 134, wm 1813]
- No. 11, Tyrolese Air, with Variations [Pl no. 142, wm 1812]
- No. 12, Lieber Augustine, with Variations [Pl no. 190; wm 1813]
- No. 13, Pria che L'Impegno, with Variations [Pl no. 202, wm 1814]
- No. 15, Allegro Vivace [Pl no. 205; wm 181]
- No. 16, J'ai de la raison, with Variations [Pl no. 312]
- No. 18, Romance et Rondo, with Variations [Pl no. 314]
- No. 19, Ah Perdoni al Primo Affetto, with Variations [Pl no. 287; wm 1814]
- No. 20, Le Caliph de Bagdad, with Variations [Pl no. 315, wm 1814]
- No. 21, Mayence Waltz, with Variations [Pl no. 316]
- No. 26, Queen of Prussia's Waltz, with Variations [Pl no. 275; wm 1814]
- No. 27, Saxon Air, with Variations [Pl no. 343; wm 1814]
- No. 30, Post Horn Waltz, with Variations [Pl no. 352; wm 1814]

Within:

A Favorite Air, with Variations for the Piano Forte, Composed by Gelinek, No. 34, Andante

Last leaf recto

Source: BL h. 404. a. (2.) Pl no. 436; Source music wm 1814

CS 4

Title: Musical Publications by / G. KIALLMARK.

Date: c. 1818

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 4

Piano Forte Music. Divertimentos, Rondos, & c.; Airs, with Variations for the Piano Forte; Harp Music; Vocal Music

Extent: 85 entries

Commentary:

Harriot, an Air with Variations, for the Piano Forte [Pl no. 289; wm 1822];

Spanish Air, for the Harp with Flute Accompaniment [Pl no. 444, wm 1815]

Entries at Stationers' Hall:

Air de Ballet, with Variations for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 16 May 1816. [Pl no. 326]

Three Progressive Divertimentos, with favorite Airs, for the Piano Forte, by Kiallmark, entered at Stationers' Hall 31 August 1818.

Within:

The Morning of Love, a Song, from Melincourt, The Music Composed & Dedicated to Miss Gale, by G. Kiallmark

Source: BOD Mus. Voc. I, 32 (52) & BL H. 1220. (9.) Pl no. 565, no wm

The Flower of Love, a Song, from Melincourt, The Music Composed by G. Kiallmark.

Source: BOD Mus. Voc. I, 32 (31) & BL H. 1220. (10.) Pl no. 566, no wm

CS 5

Title: Publications by D^r. CROTCH. North End, FULHAM.

Date: c. 1817

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal music; Single composer

Process: Letterpress

Layout: Single columns

Extent: 49 entries

Commentary:

Entries at Stationers' Hall:

Thirty Rounds for the Piano Forte, by W. Crotch, entered at Stationers' Hall 1 March 1817.

Within:

Thirty Rounds, for the Piano Forte, Intended as an Introduction to Playing from Score, and reading the various Cliffs [sic], Composed by Wm. Crotch, Mus. Doc. Professor of Music in the University of Oxford

Last leaf verso

Source: BL e. 108. (2.)

Source music entered at Stationers' Hall 1 March 1817.

CS 6

Title: CRAMER'S WORKS, / FOR THE / PIANO-FORTE, / PUBLISHED AND SOLD BY / Chappell & Co. / No. 124, / NEW BOND STREET, LONDON.

Date: Mid-1818

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte; Single composer

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 6

Elementary Works; Concertos, Sonatas, & c.; Divertimento, & c.; Airs, with Variations, Waltzes, & c.; For two Performers; For the Harp

Extent: 43 entries

Commentary:

Entries at Stationers' Hall:

Cramer's Sonata, in which are introduced the Airs of "Rule Britannia, & c." Op. 49, entered at Stationers' Hall 8 January 1811.

Saxon air, with Variations for the Pianoforte, by J. B. Cramer, entered at Stationers' Hall 4 March 1811. [Pl no. 10]

Serenata, for the Piano Forte, with Harp and Flute Accompaniments, by J. B. Cramer, entered at Stationers' Hall 6 May 1811. [Pl no. 19]

Divertimento, "The Banks of the Danube," with Flute Accompaniment, by J. B. Cramer, entered at Stationers' Hall 22 June 1811.

The Hartzfeld Waltz for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 13 August 1811. [Pl no. 50]

Harvest Home, a Divertimento for the Piano Forte, with Flute Accompaniment, by J. B. Cramer, entered at Stationers' Hall 29 August 1811.

Grand Concerto, Op. 51, by J. B. Cramer, entered at Stationers' Hall, by the composer, 21 December 1811. [Pl no. 73]

Courlande Waltz for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 26 December 1811.

Anglo-Caledonian Air, with Variations for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 12 March 1812. [Pl no. 86]

Cramer's Instructions for the Piano-forte, with easy Lessons, and a Prelude to each Key, by J. B. Cramer, entered at Stationers' Hall 8 June 1812.

Duet, for the Harp and Piano Forte, dedicated to Miss Langston, by J. B. Cramer, Op. 52, entered at Stationers' Hall 8 June 1812.

Steibelt's Spanish Air, arranged as a duet for two performers on the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 13 July 1812.

Concerto da Camera, for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 20 January 1813.

L'Ultima, a Sonata, dedicated to Mr. Dizi, Op. 53, by J. B. Cramer, entered at Stationers' Hall 12 February 1813.

"Rousseau's Dream," with Variations, for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 5 February 1814. [Pl no. 216]

Divertimento, "La Strenna," for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 12 March 1814.

Divertimento, "Days of Yore," for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 14 November 1815. [Pl no. 244]

Divertimento, "Alexandre le Grand," for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 14 November 1815. [Pl no. 262]

Introduction and Polonaise, for the Piano Forte, with Flute Accompaniment, by J. B. Cramer, entered at Stationers' Hall 14 November 1815. [Pl no. 288]

"Dulce et Utile," consisting of Six Movements, intended as Practises for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall by the Composer, 19 December 1815.

Divertimento, "L'Ambigu," for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 28 March 1816. [Pl no. 319]

Divertimento, "Le Rendezvous à la Chasse," for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 13 April 1816. [Pl no. 340]

"Fin ch' han dal vino," with Variations for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 1 January 1817. [Pl no. 489]

Divertimento, "Le Réunionne," for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 28 January 1817. [Pl no. 401]

Berlin Waltz, for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 1 March 1817. [Pl no. 457]

Divertimento, "Les Menus Plaisirs," for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 1 March 1817. [Pl no. 521]

Divertimento, "La Ricordanza," for the Piano Forte, by J. B. entered at Stationers' Hall 15 May 1818. [Pl no. 745]

Twenty-six Preludes, or short Introductions in the principal Major and Minor Keys, entered at Stationers' Hall 8 June 1818. [Pl no. 754]

Hanoverian Air, with Variations for the Piano Forte, entered at Stationers' Hall 10 July 1818. [Pl no. 759]

Publication Reviews:

"An Anglo-Caledonian Air, with Variations for the Piano-forte. Composed and dedicated to Miss Baillie, of Grosvenor-street, by J. B. Cramer, Esq. 3s." *MM*, No. 230 (August 1812), p. 54.

"J. B. Cramer's Instructions for the Piano-forte; composed and fingered by the Author. 10s.6d." *MM*, No. 231 (September 1812), p. 155.

"Two favourite Spanish Air, by Steibelt, arranged as a Duett for two Performers on the same Piano-forte, by J. B. Cramer, Esq. 2s.6d." *MM*, No. 246 (October 1813), p. 255.

"Kutusoff's Victory, an Impromptu for the Piano-forte. Composed, and dedicated to Field Marshal Kutusoff, Prince of Smolensko, by J. B. Cramer. 2s.6d." *MM*, No. 247 (November 1813), p. 356.

"Rousseau's Dream," an Air, with variations for the Piano-forte; composed and dedicated to the Right Honourable the Countess of Delaware; by J. B. Cramer. 3s." *MM*, No. 262 (December 1814), p. 457.

"A favourite Hanoverian Air, with variations for the Piano-forte, composed and dedicated to Miss Codrington, by F. Fiorillo. 2s.6d." *MM*, No. 283 (June 1816), p. 449.

"The Berlin Waltz, composed for the Piano-forte, and dedicated to Lady Elizabeth Conyngham, by J. B. Cramer. 1s.6d." *MM*, No. 293 (February 1817), p. 55.

"Mozart's favourite Air, 'Fin ch'han dal vino,' with an introduction and variations for the Piano-forte, composed and dedicated to Miss Lievenrood, by J. B. Cramer. 4s." *MM*, No. 297 (June 1817), p. 439.

"Twenty-six Preludes or short Introduction in the principal Major and Minor Keyes for the Piano Forte. Composed by J. B. Cramer. London. Chappell and Co. and Clementi and Co." *QMMR*, Vol. 1, no. 3 (1818), p. 394.

Within:

Twenty six Preludes or Short Introductions in the principal Major & Minor Keys, for the Piano Forte, Composed by J. B. Cramer

Leaf ii recto

Source: BOD Mus. Instr. I, 58 (10) Pl no. 754

Source music entered at Stationers' Hall 3 June 1818.

CS 7

Title: LATOUR'S WORKS, / FOR THE / PIANO-FORTE, / PUBLISHED AND SOLD BY / Chappell & Co. / No. 124, / NEW BOND STREET, LONDON.

Date: Mid-1818

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte; Single composer

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 7

Elementary Lessons, & c.; Divertimentos, & c.; Airs with Variations; Rondos, Waltzes, & c.;
Mozart's Operas arranged; For two Performers; For the Harp, & c.

Extent: 60 entries

Commentary:

Entries at Stationers' Hall:

Duet, with "Sul Margin d'un Rio," by T. Latour, entered at Stationers' Hall 8 January 1811. [Pl no. 1]

Overture and Rondo, for the Piano Forte, by F. T. Latour, entered at Stationers' Hall 21 March 1811.

Parody on a favourite Air, for the Piano Forte, by T. Latour, entered at Stationers' Hall, 6 May 1811.

The German Hymn, for the Piano forte, with Flute Accompaniment, by T. Latour, entered at Stationers' Hall 13 July 1811. [Pl no. 29]

Duett for two performers on the Piano forte, in which is introduced the German Hymn, with Variations by Latour, entered at Stationers' Hall 22 June 1811.

Guaracha Dance, form Figaro, with Flute Accompaniment, by Latour, entered at Stationers' Hall 22 June 1811.

Variations on the German Hymn, for the Harp, Piano Forte, and Flute, entered at Stationers' Hall 29 August 1811.

Two Waltzes, for the Piano Forte, entered at Stationers' Hall 29 August 1811.

Divertimento, "La Réplique," with Flute Accompaniment by Latour, entered at Stationers' Hall 11 December 1811. [Pl no. 71]

Guitar Dance, with Flute Accompaniment, by F. T. Latour, entered at Stationers' Hall 24 February 1812.

Airs in the Opera of Enrico IV, arranged as a Duet for two performers on Piano Forte, by Latour, entered at Stationers' Hall 4 March 1812.

Musette, for the Piano Forte, composed by Latour, entered at Stationers' Hall 16 May 1812.

Airs in Enrico IV, arranged as a Divertimento for the Piano Forte by Latour, entered at Stationers' Hall 13 July 1812. [Pl no. 111]

Copenhagen Waltz, with Variations, for the Piano Forte, by Latour, entered at Stationers' Hall 11 August 1812.

Three Waltzes, for the Piano Forte, dedicated to Lady Le Despencer, by F. T. Latour, entered at Stationers' Hall 7 October 1812. [Pl no. 143]

Variations on "Le Troubadour du Tage," for the Piano Forte, entered at Stationers' Hall 14 April 1813.

Impromptu, No. 1, with Flute Accompaniment, by F. T. Latour, entered at Stationers' Hall 28 June 1813.

The Gavotte de Vestris, with Variations for the Piano Forte, with Flute Accompaniment, by Latour, entered at Stationers' Hall 28 June 1813. [Pl no. 144]

Impromptu, No. 2, with Flute Accompaniment, by F. T. Latour, entered at Stationers' Hall 13 July 1813.

Divertimento, "Le Retour d'Espagne," for the Piano Forte, entered at Stationers' Hall 5 February 1814. [Pl no. 222]

Four Progressive Sonatinas, for the Piano Forte, entered at Stationers' Hall 5 February 1814.

Duet, "Vous et Moi," for two Performers on the Piano Forte, entered at Stationers' Hall 12 March 1814. [Pl no. 234]

Divertimento, "La Cocarde Blanche," for the Piano Forte, with Flute Accompaniment, entered at Stationers' Hall 10 May 1814.

Airs for Three Hands, on the Piano-Forte, or Piano Forte and Keyed Harmonica, No. 1, by F. T. Latour, entered at Stationers' Hall 29 March 1816. [Pl no. 306]

Rondo, "L'Orage," for the Piano Forte, entered at Stationers' Hall 29 March 1816. [Pl no. 325]

Duet, with Robin Adair and Copenhagen Waltz, for two Performers on the Piano Forte, entered at Stationers' Hall 16 May 1816. [Pl no. 351]

Duet, "Le Hussard et le Tyrolien," for two Performers on the Piano Forte, by F. T. Latour, entered at Stationers' Hall 28 January 1817. [Pl no. 377]

Airs for Three Hands, on the Piano-Forte, or Piano Forte and Keyed Harmonica, No. 2, by F. T. Latour, entered at Stationers' Hall 28 January 1817. [Pl no. 389]

L'Unique, with Variations, Trio for Piano-Forte, Harp, and Flute, by F. T. Latour, entered at Stationers' Hall 28 January 1817. [Pl no. 409]

Prince Leopold's Waltz, for the Piano Forte, by T. Latour, entered at Stationers' Hall 28 January 1817. [Pl no. 412]

"O pescator dell'onda," with Variations for the Piano Forte, by F. T. Latour, entered at Stationers' Hall 1 March 1817. [Pl no. 458]

Duet, with "In my Cot," for two Performers on the Piano Forte, entered at Stationers' Hall 1 March 1817. [Pl no. 476]

Tivoli Waltz, with Variations for the Piano Forte, by F. T. Latour, entered at Stationers' Hall 1 March 1817.

Divertimento, "Le Romanesque," for the Piano Forte, with Flute Accompaniment, by Latour, entered at Stationers' Hall 23 June 1817. [Pl no. 500]

Variations on "La Biondina," for the Piano Forte, with Flute Accompaniment, entered at Stationers' Hall 23 June 1817. [Pl no. 513]

Spanish Dance in Figaro, arranged as a Rondo for the Piano Forte, by Latour, entered at Stationers' Hall 23 June 1817. [Pl no. 524]

Variations on "Rousseau's Dream," with Harp and Piano Forte, by Latour, entered at Stationers' Hall 15 July 1817. [Pl no. 537]

Petite Sonata for the Piano Forte, by T. Latour, entered at Stationers' Hall 2 December 1817.

Rousseau's Dream, with Variations for two Performers on the Piano Forte, by Latour, entered at Stationers' Hall 8 December 1817. [Pl no. 589]

"Tu che Accendi," with Variations for the Piano Forte, by Latour, entered at Stationers' Hall 8 December 1817. [Pl no. 593]

Selected Airs from the Opera of "Il Don Giovanni," Book 1, arranged for the Piano Forte, by T. Latour, entered at Stationers' Hall 21 April 1818. [Pl no. 732]

Selected Airs from the Opera of "Il Don Giovanni," Book 2, arranged for the Piano Forte, by T. Latour, entered at Stationers' Hall 21 April 1818. [Pl no. 738]

Selected Airs from the Opera of "Il Don Giovanni," Book 3, arranged for the Piano Forte, by T. Latour, entered at Stationers' Hall 21 April 1818.

Thème Anglais, with Variations for the Piano Forte, by Latour, entered at Stationers' Hall 21 April 1818.

Selected Airs from the Opera of "Le Nozze di Figaro," Book 1, arranged for the Piano Forte, by Latour, entered at Stationers' Hall 8 June 1818. [Pl no. 746]

Selected Airs from the Opera of "Le Nozze di Figaro," Book 2, arranged for the Piano Forte, by Latour, entered at Stationers' Hall 8 June 1818. [Pl no. 748]

Selected Airs from the Opera of "Le Nozze di Figaro," Book 3, arranged for the Piano Forte, by Latour, entered at Stationers' Hall 8 June 1818. [Pl no. 752]

Publication Reviews:

"The favorite Guitar Dance, with Variations for the Piano-forte. Composed by T. Latour, Esq. Pianiste to his Royal Highness the Prince Regent. 2s." *MM*, No. 227 (June 1812), p. 469.

"La Replique," a Divertimento for the Piano-forte, with an Accompaniment for the Flute (ad libitum). Composed and dedicated to the Hon. Capt. Allen, by F. Latour, Esq. 4s." *MM*, No. 228 (July 1812), p. 565.

"The Copenhagen Waltz, with Variations for the Piano forte; by T. Latour, Esq. 2s." *MM*, No. 235 (January 1813), p. 540.

"Musette for the Piano-forte. Composed and dedicated to the Right Hon. Lady Charlotte Graham, by T. Latour. 3s." *MM*, No. 245 (September 1813), p. 154.

"Three Waltzes, for the Piano-forte. Composed and dedicated to the Right Honourable Lady Le Despencer, by T. Latour, Pianiste to his Royal Highness the Prince Regent. 2s.6d." *MM*, No. 247 (November 1813), p. 356.

“Impromptu (Number 1), for the Piano-forte, with an Accompaniment for the Flute. Composed, and dedicated to Lady Janet St. Clair Erskine, by T. Latour, Pianiste to his Royal Highness the Prince Regent. 2s.6d.” *MM*, No. 249 (January 1814), p. 541.

“The celebrated Gavotte de Vestris, with Variations for the Piano-forte, with an Accompaniment for the Flute ad libitum. Composed and dedicated to Miss M. Phillips, by T. Latour. 3s.” *MM*, No. 255 (June 1814), p. 449.

““The Tivoli Waltz,” with Variations for the Piano-forte. Composed by T. Latour, pianist to the Prince Regent. 2s.” *MM*, No. 293 (February 1817), p. 55.

“The Hussar and Tyrolean, two favourite Airs, with Variations for the Piano-forte, with an Accompaniment for the Flute, composed and dedicated to Dr. Gibbons, of Cork, by T. Latour, Pianiste to the Prince Regent. 4s.” *MM*, No. 297 (June 1817), p. 440.

Within:

Selection of Favorite Airs, from Mozart’s Opera of Il Don Giovanni, Arranged for the Piano Forte, by T. Latour

Source: BOD Mus. Instr. I, 175 (11) Pl no. 738

CS 8a

Title: A CATALOGUE OF MUSIC / COMPOSED BY / M^r. AUG^s. MEVES

Imprint: [from the source music title page] London, Printed & Sold by Chappell & Co, Music & Musical Instrument Sellers, 50 New Bond Street

Date: c. 1820

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Single composer

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 3

[Piano Forte music]; Duets for two Performers; Songs

Extent: 29 entries

Commentary:

Tu che accendi, Rossini’s Cavatina, arranged as a Duett, for two Performers on the Piano Forte, by Augustus Meves [Pl no. 590; wm 1820]

Entries at Stationers’ Hall:

Quadrille Rondo for the Piano Forte, by A. Meves, entered at Stationers’ Hall 8 June 1818. [Pl no. 1941]

Publication Reviews:

““Nora Creina,” an Irish Air, arranged as a Rondo for the Piano-forte, by Augustus Meves. 2s.6d.” *MM*, No. 326 (June 1819), p. 449.

“L’ Aline, Rondo for the Piano Forte, composed by Augustus Meves. London. Chappell and Co.” *QMMR*, Vol. 2, no. 5 (1820), p. 84.

Within:

Tu che accendi, Rossini’s Cavatina, Arranged as a Duett, for two Performers, on the Piano Forte, by Augustus Meves

Leaf ii recto

Source: BL g. 272. 1. (8.) Pl no. 590; Source music wm 1820.

CS 8b

Date: c. 1821

Extent: 36 entries

Commentary:

New Entries: 9

[Piano Forte music] Andante & Rondo Brilliant – Be gone dull care (Harp) – Rondino – Gente e qui L'Uccellatore and the Grand March from Mozart Opera of Il Flauto Magico, a Dramatic Divertimento – My Lodging, Air with Variations – Ansdell's Air, Le Souvenir – Le Bien Venu – [Duets for two Performers] Fra tante Angoscie – Minuet & Gavotte from Nina

Entries Removed: 2

[Piano Forte music] Quadrille Rondo – Romance with Variations

Publication Reviews:

“Fra tante angoscie, arranged as a Duet for two Performers on the Piano Forte; by Aug. Meves. London. Chappell and Co.” *QMMR*, Vol. 3, no. 10 (1821), p. 221.

“A Dramatic Divertimento, in which is introduced Mozart's favorite Air of Gente é qui L'Uccellatore, and the grand March from the Opera of Il Flauto Magico; composed by Augustus Meves. London. Chappell and Co.” *QMMR*, Vol. 3, no. 11 (1821), p. 344.

Within:

Rousseau's Consolation, a Favorite Air, Arranged with Variations for the Piano Forte; Respectfully Dedicate to Mrs. Frederick Smith, by Augustus Meves

Leaf ii recto

Source: CAM Mus. 21. 95. (35.)

CS 9a

Title: A CATALOGUE OF NEW VOCAL MUSIC / PUBLISHED BY / S. CHAPPELL, / MUSIC SELLER TO THEIR MAJESTIES, No. 50, NEW BOND STREET, LONDON.

Date: c. 1831

Pages: 1p fol.

Type of Catalogue: Within; Vocal music

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 17

Songs in T. Cooke's Musical Drama of The Brigand; Songs, & c. in the Rossini's Opera of The Maid of Judah; Songs, & c. in J. A. Wade's Opera of Two Houses of Grenada; Songs, & c. in Auber's Opera of Masaniello; Songs, & c. in Mozart's Opera of The Seraglio; Songs, & c. by J. A. Wade; Songs by Barnett; Songs by Hodson; Songs by Lanza; Songs by Parry; Songs by Crouch; Songs by Ball; Stockhausen's celebrated Swiss Songs; Madame Malibran's Popular Tyroliennes; Songs by Various Authors; Comic Songs; Duets, Trios, & c.

Extent: 170 entries

Commentary:

I've wandered in dreams, a Duet in the Comic Opera of Two Houses of Grenade, by J. A. Wade [Pl no. 216];

Far, far, o'er hill and dell, Ballad from the Spanish Melodies, the Symphonies and Accompaniments by C. M. Sola [Pl no. 1925; wm 1821]

Entries at Stationers' Hall:

Jock o' Hazeldean, a Ballad, Arranged and Sung by Miss Paton, entered at Stationers' Hall 1 June 1825.

You Heart and Lute, a Song, by F. W. Crouch, entered at Stationers' Hall 14 June 1825.

The rose which I gathered, a Ballad, Sung by Miss Stephens, composed by F. W. Crouch, entered at Stationers' Hall 8 November 1825. [Pl no. 2599]

Dear native home, Sung by Mr. Duruset, Composed by W. Ball, entered at Stationers' Hall 8 December 1825.

She sung, but afraid of her own sweet voice, a Song, by F. W. Crouch, entered at Stationers' Hall 4 April 1826. [Pl no. 3002]

The light Quadrille, Dancing Song, Sung by Miss Foote, Composed by W. Ball, entered at Stationers' Hall 10 July 1826.

The winds are high on Helle's wave, Bass Song, Sung by Mr. Phillips, Composed by S. Nelson, entered at Stationers' Hall 14 November 1826. [Pl no. 3107]

O sing Zelinda, Sung by Mr. Sapio, Composed by W. Kirby, entered at Stationers' Hall 14 November 1826. [Pl no. 3118]

The butterfly and rose, Duet, by W. Kirby, entered at Stationers' Hall 15 February 1827. [Pl no. 3172]

The Cossack's adieu, Song, Sung by Mr. Sapio, Composed by A. Bennett, entered at Stationers' Hall 29 May 1827. [Pl no. 3244]

The warrior's triumph, Sung by Mr. Braham & Mr. Sapio, Composed by A. Bennett, entered at Stationers' Hall 14 July 1827. [Pl no. 3331]

Sweet spring, a Canzonet, by J. Barnett, entered at Stationers' Hall 13 February 1828. [Pl no. 3355; wm 1824 at BL H. 1316. (16.)]

O'er the mountain (with the ornaments introduced by Miss Paton), by G. A. Hodson, entered at Stationers' Hall 17 March 1828. [Pl no. 3401]

Sing on thou warbling bird, Introduced into "The Cabinet" by Madame Feron, Composed by G. A. Hodson, entered at Stationers' Hall 8 May 1828. [Pl no. 3398]

See yonder Rose, a Vocal Duet, by F. W. Crouch, entered at Stationers' Hall 4 June 1828.

The Song of Chatelar to Mary Queen of Scots, by W. Ball, entered at Stationers' Hall 2 July 1828.

I'll follow thee (Answer to Follow follow over mountain), Sung by Madame Vestris, Composed by G. A. Hodson, entered at Stationers' Hall 2 July 1828.

I am a gay and gentle sprite, a Song, by G. Lanza, entered at Stationers' Hall 2 July 1828. [Pl no. 3415; wm 1827 at BL H. 1287. (10.)]

Come, touch the harp, Ballad, by J. Barnett, entered at Stationers' Hall 2 July 1828. [Pl no. 3448; wm 1827 at BL H. 1316. (11.)]

There sat upon the Linden Tree, a Song, by W. Ball, entered at Stationers' Hall 2 July 1828. [Pl no. 3435]

The remembrance, a Ballad by W. Turnbull, entered at Stationers' Hall 22 August 1828. [Pl no. 3498]

The sentinel, French Air, sung by Mr. Braham, adapted by W. Ball, entered at Stationers' Hall 22 August 1828. [Pl no. 3502]

Now at Moonlight's fairy Hour, a Song, by J. Lodge, entered at Stationers' Hall 22 August 1828. [Pl no. 3503]

Sally Brown, or Young Ben he was a nice young man, words by Hood, Composed by J. Blewitt, entered at Stationers' Hall 16 February 1829. [Pl no. 3443]

Oh! give me but my Arab steed, sung by Mr. Braham, Miss Forde & Miss Ashe, Composed by G. A. Hodson, entered at Stationers' Hall 18 February 1829.

Buy my roses, sung in "The Quartet" by Mrs. Keeley and Mrs. Waylett, Composed by G. A. Hodson, entered at Stationers' Hall 18 February 1829.

Vain are Music's soothing sounds, Sung by Mrs. Fitzwilliam, Composed by J. Blewitt, entered at Stationers' Hall 16 February 1829. [Pl no. 3535]

Dreams of Love (introduced into "The Marriage of Figaro"), by G. Lanza, entered at Stationers' Hall 18 February 1829. [Pl no. 3542]

Oh! that I were a flower (Introduced into "The Marriage of Figaro"), by G. Lanza, entered at Stationers' Hall 18 February 1829. [Pl no. 3543; wm 1827 at BL H. 1287. (9.)]

I saw thee weep (words by Lord Byron), Music by G. A. Hodson, entered at Stationers' Hall 26 March 1829. [Pl no. 3545]

The Crusader, a Ballad, Sung by Miss Paton, Composed by A. Meves, entered at Stationers' Hall 26 March 1829. [Pl no. 3560]

Love and young Romance, a Ballad, Sung by Mrs. Fitzwilliam, Composed by J. Blewitt, entered at Stationers' Hall 26 March 1829. [Pl no. 3563]

The orphan's prayer (one or two voices), by G. A. Hodson, entered at Stationers' Hall 15 April 1829. [Pl no. 3544]

Muses! honour her, F. W. Crouch, entered at Stationers' Hall 15 April 1829.

All by the shady greenwood tree, Song, Sung by Mr. Wood, Adapted to the English Stage by R. Lacy, entered at Stationers' Hall 15 April 1829.

Fortune's Frowns, Cavatina, Sung by Miss Paton, Adapted to the English Stage, by R. Lacy, entered at Stationers' Hall 15 April 1829. [Pl no. 3596]

Fatal and dark despair, Quartet, Sung by Miss Paton, Messrs. Wood, Stansbury, & Phillips, adapted to the English Stage by R. Lacy, entered at Stationers' Hall 15 April 1829. [Pl no. 3600]

When the Triumph of Fame, Sung by Mr. Wood in the Maid of Judah, adapted to the English stage by R. Lacy, entered at Stationers' Hall 15 April 1829.

The ranger's bride, a Song, by W. Ball, entered at Stationers' Hall 15 April 1829. [Pl no. 3574]

I will not meet thee by the moon (Answer to Meet me by moonlight), by J. A. Wade, entered at Stationers' Hall 22 June 1830. [Pl no. 3702]

The celebrated Bacchanalian Glee, "Fill the Cup," Sung by Mr. Phillips, & c., arranged and adapted to English Stage, by R. Lacy, entered at Stationers' Hall 22 June 1830. [Pl no. 3722]

Mary of the Willow Glen, a Ballad, by J. A. Wade, entered at Stationers' Hall 22 June 1830. [Pl no. 636]

Hark! 'tis the signal of meeting, Sung by Mr. Braham and Mr. Begrez, by G. A. Hodson, entered at Stationers' Hall 1 October 1830. [Pl no. 3396]

Maidens, try and keep your hearts, Cavatina, Sung by Miss H. Cawse, Composed by S. Nelson, entered at Stationers' Hall 1 October 1830. [Pl no. 3496]

John Trot, a Comic Song, words by Hood, Composed by J. Blewitt, entered at Stationers' Hall 1 October 1830. [Pl no. 3571]

The woodbine, a Canzonet, by Auber, entered at Stationers' Hall 1 October 1830. [Pl no. 3664]

Weber's Farewell (set to Weber's Last Waltz), Sung by Miss Stephens, Composed by G. Lanza, entered at Stationers' Hall 1 October 1830. [Pl no. 3611]

A moment with thee, love, Song, Sung by Mr. Phillips, Composed by S. Nelson, entered at Stationers' Hall 1 October 1830. [Pl no. 3673]

Nelly Gray, or Ben Battle was a Soldier bold, words by Hood, Music by J. Blewitt, entered at Stationers' Hall 23 November 1831. [Pl no. 3678]

My Wife, the tight Lacer, sung by Mr. W. H. Williams, Music by W. Ball, entered at Stationers' Hall 4 April 1831. [Pl no. 3815]

Publication Reviews:

"She sung, but afraid of her own sweet voice, a Song, written by Daniel Weir, Esq. the Music composed by F. W. Crouch." *QMMR*, Vol. 8, no. 29 (1826), p. 119.

"The Winds are high on Helle's Wave, Recitative and Air, by S. Nelson. London. Chappell." *QMMR*, Vol. 8, no. 31 (1826), p. 374.

"O sing, Zelinda, sing to me, the Music by W. Kirby. London. Chappell." *QMMR*, Vol. 8, no. 32 (1826), p. 518.

"Recit. And Air, 'The winds are high,' the words by Lord Byron, sung by Mr. Phillips, and composed by S. Nelson. (Chappell.)" Goulding & D'Almaine." *The Harmonicon*, Vol. 5, no. 4 (April 1827), p. 70.

"'The Warrior's Triumph' and 'The Cossack's adieu,' by Alfred Bennett, Mus. Bac. Oxon. S. Chappell." *QMMR*, Vol. 9, no. 34 (1827), p. 262.

"O'er the Mountain, a Scotch Ballad, composed by G. A. Hodson. London. Chappell." *QMMR*, Vol. 9, no. 36 (1827), p. 539.

"I'm a gay and gentle Sprite, composed by Gesualdo Lanza. London. For the Author. By S. Chappell." *QMMR*, Vol. 9, no. 36 (1827), p. 540.

"Come touch the Harp, a Canzonet, composed by John Barnett. London. S. Chappell." *QMMR*, Vol. 9, no. 36 (1827), p. 540.

"The Remembrance, a Ballad, composed by Walter Turnbull. Chappell. 135, Bond Street." *QMMR*, Vol. 10, no. 37 (1828), p. 128.

"Now at Moonlight's fairy hour, by John Lodge, Esq. Chappell, 135, Bond Street." *QMMR*, Vol. 10, no. 37 (1828), p. 128.

"I will follow thee, by G. A. Hodson. Chappell, 135, Bond Street." *QMMR*, Vol. 10, no. 37 (1828), p. 128.

"The Sentinel, translated from the Romance, and adapted to the Original Music by Hummel, by Wm. Ball. Chappell, 135, Bond Street." *QMMR*, Vol. 10, no. 37 (1828), p. 128.

"O give me but my Arab steed, composed by G. A. Hodson. London. Chappell." *QMMR*, Vol. 10, no. 38 (1828), p. 256.

"The Crusader, a Song, composed by Aug. Meves. London. Chappell." *QMMR*, Vol. 10, no. 38 (1828), p. 256.

"Canzonet, "Sweet Spring," composed by John Barnett. (Chappell.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 163.

"Song, "Sing on, thou warbling bird," introduced by Madame Feron, in the Cabinet, composed by G. Hodson. (Chappell.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 163.

"Scottish Ballad, "O'er the mountain," sung by Miss Paton, composed by G. A. Hodson. (Chappell.)" *The Harmonicon*, Vol. 6, no. 8 (August 1828), p. 184.

"Song, "Now at moonlight's fairy hour," composed by John Lodge, Esq. (Chappell.)" *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 205.

"Buy my Roses, composed by G. A. Hodson. London. Chappell." *QMMR*, Vol. 10, no. 39 (1828), p. 408.

"Dreams of Love that smile so brightly, composed by Gesualdo Lanza. Chappell." *QMMR*, Vol. 10, no. 39 (1828), p. 408.

"O that I were a flower, by Gesualdo Lanza. London. Chappell." *QMMR*, Vol. 10, no. 39 (1828), p. 408.

"Song, "I'm a gay and gentle sprite," composed by Gesualdo Lanza (Chappell.)" *The Harmonicon*, Vol. 6, no. 10 (October 1828), p. 230.

"Ballad, The Remembrance, written by Mrs. Turnbull, composed by Walter Turnbull. (Chappell.)" *The Harmonicon*, Vol. 6, no. 10 (October 1828), p. 230.

"Song, The Crusader, composed by Augustus Meves. (Chappell.)" *The Harmonicon*, Vol. 7, no. 3 (March 1829), p. 62.

"Ballad, Love and young Romance, composed in the Scottish style, by J. Blewitt. (Chappell.)" *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 85.

"Song, "Vain are music's soothing sounds," composed by J. Blewitt. (Chappell.)" *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 85.

"Ballad, "I saw thee weep," written by Lord Byron, composed by G. A. Hodson. (Chappell.)" *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 86.

"The Maid of Judah. 1. Cavatina," Fortune's frowns" sung by Miss Paton. 2. Martial Song, "When the triumph of Fame," sung by Mr. Wood. 3. Song, "All by the hady greenwood tree," sung by the same. 4. Quartett, "Fatal and dark despair." The music of the whole by Rossini; written, arr. and adapted to the English stage by R. Lacy. (Chappell.)" *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 113.

"The Orphan's Prayer, written by the Rev. W. B. Collyer, composed by G. A. Hodson. (Chappell.)" *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 113.

"Duet, The Pilgrim's Prayer, composed by S. Nelson. (Chappell.)" *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 166.

"Rondo, "Muses! Honour her," composed by F. W. Crouch. (Chappell.)" *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 166.

"Venetian Serenade, "Hark! 'tis the signal of meeting." Sung by Mr. Braham, composed by G. A. Hodson. (Chappell.)" *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 166.

"Ballad, "The Ranger's Bride," written and composed by W. Ball. (Chappell.)" *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 166.

"Recit. And Air, "Ye Cliffs!" composed by S. Nelson. (Chappell.)" *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 166.

"Serenade, "Sweetly blows the Rose," sung by Mr. Sapio, composed by W. Kirby. (Chappell.)" *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 166.

"Ballad, "The maid of Llanwellyn," written by Mrs. Johanna Baillie, the music by G. A. Hodson. (Chappell.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 252.

"Ballad, The Mountain-Nymph, written by W. Buckley, composed by Olivia Dussek Buckley. (Chappell.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 252.

"The Minstrel Maid, written to a Spanish Bolero, by W. Ball; the music adapted by S. Webbe. (Chappell.)" *The Harmonicon*, Vol. 7, no. 11 (November 1829), p. 286.

"Song, "O cease to persuade me!" Written by R. S. C. Jones, Esq.; adapted to an Air by Pucita, by A. Le Jeune. (Chappell.)" *The Harmonicon*, Vol. 7, no. 11 (November 1829), p. 286.

"Canzonet, "Give thee good-morrow, busy Bee;" the poetry by Miss Mitford; from the Christmas Box, composed by Edward Taylor. (Chappell.)" *The Harmonicon*, Vol. 7, no. 11 (November 1829), p. 286.

"Cavatina, "Maidens, try and keep your hearts;" sung by Miss H. Cawse, in the Operetta called The Middle Temple, composed by J. Nelson. (Chappell.)" *The Harmonicon*, Vol. 7, no. 11 (November 1829), p. 286.

"Canzonet, "There is a thought," the words by A. Watts, Esq., adapted to a favourite movement of Beethoven, by Miss White (of Leeds.) (Chappell.)" *The Harmonicon*, Vol. 8, no. 2 (February 1830), p. 90.

"Air, Love's Ritornella, sung by Mr. Wallack at Drury Lane Theatre in The Brigand; written by J. R. Planché, Esq., composed by T. Cooke. (Chappell.)" *The Harmonicon*, Vol. 8, no. 2 (February 1830), p. 90.

"Trio, "Our native homes," composed by S. Nelson. (Chappell.)" *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 126.

"Ballad, Mary of the Willow Glen, written and composed by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 126.

"Ballad, "A wild mountain air," written and composed by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 126.

"Ballad, "A Hermit once lived," written and composed by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 126.

"Canzonet, The Woodbine, the words by W. Ball, composed by Auber. (Chappell.)" *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 127.

"Ballad, "A moment with thee," sung by Mr. Phillips, composed by S. Nelson. (Chappell.)" *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 127.

"A Moment with thee, love," a ballad, composed by S. Nelson. London. Chappell." *QMMR*, Vol. 10, no. 40 (1830), p. 530.

"Song, "Garde à vous," [from] The National Guard, or Bride and No Bride, the Music by Auber; adapted to the English Stage by T. Cooke. (Chappell, 50, New Bond street.)" *The Harmonicon*, Vol. 8, no. 4 (April 1830), p. 161.

"Bacchanalian Glee, in the opera of Judah, the music by Rossini, written, arranged, and adapted to the English stage, by Rophino Lacy. (Chappell, Bond Street, and Willis, St. James's Street.)" *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 346.

"Comic Song, "Something," the words and music by the author of "Mr. and Mrs. Smith. (Chappell.)" *The Harmonicon*, Vol. 8, no. 11 (November 1830), p. 478.

"Comic Song, "My wife, or the tight lacer," by the author of Mr. and Mrs. Smith. (Chappell.)" *The Harmonicon*, Vol. 9, no. 5 (May 1831), p. 116.

Within:

I will not meet thee, a Ballad, Written and Composed by J. Augustine Wade
Verso last leaf

Source: CAM MUS. 22. 1. (52.) Pl no. 3702.

"Oh Love's a bitter thing to bide," a Ballad, the Words by the Ettrick Shepherd, The Music Composed and Dedicated to Lady Maynard Hesilrige, by Mademoiselle D'Espourrin
Verso last leaf

Source: BL H. 1668. (29.) Pl no. 3711

CS 9b

Date: c. 1831

Pages: 1p fol.

Type of Catalogue: Vocal; printed from type, by C. Richards, Printer, 100, St. Martin's Lane, Charing Cross

Layout: 2 columns

Categories and sub-categories: 18

Songs, & c. In Auber's Opera of The National Guard, or Bride and no Bride, Founded on La Fiancee, Adapted by T. Cooke; Songs in T. Cooke's Musical Drama of The Brigand; Songs, & c. In Rossini's Opera of the Maid of Judah; Songs, & c. In J. A. Wade's Opera of the Two Houses of Grenada; Songs, & c. In Auber's Opera of Masaniello; Songs, & c. in Mozart's Opera of The Seraglio; Songs, & c. by J. A. Wade, Esq.; Songs by Barnett; Songs by Lanza; Songs by Hodson; Songs by Parry; Songs by Crouch; Songs by Ball; Stockhausen's Celebrated Swiss Songs; Madame Malibran's Popular Tyroliennes; Songs by Various Authors; Comic Songs; Duets, Trios, & c.

Extent: 172 entries

Commentary:

New Entries: 14

[Songs, & c. In Auber's Opera of The National Guard, or Bride and no Bride, Founded on La Fiancee, Adapted by T. Cooke] Lightly my heart once more is bounding, Ballad sung by Madame Vestris – The Song of the milliner, Sung by Mad. Vestris – Long long ago, 'twas always so, Romance, Sung by Mad. Vestris – Brave mountaineer, Tyrolienne, Sung by Mr. Sinclair – Hope's golden light again, Song, Sung by Miss Bartolozzi – The Romance, Sung by Miss Bartolozzi – Love, the proudest quelling, Sung by Miss Betts – Come, soldier, come, Duet, Sung by Mad. Vestris & Mr. Sinclair – Where is joy to be found? Canon, Sung by Mad. Vestris, Miss Betts, & Mr. Sinclair – [Songs, & c. By J. A. Wade, Esq.] I will not meet thee by the moon (Answer to Meet me by moonlight) – [Songs by Various Authors] McGhie, Canst thou bid me forget – Bennett, Forget me not (Mozart), Song – H. Phillips, Say, high-gifted Erin, Ballad, Sung by Mr. Phillips – Sola, When the weary sun declineth, Ballad, from the Spanish Melodies

Entries Removed: 12

[Songs, & c. By Various Authors] Meves, Awake! sweet lyre, Sung by Madame Caradori – W. Turnbull, I gaze upon the moon's bright beam – Blewitt, Love and young Romance, Sung by Mrs. Fitzwilliam – Kirby, O sing Zelinda, Sung by Mr. Sapio – P. H. Bernard, Esq., Sleep on, dearest Ellen – Auber, The bridal ghost, (from La Fiancée) – Auber, *The milliner's song, (from La Fiancée) – Miss Dussek, The Mountain Nymph – Turnbull, The remembrance – Auber, The woodbine – Blewitt, Vain are Music's soothing sounds, Sung by Mrs. Fitzwilliam – Nelson, Ye cliffs, ye lonely shores

Publication Reviews:

"Song, "The Milliner," "Ballad, "Long, long ago," Song, "Lightly my heart," "Trio, "Where is joy to be found?" "Duet, "Come, Soldiers, come," "Song, "Brave Mountaineer," "Song, "Love, the proudest quelling," "Song, "Hope's golden light," [from] The National Guard, or Bride and No Bride, the Music by Auber; adapted to the English Stage by T. Cooke. (Chappell, 50, New Bond street.)" *The Harmonicon*, Vol. 8, no. 4 (April 1830), p. 161.

"Ballad, "I will not meet thee," written and composed by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. 8, no. 4 (April 1830), p. 168.

"Ballad, "Canst thou bid me forget," the subject from Mayer, written and arranged by Wm. McGhie. (Chappell.)" *The Harmonicon*, Vol. 8, no. 4 (April 1830), p. 169.

Within:

In the merry morn, Das Heimlich, a Celebrated Swiss Air, as Sung by Madame Stockhausen, at the Nobilities & Public Concerts. The Words Written by J. Augustine Wade Esq., Arranged with an Accompaniment for the Piano Forte or Harp, by F. Stockhausen

Last leaf verso

Source: BL H. 1650. yy. (11.) Pl no. L 599 [F. T. Latour's]

CS 9c

Date: c. 1831

Extent: 171 entries

Commentary:

New Entries: 8

[Songs in T. Cooke's Musical Drama of The Brigand] Lo! Morn is breaking, The opening Round (for 3 Voices) – [Songs, & c. by J. A. Wade, Esq.] Come to the silence, Ballad – [Songs by Various Authors] Green Hills of Tyrol, Tyrolienne from "William Tell" – Graham, Oh! for that manly soul of old, Ballad – P. H. Bernard, Song of the Swiss Exile – Moran, The carrier pigeon, Ballad, Sung by Mr. Williamson – C. E. Horn, The Moorish maid, Ballad, from the Musical Souvenir – [Comic Songs] The Exclusives, by a Young Lady in very good Society

Entries Removed: 9

[Songs, & c. in Mozart's Opera of The Seraglio] Where the Emerald dissolves into water, Guitar Song, Sung by Madame Vestris – Love, lift thy retch, Song, Sung by Mr. Sapio – Oh, marke yon vineyards, Song, Sung by Miss H. Cawse – Away, neighbours, Tambourine Song – Once sincerely, Song, Sung by Miss Hughes – Come, girls with smiling faces, Song, Sung by Madame Vestris – Constanza, once more to behold thee, Song, Sung by Mr. Sapio – Health to Bacchus, Trio, Sung by Mr. Penson, & c. – The maid of Llanwellyn

Entries at Stationers' Hall:

Song of the Swiss Exile, with an Accompaniment for the Piano Forte, by P. H. Bernard, entered at Stationers' Hall 22 June 1830. [Pl no. 3745]

Come to the silence that dwells with me, a Ballad, by J. A. Wade, entered at Stationers' Hall 22 June 1830. [Pl no. 3756]

The Exclusives, by a Young Lady in very good Society, entered at Stationers' Hall 22 June 1830. [Pl no. 3757]

Publication Reviews:

"Song, The Exclusives, written and composed by A Young Lady in very good society. (Chappell.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 256.

"Ballad, "Come to the silence that dwells with me," the words written and arranged to Scotch Melody, by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 256.

"Song of the Swiss Exile, composed by P. H. Bernard, Esq., of the 68th Light Infantry. (Chappell.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 256.

"Song, "Oh! For that manly soul of old!" the Poetry by Richard Ryan, Esq. (of New York), the Music by G. F. Graham. (Chappell.)" *The Harmonicon*, Vol. 8, no. 10 (October 1830), p. 435.

Within:

The Invitation, a Ballad, Written by J. Montgomery Esqr, the Music by G. A. Hodson

Verso last leaf

Source: BL H. 2832. p. (40.) No plate number.

When the day with rosy light, Der Muntere Alpen Hirt, a Celebrated Swiss Air, as Sung by Madame Stockhausen, also by Madame Vestris. The Words Written by J. Augustine Wade, Esqr., Arranged with an Accompaniment for the Piano Forte or harp, by F. Stockhausen

Verso last leaf

Source: CAM MUS. 22. 1. (33.) and BL H. 1650. yy. (12.) Pl no. L335

Source music entered at Stationers' Hall 16 September 1828

Weber's Farewell, a Song, Sung by Miss Stephens, Written by Mrs. R. Butler, to the Celebrated Waltz (being the last Composition) of C. M. von Weber, and with Symphony, Recitativo, & c. by Gesualdo Lanza

Verso last leaf

Source: BL H. 1287. (5.) Pl no. 3611

Source music entered at Stationers' Hall 1 October 1830.

Nelly Gray, or Ben Battle was a Soldier Bold, being No. 4 of The Ballad Singer, set to Music by J. Blewitt

Verso last leaf

Source: BL H. 1283. (2.) No. 4, Pl no. 3678

Source music entered at Stationers' Hall 23 November 1831.

A Happy New Year! A Ballad, Written by John Imlah, Composed by Mrs. P. Millard

Verso last leaf

Source: BOD Mus. Voc. I, 41 (15) Pl no. 3790

Source music entered at Stationers' Hall 17 January 1832.

Pure as a Flower in Summer Twilight Closing, Schlaf susses kind, the favorite Swiss Cradle Song, Sung by Madame Stockhausen, at the Public and Private Concerts, Composed by F. Stockhausen

Verso last leaf

Source: BL H. 1430. (34.) Pl no. 3800.

Source music entered at Stationers' Hall 20 January 1831.

Ambition Repentant, a Ballad, With an Accompaniment for the Piano Forte, Composed by Mrs. P. Millard

Verso last leaf

Source: BOD Mus. Voc. I, 41 (14) Pl no. 3810.

Source music entered at Stationers' Hall 30 April 1831.

New Edition of The Last Words of Marmion, written by Sir Walter Scott, the Music by John Clarke, Mus. Doc.

Last leaf verso

Source: BL H. 1650. yy. (14.) c. 1831

"Dinna Forget!" a Ballad, the Words by John Imlah Esqr., the Music Composed by Mrs. Philip Millard

Last leaf verso

Source: BOD Mus. Voc. I, 41 (16) Pl no. 3884

Source music entered at Stationers' Hall 23 November 1831.

Vain are words, The favorite Duett, Sung by Mrs. Waylett and Mr. Sinclair, at the Theatre Royal Drury Lane, in Auber's Opera of Fra Diavolo, Adapted and arranged, by Alexander Lee

Verso last leaf

Source: BL H. 1287. (33.) Pl no. 3891

Source music entered at Stationers' Hall 30 April 1831.

But One day more, (the opening scene of the 2nd. Act.), Sung by Mrs. Waylett, at the Theatre Royal Drury Lane, in Auber's Opera of Fra Diavolo, Adapted & Arranged by Alexander Lee

Verso last leaf

Source: BL H. 1287. (32.) Pl no. 3893

Source music entered at Stationers' Hall 30 April 1831.

The Tear of Gratitude, a Ballad, by S. Collier

Verso last leaf

Source: CAM MUS. 22. 1. (9.) Pl no. 3898

Ellen Clare, a Ballad, the Words by H. W. Toole Esqr., Composed and Dedicated to Miss Knox, of Summer Hill, by G. A. Hodson

Verso last leaf

Source: CAM Mus. 21. 1. (19.) and BL H. 1221. (21.) Pl no. 3899

The Faithless One, a Ballad, Written and Composed by J. Augustine Wade, Esqr.

Verso last leaf

Source: CAM MUS. 22. 1. (48.) Pl no. 3903.

Source music entered at Stationers' Hall 23 November 1831.

Jessy, a Ballad, Composed and dedicated to Miss Montgomery, by G. A. Hodson, of Dublin
Verso last leaf

Source: CAM Mus. 21. 1. (18.) and BL H. 1221. (14.) Pl no. 3904

The Emmerthaler Shepherd, Was Kan Schöner Seyn? A favorite Swiss Air, as Sung by Madame Stockhausen, also by Madame Vestris, Written by J. Augustine Wade, Esqr., and Arranged with an Accompaniment for the Piano Forte, by F. Stockhausen

Verso last leaf

Source: BL H. 1430. (35.) Pl no. 3929

Rose Leaves on a River, a Ballad, Written and Composed by J. Augustine Wade, Esqr.

Verso last leaf

Source: CAM MUS. 22. 1. (31.) Pl no. 3942.

Source music entered at Stationers' Hall 13 January 1832.

Young Agnes, beauteous Flower, a Serenade, Sung by Mr. Braham, In the Opera of Fra Diavolo, as Performed at the Theatre Royal Covent Garden. The Music by Auber, Written and Adapted to the English Stage, by Rophino Lacy

Verso last leaf

Source: CAM MR290. a. 80. 132. (15.) Pl no. 3960

Can I Forget Thee, though We Part, a Ballad, Composed and dedicated to Miss Anne Brickdale, by C. Eulenstein

Verso last leaf

Source: CAM MUS. 22. 1. (14.) Pl no. 3971 c. 1832

Soft & bright the Gems of Night, a Ballad, Sung by Miss H. Cawse, Composed by H. Smart

Verso last leaf

Source: CAM Mus. 21. 1. (44.) Pl no. 4000.

CS 9d

Date: c. 1831

Extent: 176 entries

Commentary:

New Entries: 6

[Songs, & c. In Rossini's Opera of the Maid of Judah] Fierce the Storm is roaring, Quartet, sung by Miss Paton, Messrs. Wood, Stansbury, & Phillips – [Songs, & c. by J. A. Wade, Esq.] The Greenland Girl and the Stranger, Duet – [Stockhausen's Celebrated Swiss Songs] Pure as a Flower in Summer Twilight closing, or Schlaf süßes kind – [Songs by Various Authors] Dr. Clarke, Fitz-Eustace (New Edition), Song, sung by Mr. Braham – Dr. Clarke, The last Words of Marmion (New Edition), Song, sung by Mr. Braham – [Duets, Trios, & c.] J. A. Wade, The Greenland Girl and the Stranger, Duet

Entries Removed: 1

[Songs, & c. In Auber's Opera of The National Guard, or Bride and no Bride, Founded on La Fiancee, Adapted by T. Cooke] The Romance, Sung by Miss Bartolozzi

Entries at Stationers' Hall:

Greenland Girl and the Stranger, Duet, by J. A. Wade, entered at Stationers' Hall 21 January 1831. [Pl no. 3783]

Pure as a Flower in Summer Twilight closing, Schlaf süßes Kind, No. 5, by F. Stockhausen, entered at Stationers' Hall 21 January 1831. [Pl no. 3800]

Publication Reviews:

"Duet, "The Greenland Girl and the Stranger," written and composed by J. Augustine Wade. (Chappell.)" *The Harmonicon*, Vol. 8, no. 9 (September 1830), p. 391.

"Swiss Cradle Song, "Pure as a flower," sung by Madame Stockhausen, composed by F. Stockhausen. (Chappell.)" *The Harmonicon*, Vol. 8, no. 10 (October 1830), p. 435.

Within:

Fifth Edition of Oh Give me but my Arab Steed! A Romantic Ballad, as Sung by Miss Forde and Mr. Melose, at the Theatre Royal, Dublin, also by Miss Ashe, at The Dublin Concerts. The Poetry by William McGhie, Composed by G. A. Hodson

Last leaf verso

Source: BL G. 425. tt. (18.) and CAM MR205. a. 80. 12. (4.) No plate number

CS 10a

Title: A CATALOGUE OF NEW PIANO-FORTE MUSIC / PUBLISHED BY / S. CHAPPELL, / MUSIC SELLER TO HIS MAJESTY, / No. 50, NEW BOND STREET.

Date: c. 1831 [Pl no. 3717, 3729, 3779]

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress; printed by C. Richard, Printer, St. Martin's Lane, Charing Cross, London.

Layout: 2 columns

Categories and sub-categories: 2

Collection of Airs from Popular Operas; Overtures

Extent: 238 entries

Commentary:

Nel Silenzio, with Variations for the Piano Forte, by H. Herz [Pl no. 385];

Divertimento on Tyrolese Airs, sung by the Rainers Family, by Kiallmark, Book 2 [Pl no. 3450]

Entries at Stationers' Hall:

Divertimento on "Le Retour de Bath," for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 16 April 1816. [Pl no. 291]

Short Preludes for young Ladies, by F. T. Latour, entered at Stationers' Hall 1 March 1817. [Pl no. 488]

Fantasia and Grand Variations on "My lodging is on the cold ground," by F. Kalkbrenner, entered at Stationers' Hall 1 October 1824. [Pl no. 2415]

Airs in Semiramide, arranged for the Piano Forte, with Flute Accompaniment ad lib, by D. Bruguier, in 3 Books, Book 1, entered at Stationers' Hall 9 November 1824. [Pl no. 2378]

Airs in Semiramide, arranged for the Piano Forte, with Flute Accompaniment ad lib, by D. Bruguier, in 3 Books, Book 2, entered at Stationers' Hall 9 November 1824. [Pl no. 2379]

Airs in Semiramide, arranged for the Piano Forte, with Flute Accompaniment ad lib, by D. Bruguier, in 3 Books, Book 3, entered at Stationers' Hall 9 November 1824. [Pl no. 2414]

Erin's Legacy, Divertimentos on popular Irish Airs, No. 1, The Exile of Erin, and an original Irish Air, for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 12 May 1825. [Pl no. 2550]

Erin's Legacy, Divertimentos on popular Irish Airs, No. 2, The maid of the valley, and Planxty Kelly, for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 26 September 1825. [Pl no. 2598]

Melange on favorite Airs in Il Crociato, "Le Tribut à la Mode," Variations on 2 Airs of Rossini, for the Piano Forte, by F. Kalkbrenner, entered at Stationers' Hall 31 October 1825. [Pl no. 2689]

Melange on favorite Airs in "Il Crociato," for the Piano Forte, by F. Kalkbrenner, entered at Stationers' Hall 2 March 1826. [Pl no. 2689]

Divertimento on "Glorious Apollo," for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 2 March 1826. [Pl no. 2740]

Divertimento on "Shepherds, I have lost my love," for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 10 July 1826. [Pl no. 3053]

Select Airs from Winter's Das Opferfest, arranged for the Piano Forte, with Flute Accompaniment ad lib., by T. Valentine, in 2 Books, Book 1 entered at Stationers' Hall 12 October 1826.

Select Airs from Winter's Das Opferfest, arranged for the Piano Forte, with Flute Accompaniment ad lib., by T. Valentine, in 2 Books, Book 2 entered at Stationers' Hall 14 November 1826.

Divertimento on "Come all noble souls," for the Piano Forte, T. A. Rawlings, entered at Stationers' Hall 15 November 1826. [Pl no. 3110]

Rondo in "Kinloch," for the Piano Forte, by C. Neate, entered at Stationers' Hall 27 February 1827. [Pl no. 3236]

Studies, as finishing Lessons, Book 1, for the Piano Forte, by I. Moscheles, entered at Stationers' Hall 22 March 1827. [Pl no. 3286]

Arrangement of Bochsa's Rondoletto, for the Piano Forte, by A. Meves, entered at Stationers' Hall 26 March 1827. [Pl no. 3152]

Divertimento on Airs in La Vestale, for the Piano Forte, with Flute Accompaniment, by G. Kiallmark, entered at Stationers' Hall 9 May 1827.

Select Airs, easily arranged, No. 4, "Air in Nina," for the Piano Forte, by T. Valentine, entered at Stationers' Hall 9 May 1827. [Pl no. 3265]

Arrangement of Bochsa's "Rule Britannia," for the Piano Forte, by A. Meves, entered at Stationers' Hall 14 July 1827. [Pl no. 3154]

Divertimento on "We be three poor mariners" and "Now is the month of maying," by T. A. Rawlings, entered at Stationers' Hall 14 July 1827. [Pl no. 3336]

Twelve Waltzes à la Sontag, for the Piano Forte, by J. N. Hummel, entered at Stationers' Hall 13 February 1828.

Divertimento on Airs in Emma di Resburgo, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 15 February 1828. [Pl no. 3349; wm 1827 at BL h. 290. (31.)]

Tyrolese Airs, sung by the Rainers Family, arranged as Divertimento for the Piano in 2 Books, Book 1, by G. Kiallmark, entered at Stationers' Hall 15 February 1828. [Pl no. 3369]

Port folio of Select Pieces from the best Authors, & c. No. 1, for the Piano Forte, by P. Knapton, entered at Stationers' Hall 15 February 1828. [Pl no. 3293]

"Bel raggio lusinghier" and "Dolce Pensiero," arranged for the Piano Forte, by A. Meves, entered at Stationers' Hall 15 February 1828.

Divertimento on "Drink to me only," for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 15 February 1828. [Pl no. 3232]

Select Airs, easily arranged for the Piano Forte, No. 7, Scotch Melody, by T. Valentine, entered at Stationers' Hall 15 February 1828. [Pl no. 3268]

Select Airs, easily arranged for the Piano Forte, No. 8, "Il est trop tard," by T. Valentine, entered at Stationers' Hall 15 February 1828. [Pl no. 3269]

Tyrolese Airs, sung by the Rainer Family, arranged for the Piano Forte, by Calkin, entered at Stationers' Hall 17 March 1828.

Select Airs, easily arranged, No. 9, "Le premier pas," by T. Valentine, entered at Stationers' Hall 17 March 1828.

Select Airs, easily arranged, No. 10, "La Suisse au bord du lac," by T. Valentine, entered at Stationers' Hall 17 March 1828

Select Airs, easily arranged, No. 11, "Donne l'amore" by T. Valentine, Pl no. 3272, entered at Stationers' Hall 17 March 1828.

Divertimento on "Here in cool grot," by T. A. Rawlings, Pl no. 3400, entered at Stationers' Hall 17 March 1828.

First Divertimento (new edition, arranged for the Piano-forte, up to C), for the Piano Forte, by H. Herz, entered at Stationers' Hall 8 May 1828. [Pl no. 3427]

Grand Concerto for the Piano Forte, Op. 100, by J. P. Pixis, entered at Stationers' Hall 15 May 1828. [Pl no. 3509; wm 1827 at BL h. 351. (21.)]

Studies, as finishing Lessons for the Piano Forte, Book 2, by I. Moscheles, entered at Stationers' Hall 4 June 1828. [Pl no. 3466]

Variations on God save the King, Op. 101, by J. P. Pixis, entered at Stationers' Hall 10 July 1828. [Pl no. 3511; wm 1827 at BL h. 351. (22.)]

Arrangement of "Cruda Sorte," trio in Ricciardo, arranged for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 22 August 1828. [Pl no. 3469]

Variations on "L'Elégante," for the Piano Forte, by J. Calkin, entered at Stationers' Hall 22 August 1828. [Pl no. 3471]

Military Divertimento on "Le petit Tambour," for the Piano Forte, by T. Valentine, entered at Stationers' Hall 18 February 1829. [Pl no. 3234]

2nd Petit Divertissement, with a Rondo de Carillon, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 18 February 1829. [Pl no. 3463; wm 1827 at BL h. 290. (20.)]

Fantasia on Rode's Air, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 18 February 1829. [Pl no. 3520]

Marcia Eroica from Otello, arranged for the Piano Forte, by A. Meves, entered at Stationers' Hall 18 February 1829. [Pl no. 3515]

Divertimento on Airs in The Swiss Family, for the Piano Forte, by T. Valentine, entered at Stationers' Hall 18 February 1829. [Pl no. 3541]

Notturmo from Il Pietro di Paragone, for the Piano Forte, by A. Meves, entered at Stationers' Hall 18 February 1829. [Pl no. 3552]

Divertimento on "Un papillon des plus brillans," for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 3 March 1829.

Divertimento on Two Airs by Kalkbrenner, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 26 March 1829. [Pl no. 3550]

Introduction & Rondo on O give me but my Arab steed, for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 26 March 1829. [Pl no. 3558]

Andante and Rondo from Semiramide, arranged for the Piano Forte, by A. Meves, entered at Stationers' Hall 26 March 1829. [Pl no. 3564]

Allegro di Bravura, Op. 77, for the Piano Forte, by I. Moscheles, entered at Stationers' Hall 27 March 1829. [Pl no. 3601]

Quadrilles, "Les Caractères," for the Piano Forte, by C. Neate, entered at Stationers' Hall 15 April 1829.

Variations on "Love's Ritornella," for the Piano Forte, by F. T. Latour, entered at Stationers' Hall 22 June 1830. [Pl no. 3706]

Rondo on "Love's Ritornella," for the Piano Forte, T. A. Rawlings, entered at Stationers' Hall 22 June 1830. [Pl no. 3715]

Overture to La Fiancée, or The National Guard, arranged for the Piano Forte, by Latour, entered at Stationers' Hall 22 June 1830. [Pl no. 3720]

La Fiancée, or The National Guard, arranged for the Piano Forte, with an Accompaniment for the Flute ad lib., by J. F. Burrowes, Book 1, entered at Stationers' Hall 22 June 1830. [Pl no. 3759]

La Fiancée, or The National Guard, arranged by for the Piano Forte, with an Accompaniment for the Flute ad lib., by J. F. Burrowes, Book 2, entered at Stationers' Hall 22 June 1830. [Pl no. 3760]

Souvenirs à la Stockhausen, on Swiss Airs, a Divertimento for the Piano Forte, by I. Moscheles, entered at Stationers' Hall 22 June 1830.

Variations on French Romance, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 1 October 1830. [Pl no. 3540]

Divertimento on "Hark, the bonny Christ Church Bells," for the Piano Forte, by Mrs. Miles, entered at Stationers' Hall 1 October 1830. [Pl no. 3606]

Impromptus, or Short Preludes, for the Piano Forte, by C. Neate, entered at Stationers' Hall 1 October 1830. [Pl no. 3608]

Market Chorus in Masaniello, arranged for the Piano Forte, by T. Valentine, entered at Stationers' Hall 1 October 1830.

Barcarolle in Masaniello, arranged for the Piano Forte, by T. Valentine, entered at Stationers' Hall 1 October 1830.

Variations on Romance in "Matilde," arranged for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 1 October 1830. [Pl no. 3613]

Waltz Rondo on a subject by Hummel, for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 1 October 1830. [Pl no. 3627]

Fandango from Masaniello, arranged for the Piano Forte, by A. Meves, entered at Stationers' Hall 1 October 1830. [Pl no. 3638]

Publication Reviews:

"Pastorale Rondo pour le Piano Forte, par F. Kalkbrenner. Op. 59. London. Chappell and Co. Clementi and Co." *QMMR*, Vol. 4, no. 14 (1822), p. 205.

"Grand Concerto for the Piano Forte, by Frederick Kalkbrenner. London. Clementi & Co. and Chappell and Co." *QMMR*, Vol. 5, no. 17 (1823), 74.

"Introduction and Polacca, Rondo for the Piano Forte; composed by Camille Pleyel. Chappell and Co." *QMMR*, Vol. 6, no. 24 (1824), p. 551.

"Fantasia and Grand Variations on the favourite Air "My lodging is on the cold grand," for the Piano Forte, with Orchestra Accompaniments, ad libitum, by F. Kalkbrenner. Op. 70. London. Chappell and Co." *QMMR*, Vol. 7, no. 25 (1825), p. 139.

"A Polonaise for the Piano Forte; by Camille Pleyel. London. Chappell and Co." *QMMR*, Vol. 7, no. 28 (December 1825), p. 500.

"Melange for the Piano Forte, from "Il Crociato in Egitto," by Frederick Kalkbrenner." *QMMR*, Vol. 8, no. 29 (1826), p. 69.

"Rondolletto pour le Piano Forte; by Camille Pleyel." *QMMR*, Vol. 8, no. 29 (1826), p. 71.

"Webbe's "Glorious Apollo," arranged as a Divertimento for the Piano Forte, with an Accompaniment for the Flute; by T. A. Rawlings." *QMMR*, Vol. 8, no. 29 (1826), p. 71.

"The Recollections of Ireland, a grand Fantasia on "The Groves of Blarney," "Garry Owen," and "St. Patrick's Day;" for the Piano Forte, with Orchestral Accompaniments, by I. Moscheles. Cramer, Addison and Beale, and S. Chappell." *QMMR*, Vol. 8, no. 32 (1826), p. 476.

"The celebrated Glee, "Come all noble souls," arranged as a Divertimento for the Piano Forte, with an Accompaniment (ad lib.) for the Flute, by T. A. Rawlings." *QMMR*, Vol. 8, no. 32 (1826), p. 514.

"Bochsa's Favorite Rondolletto, dedicated to Lady Shelby, arranged for the Piano Forte, by Aug. Meves. S. Chappell." *QMMR*, Vol. 8, no. 32 (1826), p. 520.

"Divertimento for the Piano Forte, with an Accompaniment for the Flute (ad lib.) on the Glee "We be three poor Mariners" and "Now is the month of Maying," by J. A. Rawlings." *QMMR*, Vol. 9, no. 33 (1827), p. 114.

"Kinloch, a Favourite Scotch Air, arranged for the Piano Forte by Charles Neate. S. Chappell." *QMMR*, Vol. 9, no. 33 (1827), p. 115.

"Studies for the Piano Forte, as finishing Lessons for advanced Performers, consisting of 24 characteristic Compositions, in the different Major and Minor Keys, fingered and elucidated, with Notes explanatory of the Author's design, and the proper mode of executing each Lesson; by I. Moscheles. Op. 70. London. S. Chappell and J. B. Cramer and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 136.

"Kinloch, a Scotch Air, arranged for the Piano-Forte, by Charles Neate. Op. 16. (Chappell, New Bond Street.) *The Harmonicon*, Vol. 5, no. 5 (May 1827), p. 90.

Studies for the Piano-Forte, as finishing lessons for advanced performers, consisting of 24 Characteristic Compositions, fingered, and elucidated with notes explanatory of the Author's design, by I. Moscheles. Op. 70. Book 1. (Chappell, 135 New Bond Street, and Cramer and Co., 201, Regent Street.)" *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 135.

"Drink to me only," arranged as a Divertimento for the Piano Forte, with an Accompaniment for the Flute, by T. A. Rawlings. S. Chappell" *QMMR*, Vol. 9, no. 35 (1827), p. 380.

"Le Retour de Bath," a Divertisement for the Piano Forte, with a Flute Accompaniment (ad lib.) by T. A. Rawlings. S. Chappell" *QMMR*, Vol. 9, no. 35 (1827), p. 380.

"Divertimento for the Piano Forte, the subjects from Meyerbeer's Emma di Resburgo, by G. Kiallmark. S. Chappell." *QMMR*, Vol. 9, no. 35 (1827), p. 380.

"Three of the popular Tyrolese Melodies, sung by the Rainer Family, arranged as a Divertimento for the Piano Forte, by G. Kiallmark. S. Chappell" *QMMR*, Vol. 9, no. 35 (1827), p. 380.

"Three favourite Melodies, sung by the Rainer Family, arranged for the Piano Forte, by J. Calkin. S. Chappell. S. Chappell." *QMMR*, Vol. 9, no. 35 (1827), p. 380.

"Bochsa's Heroic Fantasia on Rule Britannia, arranged for the Piano Forte, by A. Meves." *QMMR*, Vol. 9, no. 35 (1827), p. 412.

"Studies for the Piano Forte, as Finishing Lessons for advanced Performers, consisting of 24 Characteristic Compositions in the different Major and Minor Keys fingered, and elucidated with Notes explanatory of the Author's design, and the proper mode of executing each Lesson; by I. Moscheles. Op. 70. Book 2. London. By S. Chappell, and Cramer, Addison, and Beale." *QMMR*, Vol. 9, no. 36 (1827), p. 535.

"Anticipations of Scotland, a Grand Fantasia, in which are introduced the airs of Kelvin Grove, Auld Robin Gray, and Lord Moira's Strathspey, with Orchestral Accompaniments (ad libitum), by I. Moscheles. Op. 75. (Chappell, 135, New Bond-street; and Cramer and Co., Regent Street.)" *The Harmonicon*, Vol. 6, no. 3 (March 1828), p. 63.

"The Port-Folio, consisting of Select Pieces from the best authors, and Original Movements composed by P. Knapton. No. 1. (Chappell.)" *The Harmonicon*, Vol. 6, no. 3 (March 1828), p. 63.

"Grand Concerto for the Piano Forte, by J. P. Pixis. London. S. Chappell." *QMMR*, Vol. 10, no. 37 (1828), p. 120.

"Exercises and Scales for the Piano Forte, by Henry Herz. S. Chappell." *QMMR*, Vol. 10, no. 37 (1828), p. 135.

"Studies for the Piano Forte, as finishing lessons for advanced Performers, consisting of Twenty-four Characteristic Compositions, fingered and elucidated with notes explanatory of the author's design, by I. Moscheles, Op. 70. Book II. (Chappell, 135, New Bond Street, and Cramer and Co. 201, Regent Street.)" *The Harmonicon*, Vol. 6, no. 6 (June 1828), 131.

"Hommage à Clementi, God save the King, with Variations for the Piano Forte, composed by J. P. Pixis. London. S. Chappell." *QMMR*, Vol. 10, no. 38 (1828), p. 213.

"Andante and Rondo, from Semiramide, arranged for the Piano Forte, by A. Meves. London. S. Chappell." *QMMR*, Vol. 10, no. 38 (1828), p. 248.

"Marcia Eroica, from Otello, arranged for the Piano Forte, by A. Meves. London. S. Chappell." *QMMR*, Vol. 10, no. 38 (1828), p. 248.

"Notturmo, from 'Il Pietra di Paragone,' arranged for the Piano Forte, by A. Meves. London. S. Chappell." *QMMR*, Vol. 10, no. 38 (1828), p. 248.

"Military Divertimento, 'Le petit Tambour,' for the Piano Forte, by T. Valentine. London. S. Chappell." *QMMR*, Vol. 10, no. 38 (1828), p. 248.

"Divertimento on the favorite Airs in the Swiss Family, arranged for the Piano Forte, by T. Valentine. London. S. Chappell." *QMMR*, Vol. 10, no. 38 (1828), p. 248.

"The favorite Airs in Winter's 'Il Ratto di Proserpina,' arranged for the Piano Forte, with Flute accompaniment, ad lib. by J. F. Burrowes. S. Chappell." *QMMR*, Vol. 10, no. 38 (1828), p. 259.

"Le Retour de Bath, a Divertissement, with a Accompaniment for the Flute (ad libitum), composed by T. A. Rawlings. (Chappell.)" *The Harmonicon*, Vol. 6, no. 6 (July 1828), p. 159.

"Rossini's Trio, 'Cruda Sorte,' arranged by G. Kiallmark. (Chappell.)" *The Harmonicon*, Vol. 6, no. 6 (July 1828), p. 159.

"Second Set of Three of the Tyrolese Melodies sung by the Rainer Family, arranged as a Divertimento by G. Kiallmark. (Chappell.)" *The Harmonicon*, Vol. 6, no. 6 (July 1828), p. 159.

"The Overture to Meyerbeer's Margarita d'Anjou, arranged by C. Dumon. (Chappell.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 160.

"Hommage a Clementi, God save the King, with Variations, composed by J. P. Pixis. Op. 101. (Chappell, 135, New Bond-street, and at Paris by Lemoine.)" *The Harmonicon*, Vol. 6, no. 8 (August 1828), p. 182.

"Twelve Waltzes, à la Sontag, composed by J. N. Hummel, Chapel Master, & c. (Chappell.)" *The Harmonicon*, Vol. 6, no. 8 (August 1828), p. 183.

"Piano-Forte. Grand Concerto, with Accompaniments for an Orchestra, composed, and dedicated to His Imperial Majesty of Austria, by J. P. Pixis, Op. 100. (Chappell, 135, New Bond-street.)" *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 202.

"L'Elégante, an Air with Variations, composed by J. Calkin. (Chappell, 135, New Bond-street.)" *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 203.

"A Hundred Impromptus, or short Preludes, composed by Charles Neate. S. Chappell." *QMMR*, Vol. 10, no. 39 (1828), p. 369.

"Sir Walter Scott's favourite Strains of the Scottish Bards, introduced in a Fantasia for the Piano Forte, with Orchestral Accompaniments (ad lib.) by I. Moscheles. London. Chappell." *QMMR*, Vol. 10, no. 39 (1828), p. 402.

"Waltz Rondo for the Piano Forte, founded on a subject of Hummel's, by T. Rawlings." *QMMR*, Vol. 10, no. 39 (1828), p. 406.

"Bajelito, a Spanish Air, arranged as a Rondoletto for the Piano Forte, by Sixto Perez." *QMMR*, Vol. 10, no. 39 (1828), p. 406.

"The Fandango, from Masaniello, arranged for the Piano Forte, by A. Meves." *QMMR*, Vol. 10, no. 39 (1828), p. 406.

"The Market Chorus in Masaniello, arranged for the Piano Forte, by T. Valentine." *QMMR*, Vol. 10, no. 39 (1828), p. 406.

"The Barcarole in Masaniello, arranged for the Piano Forte, by T. Valentine." *QMMR*, Vol. 10, no. 39 (1828), p. 406.

"Andante and Rondo, from Rossini's Semiramide, arranged by Aug. Meves. (Chappell.)" *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 82.

"Divertimento on airs sung by Madlle. Sontag in Weigl's opera, The Swiss Family, arranged by T. Valentine. (Chappell.)" *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 82.

"Les Caractères, a set of original Quadrilles, composed by Charles Neate. Op. 19. (Chappell.)" *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 112.

"A Hundred Impromptus, or Short Preludes, composed by Charles Neate. Op. 20. (Chappell.)" *The Harmonicon*, Vol. 7, no. 6 (June 1829), p. 137.

"Bochsa's Martial Fantasia, on the air Partant pour la Syrie, arranged by Augustus Meves. (Chappell.)" *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 162.

"Bajelito, the Spanish air sung by Madame Vigo, arranged as a Rondoletto, by Sixto Perez. (Chappell.)" *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 162.

"Matilde, a Romance, varied by G. Kiallmark. (Chappell.)" *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 163.

"The Market Chorus in the Ballet of Masaniello, arranged by T. Valentine. (Chappell.)" *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 163.

"Fandango, danced in the Opera of Masaniello arranged by Aug. Meves. (Chappell.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 224.

"Allegro di Bravura, composed by I. Moscheles. Op. 77. (Chappell.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 248.

"Waltz Rondo, on a subject of Hummel, composed and arranged by T. A. Rawlings. (Chappell.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 249.

"Divertimento, in which is introduced "Hark! The bonny Christ Church Bells," by Mrs. Miles. (Chappell.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 249.

"A French Romance, with Variations by G. Kiallmark. (Chappell.)" *The Harmonicon*, Vol. 7, no. 11 (November 1829), p. 284.

"Fantasia, on an air by Rossini, composed, with an accompaniment for the Flute, by Auguste Bertini. (Chappell.)" *The Harmonicon*, Vol. 7, no. 11 (November 1829), p. 284.

"Allegro di Bravura for the Piano Forte, composed and dedicated to his friend F. Mendelssohn Bartholdy, by I. Moscheles. London. S. Chappell." *QMMR*, Vol. 10, no. 40 (1830), p. 483.

"Zelmira, a Divertimento from Rossini's Opera, arranged by Augustus Meves. (Chappell.)" *The Harmonicon*, Vol. 8, no. 2 (February 1830), p. 88.

"Second Fantasia, composed by Auguste Bertini. (Chappell, New Bond Street.)" *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 123.

"Love's Ritornella, Air in The Brigand, with Variations by T. Latour. (Chappell, 135, New Bond Street.)" *The Harmonicon*, Vol. 8, no. 4 (April 1830), p. 167.

"Overture to the Opera of The National Guard, by Auber, arranged by T. Latour. (Chappell.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 208.

"The favourite Airs in the Opera of The National Guard, arranged, with an accompaniment for the Flute (ad lib.) by J. F. Burrowes, Book 1. (Chappell.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 208.

"Love's Ritornella," by T. Cooke, arranged as a Rondo, by T. A. Rawlings. (Chappell.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 251.

"The Airs in Auber's Opera, The National Guard (founded on La Fiancée), arranged with a Flute accompaniment ad lib., by J. F. Burrowes. Book II. (Chappell.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 252.

Within:

Divertimento for the Piano Forte, in which is introduced a favorite Subject by Herz, Composed and Arranged by G. Kiallmark

Last leaf verso

Source: BL h. 290. (26.) Pl no. 3717

Source music entered at Stationers' Hall 22 June 1830

The Piccolo Waltz, for the Piano Forte, Composed in Imitation of a Snuff Box Waltz, by T. Haydon
Verso last leaf

Source: BOD Mus. Instr. I, 114 (1) & BL h. 113 (25) Pl no. 3729

Source music entered at Stationers' Hall 22 June 1830

Rondo on a favorite Air in Auber's Opera of Fra Diavolo, for the Piano Forte, Composed by H. Karr
Verso last leaf

Source: BOD Mus. Instr. I, 140 (23) Pl no. 3779

Source music entered at Stationers' Hall 22 June 1830.

CS 10b

Date: c. 1831 [Pl nos. 3780, 3799]

Additional Categories and sub-categories: 5

[Additional] Various Pieces [for the Piano Forte], Arranged under their Authors Names; Waltzes; Quadrilles; Mazourkas; Galopes or Galopades

Extent: 339 entries

Commentary:

Variations on a Pathetic Air, for the Piano Forte, by J. N. Hummel [Pl no. 2735; wm 1823];

Valentine's Fantasia on "God save the king," for the Piano Forte [Pl no. 3279]

New Entries: 102 entries

[Selection of Airs from Operas] Bellini's *Il Pirata*, arranged by Latour, in 3 Books (each separate) – Rossini's *Guillaume Tell*, arranged by Burrowes, in 4 Books (each separate) – *Das Opferfest*, arranged by T. Valentine, in 2 Books (each separate) – [Overtures] Overture to Auber's *Fra Diavolo*, with Violin Accompaniment ad libitum – Overture to Bellini's *Il Pirata*, with Flute Accompaniment ad libitum, arranged by Latour – Overture to Rossini's *Guillaume Tell* (with Flute Accompaniment ad libitum), arranged by Burrowes – [Various Pieces, arranged under their Authors' Names] Burrowes, Divertimento on "Il soave e bel contento" – J. Calkin, Divertisement on "Le Bouquet" – Czerny, Variations on Rode's Air, as sung by Mlle. Sontag – Czerny, Variations on Air in "L'Ultimo Giorno di Pompei" – Czerny. Brilliant Variations on a German Air, Op. 9 – Czerny, Rondeaux Mignons, Nos. 1 and 2 (each separate) – Herz, 6 Airs de Ballet from *Guillaume Tell*, 1. Valse Suisse, 2. Contredanse, 3. Tyrolienne, 4. Valse Hongroise, 5. Pas d'Archers, and 6. Polonaise (each separate) – Herz's Galope à la Giraffe, with Variations by Plachy – Herz, Rondo Caractéristique sur la Barcarolle de Marie – Hummel, Variations on his Tyrolienne, as sung by Malibran – Hummel, Variations on a Pathetic Air – Hummel, Rondo, "La Contemplazione" – Hummel, Hungarian Rondo – Hummel, Russian Rondo – Hummel, Introduction and Rondo – Hummel, Rondoletto, in 3 flats – Kalkbrenner, Introduction, Variations & Finale on an Air in "Il Pirata" – H. Karr, Rondo on an Air from Auber's Opera "Fra Diavolo" – Kiallmark, Variations on "Ma dov'è colei" from *La Donna del Lago* – Kiallmark, Hünten's Variations to the Emperor of Austria's March – Kiallmark, Variations on a Subject by Herz – Kiallmark, Variations on "Ombra adorata," sung by Pasta – Kiallmark, Variations on "Giovinetto Cavalier," in *Il Crociato* – Kiallmark, Rondo on "Di piacer mi balza il cor" – Latour, Variations on "Dormez, dormez" with Flute Accompaniment ad libitum – Meves, "Languir per una bella" from *L'Italiana in Algeri* – Meves, "Ecco ridente il cielo" Serenade in *Il Barbiere* – Meves, "Dunque io son," from *Il Barbiere di Siviglia* – Meves, "O cielo clemente" from *Il Crociato* in Egitto – J. A. Moralt, Rondoletto on a Ballad by Shield – Moralt, Divertimento on an Irish Dance – Moralt, 3rd Military Divertimento on "March over the Border" – Moscheles, Military Rondo on Auber's Duet, "Come, soldier, come," from *La Fiancée* – Payer, Fantasia & Rondo on "Ranz des Baches d'Appenzell" – Payer, 6 Monferinas – Sixto Perez, Variations on "Alelillo" a

Spanish Air – Perez, Fantasia on a French Romance – Philpot, (Royal Acady.) Introduction and Rondo – Phipps, (Royal Acady.) Brilliant Variations on Lightly my heart – Pixis, Rondino, "Souvenir de Paris" Op. 73 – Camille Pleyel, Pastoral Rondo, "La Nympe de la Seine" – Cipriani Potter, 2nd Rondeau Brillant, Op. 21 – John Thomson (Esq.), Rondo dedicated to Miss Bannerman – T. Valentine, Variations on "When the day with rosy light" – Valentine, Variations on "La Biondina in Gondoletta" – Valentine, Variations on "Jock o' Hazledean" – Valentine, Variations on "Groves o' Blarney," or "Last Rose of Summer" – Valentine, Variations on "Comin' thro' the Rye" – Valentine, Variations on "Duncan Grey" – Valentine, Variations on "The Moreen" – Valentine, Variations on "Partant pour la Syrie" – Valentine, Divertimento on The Quartet in Das Opferfest – Valentine, Fantasia on "God save the king" – Weber, Polacca in E, 4 sharps – [Waltzes] Weber, The Popular Waltzes now performed at the Nobilities Balls. Set 1, containing, "Meet me by Moonlight," "Love's Ritornella," & c. – Weber, The Popular Waltzes now performed at the Nobilities Balls. Set 2, containing the Tyrolienne and Milliner's Waltz, from La Fiancée, & c. – Challenger, 1st Set of Waltzes, as performed by the Author at the Parties of Her Majesty Queen Adelaide – Challenger, 2nd Set of Waltzes – Challenger, 3rd Set of Waltzes – T. Haydon, Piccolo Waltz, in imitation of a Snuff-box Waltz – Niedermeyer, Waltz – Beethoven, Grand Waltz (in 4 Flats) with Weber's last Waltz (in 4 Sharps and also in 1 Sharp) – Weber & Herz, Last Waltz (in 4 Sharps) with Herz's Waltz (in 4 Flats) – Weber, Last Waltz (in 4 Sharps) with Herz's Waltz (in 4 Flats) – Weber's Last Waltz (in 4 Sharps) easily arranged by Klose – Weber's The Isabel Waltz, as arranged in Le Bal Champêtre – T. Cooke, The Brigand Quadrilles (from that popular drama) – Musard, 8th Set, from La Fiancée, with Flute Accompaniment – Weippert, Royal Naval Quadrilles, with Flute Accompaniment – Weippert, 30th Set of Quadrilles, or Le petit Savoyard – Challenger, 7th Set, on Madame Stockhausen's Swiss Songs – Challenger, 6th Set from Masaniello – Challenger, 5th Set from La Rosa Bianca e la Rosa Rossa – Challenger 4th Set, from I Fuorusciti, or The Freebooters – Challenger, 3rd Set, from La Vestale – Challenger, 2nd Set, from Medea – Latour, 1st Set from Le Comte Ory, with Flute Accompaniment – Bochsa, Quadrilles from the Ballet of Le Bal Champêtre – Purney, 1st Set, from the Two Houses of Grenada – H. T. Smart, Quadrilles, dedicated to Miss Wrench – Smart, A full Description of the Figures and Steps of the Mazourka, on Cards – Smart, A set of 6 select Mazourkas (dedicated to H. R. H. the Duchess of Kent) – Challenger, 1st Set, containing the universal favorite – Challenger, A full Description of the Steps of the Galopade

Entries Removed: 1

[Various Pieces, arranged by under their Author's Names] Beethoven, Grand Waltz (in three flats)

Entries at Stationers' Hall:

Rondo on "Di piacer mi balza il cor," for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 12 August 1823. [Pl no. 2220]

Variations on "Ma dov' è colei" from La Donna del Lago, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 1 July 1824. [Pl no. 2373]

Variations on "Partant pour la Syrie," for the Piano Forte, by T. Valentine, entered at Stationers' Hall 9 March 1825. [Pl no. 2525]

"Select Airs from Das Opferfest, arranged for the Piano Forte, with a Flute Accompaniment (ad lib.) by T. Valentine. S. Chappell." *QMMR*, Vol. 8, no. 32 (1826), p. 520.

Variations on "Jock o' Hazledean," for the Piano Forte, by T. Valentine, entered at Stationers' Hall 5 September 1825. [Pl no. 2613]

Variations on "Groves o' Blarney," or "Last Rose of Summer," by T. Valentine, entered at Stationers' Hall 2 March 1826. [Pl no. 3001]

Variations on "Giovinetto Cavalier," in Il Crociato, by G. Kiallmark, entered at Stationers' Hall 4 April 1826. [Pl no. 3010]

"O cielo clemente" from Il Crociato in Egitto, arranged for the Piano Forte, by A. Meves, entered at Stationers' Hall 4 April 1826. [Pl no. 3016]

Variations on "Alelillo" a Spanish Air, for the Piano Forte, by S. Perez, entered at Stationers' Hall 7 June 1826. [Pl no. 3033]

"Languir per una bella" from L'Italiana in Algieri, for the Piano Forte by Augustus Meves, entered at Stationers' Hall 12 October 1826. [Pl no. 3066]

Second Set of Quadrilles, for the Piano Forte, the Subjects from Mayer's Medea, Composed by J. Challenger, entered at Stationers' Hall 12 October 1826. [Pl no. 30881 wm 1824 at BL h. 106. (26.)]

"Ecco ridente il cielo" Serenade in Il Barbiere, arranged for the Piano Forte, by A. Meves, entered at Stationers' Hall 19 December 1826. [Pl no. 3134]

Divertimento on The Quartet in Das Opferfest, for the Piano Forte, by T. Valentine, entered at Stationers' Hall 15 February 1827. [Pl no. 3146]

Challenger's Quadrilles, 3rd Set, from La Vestale, entered at Stationers' Hall 26 March 1827. [Pl no. 3284; wm 1825 at BL h. 106. (26.)]

3rd Military Divertimento on "March over the Border," for the Piano Forte, by J. A. Moralt, entered at Stationers' Hall 9 May 1827. [Pl no. 3282]

"Dunque io son," from Il Barbiere di Siviglia, arranged for the Piano Forte, by A. Meves, entered at Stationers' Hall 29 May 1827. [Pl no. 3209]

Quadrilles from the Ballet of Le Bal Champêtre, for the Piano Forte, by N. C. Bochsa, entered at Stationers' Hall 18 June 1827. [Pl no. 3287]

2nd Rondeau Brillant, Op. 21, for the Piano Forte, by C. Potter, entered at Stationers' Hall 18 June 1827. [Pl no. 3328]

Royal Naval Quadrilles, for the Piano Forte with Flute Accompaniment, by J. M. Weippert, entered at Stationers' Hall 18 June 1827. [Pl no. 3335]

Divertisement on "Le Bouquet," for the Piano Forte, by J. Calkin, entered at Stationers' Hall 14 July 1827. [Pl no. 3289]

4th Set of Quadrilles, from I Fuorusciti, or The Freebooters, by J. Challenger, entered at Stationers' Hall 15 February 1828. [Pl no. 3370, wm 1824 at BL h. 106. (26.)]

Fantasia on a French Romance, for the Piano Forte, by S. Perez, entered at Stationers' Hall 8 May 1828. [Pl no. 3409]

1st Set of Waltzes, as performed by the Author at the Parties of Her Majesty Queen Adelaide, by J. Challenger, entered at Stationers' Hall 8 May 1828. [Pl no. 3416; wm 1826 at BL h. 106. (25.)]

Divertimento on an Irish Dance, for the Piano Forte, by J. A. Moralt, entered at Stationers' Hall 22 August 1828. [Pl no. 3371]

5th Set of Quadrilles, from La Rosa Bianca e la Rosa Rossa, arranged for the Piano Forte, by J. Challenger, entered at Stationers' Hall 22 August 1828. [Pl no. 3497; wm 1827 at BL h. 106. (26.)]

2nd Set of Waltzes, as performed by the Author at the Parties of Her Majesty Queen Adelaide, by J. Challenger, entered at Stationers' Hall 26 March 1829. [Pl no. 3516]

Overture to Il Pirata, arranged for the Piano Forte, with Flute Accompaniment ad libitum, arranged by F. T. Latour, entered at Stationers' Hall 1 May 1830. [Pl no. 3738]

Airs from Il Pirata, arranged for the Piano Forte, with Flute Accompaniment ad lib., by Latour, in 3 Books, Book 1, entered at Stationers' Hall 1 May 1830.

Divertimento on a Subject by Herz, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 22 June 1830. [Pl no. 3717]

Piccolo Waltz, in imitation of a Snuff-box Waltz, for the Piano Forte, by T. Haydon, entered at Stationers' Hall 22 June 1830. [Pl no. 3729]

Variations on "When the day with rosy light," for the Piano Forte, by T. Valentine, entered at Stationers' Hall 22 June 1830. [Pl no. 3765]

Rondo on an Air from Auber's Opera "Fra Diavolo," for the Piano Forte, by H. Karr, entered at Stationers' Hall 22 June 1830. [Pl no. 3779]

The Brigand Quadrilles (from that popular drama), for the Piano Forte, by T. Cooke, entered at Stationers' Hall 22 June 1830.

Military Rondo on Auber's Duet, "Come, soldier, come," from La Fiancée, arranged for the Piano Forte, by I. Moscheles, entered at Stationers' Hall 21 January 1831. [Pl no. 3820]

Publication Reviews:

"Rossini's favourite Air, Ma dov' é colei che accendi, in La Donna del Lago, with Variations for the Piano Forte, by G. Kiallmark. London. Chappell and Co." *QMMR*, Vol. 6, No. 22 (1824) p. 259. [Pl no. 2373]

"La Nympe de la Seine, a Pastoral Rondo for the Piano Forte; composed and dedicated to Miss Morrell, by C. Pleyel. Chappell and Co." *QMMR*, Vol. 6, no. 24 (1824), p. 551.

“Partant pour la Syrie, with Variations for the Piano Forte; by T. Valentine. London. Chappell and Co.” *QMMR*, Vol. 7, no. 25 (1825), p. 118.

““Jock o’ Hazledean,” with Variations for the Piano Forte, by Thos. Valentine.” *QMMR*, Vol. 7, no. 28 (December 1825), p. 502.

“Hungarian Rondo for the Piano Forte, by J. N. Hummel. Published by S. Chappell, 135, New Bond Street, London.” *QMMR*, Vol. 8, no. 29 (1826), p. 69.

“Pathetic Air, with Variations for the Piano Forte, by J. N. Hummel. Published by S. Chappell, 135, New Bond Street, London.” *QMMR*, Vol. 8, no. 29 (1826), p. 69.

“Groves of Blarney, with Variations for the Piano Forte; by T. Valentine.” *QMMR*, Vol. 8, no. 29 (1826), p. 71.

“A Second Set of Quadrilles, from Medea, by Challenger. S. Chappell.” *QMMR*, Vol. 8, no. 31 (1826), p. 385.

“Alelillo, a Spanish Air, arranged as a Rondo, with an Introduction, for the Piano Forte, by Sixto Perez. (Chappell, 135, New Bond Street, and Clementi and co., Cheapside.)” *The Harmonicon*, No. 47 (October 1826), p. 224.

“The Moreen, an Irish Melody, arranged with Variations for the Piano Forte, by T. Valentine.” *QMMR*, Vol. 9, no. 33 (1827), p. 114.

“A Third Divertimento on “March over the Border,” by J. A. Moralt. S. Chappell.” *QMMR*, Vol. 9, no. 33 (1827), p. 114.

“Second Rondeau Brilliant, with Motivo expressive for the Piano Forte, by C. Potter. S. Chappell.” *QMMR*, Vol. 9, no. 33 (1827), p. 124.

“Dunque Io son, arranged for the Piano Forte by A. Meves. S. Chappell.” *QMMR*, Vol. 9, no. 33 (1827), p. 127.

“Ombra adorata, arranged as a Divertimento for the Piano Fort, by G. Kiallmark” *QMMR*, Vol. 9, no. 33 (1827), p. 127.

“A Divertimento, in which is introduced an Irish Dance, composed by J. A. Moralt. (Chappell.)” *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 203.

“The Brigand Quadrilles, the subjects from The Brigand, now performing at Drury Lane, composed and arranged by T. Cooke. (Chappell.)” *The Harmonicon*, Vol. 8, no. 2 (February 1830), p. 88.

“A Set of Quadrilles, composed by H. T. Smart. (Chappell.)” *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 209.

“The Swiss Air, “When the day with rosy light,” arranged by T. Valentine. (Chappell, New Bond Street.)” *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 292.

“Rondo on an Air in Auber’s Opera, Fra Diavolo, composed by H. Karr. (Chappell.)” *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 292.

“Overture to Il Pirata, by Bellini, arranged with a Flute accompaniment ad lib., by T. Latour, Pianiste to His Majesty. (Chappell.)” *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 292.

“The Overture to Fra Diavolo, composed by Auber, and arranged with a violin accompaniment, ad libitum. (Chappell.)” *The Harmonicon*, Vol. 8, no. 7 (July 1830), 296.

“Brilliant Variations on Auber’s Air, “Lightly, my heart,” in the National Guard, arranged by William Phipps, Member of the Royal Academy of Music. (Chappell, 50, New Bond Street.)” *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 344.

“Popular Waltzes, including “Meet me by moonlight,” the Masaroni Waltz & c. (Chappell.)” *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 345.

“Military Rondo, founded on Auber’s celebrated Duet, “Come, soldier, come!” composed by I. Moscheles. (Chappell, 50, New Bond-street.)” *The Harmonicon*, Vol. 8, no. 9 (September 1830), p. 389.

“The Favourite Airs in Bellini’s Opera, Il Pirata, arranged with a Flute accompaniment, by T. Latour. Books 2 and 3. (Chappell.)” *The Harmonicon*, Vol. 8, no. 9 (September 1830), p. 391.

“Introduction and Rondo, composed by S. Philpot. (Chappell.)” *The Harmonicon*, Vol. 8, no. 10 (October 1830), p. 433.

“Divertimento, founded on Hüntén’s Variations to the Emperor of Austria’s March, composed by G. Kiallmark. (Chappell.)” *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 67.

Within:

The favorite Overture to the Opera of Fra Diavolo, Composed by Auber, and Arranged for the Piano Forte, with a Violin Accompaniment ad libitum,
Verso last leaf
Source: BL g. 270. z. (4.) Pl no. 3780

Fantasia, for the Piano Forte on the favorite Air in the Opera of Fra Diavolo, Composed by Auber, and Dedicated to Henri Herz
Verso of p. 14
Source: BL g. 443. m. (15.) Pl no. 3799

Challenger's 8th Set of Quadrilles, from the Opera of Der Vampyr, Arranged for the Piano Forte, and respectfully inscribed to Lady Burgoyne
Verso last leaf
Source: BL G. 426. qq. (28.)

CS 10c

Date: c. 1832

Layout: 3 columns

Categories and sub-categories: 7

Selections of Airs from Operas; Overtures: Various Pieces, arranged under their Author's names; Waltzes; Quadrilles; Mazourkas; Galopes or Galopades.

Extent: 345 entries

Commentary:

New Entries: 6

[Various Pieces, arranged by under their Author's Names] Auber, Fantasia from Fra Diavolo Hüntten, Variations on a Thème Allemand, Op. 26 – [Quadrilles] Latour, 2d Set from Le Comte Ory, with Flute Accompaniment – [Mazourkas] A set of 6 select Mazourkas (dedicated to H. R. H. the Duchess of Kent) – [Galopes or Galopades] Challenger, 1st Set, containing all the favourites – Challenger, 3d Set, containing all the favourites – Bochsá, Bohemian Galopes, the subjects selected from the favorite Bohemian Melodies

Publication Reviews:

"Fantasia on the favourite Air in the Opera of 'Fra Diavolo,' composed by Auber. (Chappell, New Bond Street.)" *The Harmonicon*, Vol. 9, no. 4 (April 1831), p. 89.

Within:

La ci darem la mano, with Variations for the Piano Forte, by Gelinek.
Last leaf verso
Source: BL h. 1480. f. (8.) Pl no. 1973 [Reprint]

The Gordon Waltz, for the Piano Forte, Composed for and most respectfully inscribed to the Right Honourable Lady Jane Gordon, by James Calkin
Last leaf verso
Source: BL h. 292. (3.) Pl no. 3888

Divertimento for the Piano Forte, in which are introduced favorite Subjects from Himmel, Composed by G. Kiallmark
Last leaf verso
BL h. 290. (27.) Pl no. 3684

Divertimento for the Piano Forte, founded on Hüntten's Variations to the Emperor of Austria's March, Composed by G. Kiallmark
Last leaf verso
BL h. 290. (19.) Pl no. 3705

Challenger's Ninth Set of Quadrilles, the Subjects from Auber's Opera of Fra Diavolo, Arranged for the Piano Forte
Last leaf verso
BL h. 106. (26.) Pl no. 3969

CS 10d

Date: c. 1834

Categories and sub-categories: 6

Overtures; Airs from Operas; Various Pieces, arranged under their Authors' Names; Waltzes; Quadrilles; Gallopades and Mazourkas

Extent: 300 entries

Commentary:

Contains:

Brilliant Variations on "L'Or est une Chimère," by C. Chaulieu, Op. 135 [Pl no. 4096];
Overture to Robert le Diable, for the Piano Forte, with Flute or Violin ad lib., Composed by G. Meyerbeer [Pl no. 4168];
Variations on "Alice Gray," for the Piano Forte, by T. Valentine [Pl no. 4192]

New Entries: 158

[Overtures] Auber, Maid of Cashmere, or La Bayadère (Flute ad lib.) – Meyerbeer, Robert le Diable (Flute or Violin ad lib.) – [Airs from Operas] *Maid of Cashmere, or La Bayadère, arranged by Burrowes, in 2 Books (each separate) – Ballet Music in Maid of Cashmere, or La Bayadère, arranged by H. Herz, in 3 Numbers (each separate) – Fra Diavolo, arranged by Burrowes, in 2 Books (each separate) – Norma, arranged by Truzzi, in 2 Books (each separate) – Zampa, arranged by Adam, in 2 Books (each separate) – Robert le Diable, arranged by Adam, in 4 Books (each separate) – Ballet Music in Robert le Diable, arranged by Herz, in 5 Numbers (each separate) – [Various Pieces, Arranged under their Author's Name] A. Adam, 3 Rondos on Subjects from the Ballet of Faust, or La Tentation, No. 1, L'Orgie, No. 2, La Noce, and No. 3, L'Hermite (each separate) – A. Adam, 3 Rondos on Airs in Robert le Diable, No. 1, Introduction and Waltz Rondo, No. 2, "La Trompette guerrière," Sung by Mad. Cinti, and No. 3, Tournament March & Bacchanalian chorus – Adam, Quadrille de Contredanses, brillantes et variées, de Robert le Diable – Adam, Souvenir de Fra Diavolo – Adam, Rondoletto on the Looking-Glass Scene in Fra Diavolo – Adam, Fantasia on the Barcarolle in Fra Diavolo, "On yonder rock reclining" – Bennett, Selection of Choruses, & c. from the Works of Haydn, Mozart, & c. No. 1, Haydn's Chorus, "The arm of the Lord," No. 2, Mozart's Motet, "Splendente te, Deus," and No. 3, Beethoven's Chorus, "Hallelujah the Father" (each separate) – Burrowes, Cabinier's March in Fra Diavolo (Flute ad lib.) – J. Calkin, Military Divertimento on a Spanish Air – Chaulieu, Brilliant Variations on "L'Or est une Chimère," Op. 135 – Chaulieu, Morceau de Concert, on the Bacchanalian Chorus in Robert le Diable, Op. 136 – Chaulieu, Variations on "Le Tic Tac du Monlin," from Herold's Opera of Marie – Chaulieu, Souvenir du Préaux Clercs, Herold's last Opera – Chaulieu, Souvenir du Fra Diavolo, a Fantasia – Chaulieu, Rondoletto, "Bien malin qui m'attrapera" – Chaulieu, Rondo Brillant on "Chantons gaiement, & c." – Chaulieu, Variations on "Le Troubadour Bearnais," No. 1 – Chaulieu, Variations on "Lison dormoit," No. 2 – Chaulieu, Variations on "Que ne suis-je la Fougère," No. 3 – Chaulieu, Variations on "Au clair de la Lune" – Chaulieu, Variations on "Me voilà" – Chaulieu, Variations on The Tyrolienne in La Fiancée – Chaulieu, March in Masaniello, or La Muette de Portici – Cramer, Variations on "Tu vedrai la sventurata" – Cramer, Variations on "La Parisienne" – Cramer, Rondo on "Toujours gai" – Czerny, Grand Variations on "Tu vedrai la sventurata" – Czerny, Première Fantasia, Élegante, from Fra Diavolo – Czerny, Second Fantasia, Élegante, from Fra Diavolo – Czerny, Troisième Fantasia, Élegante, from Fra Diavolo – Czerny, Variations on 3 Airs from Robert le Diable, No. 1, "Jardis régnait, & c." the Pilgrim's Ballad, No. 2, The Tournament March, No. 3, "L'Or est une Chimère" – Czerny, Song of the Alps (on which the March is founded) – Czerny, Rondino on the 2 Barcarolles in Masaniello – Czerny, Variations on a Galoppe Hongroise – Devernay, Fantasia on "Young Agnes," the Serenade in Fra Diavolo – Herold, Ballet, "La Somnambule" – Harold, Brilliant Rondo, dedicated to Madame Rocquancourt, Op. 37 – Herold,

Grand Variations on "Au clair de la Lune," Op. 19 – Herold, Air de Danse – Herz, 3 Airs de Ballet from The Maid of Cashmere, or Bayadère, No. 1, L'Entrée des Bayadère, No. 2, Taglioni's Shawl Dance, No. 3, The Rival Pas de Deux (each separate) – Herz, Three Favourite Choruses from Robert le Diable, arranged as a Brilliant Rondos, No. 1, The Bacchanalian Chorus in the Opening Scene, No. 2, Gamester's Chorus, including the Air of "L'Or est une Chimère," and No. 3, Final Chorus, with Madame Cinti's Cavatina in the 4th Act – Herz, Five Airs de Ballet from Robert le Diable, No. 1, Bacchanale and Dance (3rd Act), No. 2, Pas de Cinq (2nd Act), and No. 3, Valse des Démons, No. 4, Choeur Dansé, and No. 5, Pas de Mademoiselle Taglioni – Herz, Polacca (from the Musical Souvenir) – Herz, Grand Concerto, Op. 34, dedicated to the Duchess de Berry – Herz, Twelve Brilliant German Waltzes – Herz, Grand Waltz in four flats (with Weber's last Waltz) – Herz, 2nd Divertimento (on "D'inibica Donzella") – Herz, 24 Grand Studies, dedicated to Hummel, Books 1 and 2 (each separate) – Herz and De Beriot, Variations Concertante for Piano and Violin, on the Tyrolienne in La Fiancée – Herz and Lafont, Duet for Piano Forte and Violin on the Barcarolle in Fra Diavolo "On yonder Rock" – Hodson, Forester's Rondo, "All by the shady Greenwood" – Hodson, Rondo, No. 1, "O give me but my Arab Steed" – Hodson, Rondo, No. 2, "Hark! 'tis the Signal" – Hodson, Rondo, No. 3, "O'er the Mountain," Variations – F. Hünten, Délassemens de l'Etude, 25 favourite Airs, arranged and carefully fingered, in 2 Books (each separate) – Hünten, La Pensée du Moment, Andante and Polacca – Hünten, Beautés de Robert le Diable – Hünten, Rondeau à la Suisse, on 2 favourite Airs – Hünten, Rondo à la Polacca – Hünten, Rondoletto – Hünten, Variations on a Bohemian Melody – Hünten, Variations on German Air – Hünten, Variations on Air by Winter "E'er since that blissful" – Kalkbrenner, Rondo on the Sicilienne in Robert le Diable, "L'Or est une Chimère" – Kalkbrenner, Souvenir de Robert le Diable, a Fantasia on the airs sung by Madame Cinti – Kalkbrenner and Walkier, Grand Duo Concertante for Piano and Flute on Airs in Robert le Diable – Kalkbrenner and Lafont, Concertante Duet for Piano and Violin on Airs in Robert le Diable – Karr, Rondo on "O Bords heureux du Gange," the favorite Duet in the Maid of Cashmere or La Bayadère – Karr, Fantasia, on "Garde a vous," from Auber's La Fiancée – Kiallmark, Variations on "Meet me by Moonlight" – Latour, Rondo on 2nd Swiss Song, "When the day" – Lemoine, Bagatelle from Robert le Diable – Marschner, Variations on his Bacchanalian Chorus in Der Vampyr, Op. 48 – Meyerbeer, Pas de la Bouquetière, as danced by Taglioni, in Robert le Diable, composed expressly for her, and arranged by the Author – Moscheles, Brilliant Rondo "La Gaieté" – Moscheles, Rondo, "L'Elégante" – Moscheles, Grand brilliant Rondo in D – Moscheles, Recollections of Denmark – Moscheles, Terpsichore in Vienna, Divertimento, for Piano & Flute – Moscheles, Voi che sapete, for Piano & Flute – Moscheles, Heroic March, for Piano & Flute – Count Oginsky, Celebrated Polonoise (with le Rossignol Waltz) – Payer, Rondo Brilliant on an Air in Cenerentola – Payer, Rondo Hongrois on an March in Semiramide – Payer, Rondo Militaire on the Trumpet March in La Donna del Lago – Payer, Variations on a March by Gallenberg in Joanna d'Arc – Pixis, Caprice Dramatique, from Robert le Diable – Pixis, Arrangement of Paganini's Waltz – Plachy, "Mein Schatz ist ein Reiter," Op. 47 – Rawlings, Alpine March – Rawlings, Grand Patriotic March, dedicated to his Majesty – Rawlings, Rondo on "Under the Walnut Tree" – Rawlings, Rondo on "O give me but my Arab steed" – Rawlings, Rondo, On yonder rock, Barcarolle in Fra Diavolo – Rawlings, Rondo on "Come if you dare," Air by Purcell – F. Schoberlechner, Rondoletto Brillante – Valentine, Arrangement of "L'or est une Chimère" – Valentine, Variations on "Alice Gray" – Valentine, Variations on "Le Portrait" – Valentine, Divertimento on Airs in La Fiancée, or The National Guard – [Waltzes] Valse de Robert le Diable – Tobecque, Valse de la Bayadère (or Maid of Cashmere) by Tobecque – Popular Waltzes, Set 1st, including Loves Ritornella, Meet me by Moonlight, & c. – Popular Waltzes, Set 2nd, the Milliner's Waltz, and others from the Opera of La Fiancée – Herz, 12 Brilliant German Waltzes – Le Rossignol Waltz (with Count Oginsky's Polonoise) – Pixis, Paganini's Waltz, arranged by Pixis – [Quadrilles] Adam, Brilliant Quadrilles, from Robert le Diable, (varies each time) – The Bayadère Quadrilles, on subjects from Auber's Ballet Opera the Maid of Cashmere, or La Bayadère, by Tolbecque, in 2 Sets (each separate) – Musard, 1st Set, from Fra Diavolo – Musard, 1st Set, from Robert le Diable – Musard, 2nd Set, from Robert le Diable – Challenger, The Fra Diavolo Quadrilles, or Challenger's 9th Set – Challenger, 8th Set, from Der Vampyr – [Gallopades and Mazourkas] Challenger, Mazourkas, Set 1, containing all the favourites – Herz, Galoppe à la Giraffe (with Variations) – Herz, A Set of 6 Select Mazourkas, dedicated to the Duchess of Kent

Entries Removed: 203

[Selection of Airs from Operas] *La Fiancée, or The National Guard*, arranged by Burrowes, in 2 Books (each separate) – *Masaniello*, arranged by Latour, in 2 Books (each separate) – *Masaniello*, arranged by Burrowes, in 4 Books (each separate) – *Boieldieu, La Dame Blanche*, arranged by Latour, 6 Numbers (each separate) – *Margherita d'Anjou*, arranged by Latour, in 2 Books (each separate) – *Margherita d'Anjou*, arranged by Dumon, in 1 Book – *Medea*, arranged by Burrowes, in 3 Books (each separate) – *La Rosa Bianca*, arranged by Burrowes, in 1 Book – *Comte Ory*, arranged by Latour, in 2 Books (each) – *Maometto Secondo*, in 3 Books (each) – *Semiramide*, arranged by Bruguier, in 3 Books (each) – *Guillaume Tell*, arranged by Burrowes, in 4 Books (each) – *La Vestale*, arranged by Latour, in 2 Books (each) – *Il Ratto di Proserpina*, arranged by Burrowes, in 1 Book – [Overtures] *La Fiancée, or The National Guard*, arranged by Latour – *Margherita d'Anjou*, arranged by Dumon – *Margherita d'Anjou*, with Flute Accompaniment ad libitum, arranged by Latour – *Rossini, Semiramide – Guillaume Tell* (with Flute Accompaniment ad libitum), arranged by Burrowes – *Wade, Two Houses of Grenade*, arranged by Latour – [Various Pieces, arranged by under their Author's Names] *Beethoven, Funeral March* – *Bertini, 1st Fantasia on Airs by Rossini* (Flute Accompaniment) – *Bertini, 2nd Fantasia on Airs by Rossini* (Flute Accompaniment) – *Burrowes, Divertimento on "Il soave e bel contento"* – *Burrowes, Divertimento on "Donald"* – *Burrowes, Divertimento on "Un papillon des plus brillans"* – *Burrowes, Variations on "Portrait Charmant"* – *Calkin, Tyrolese Airs*, sung by the Rainer Family – *Calkin, Variations on "L'Elégante"* – *Calkin, Andante and Rondo* – *Calkin, Divertissement "Le Bouquet"* – *Calkin, Divertimento on "When the rosy morn," & c.* – *Calkin, Aberdeen Waltz*, with an Introduction – *Cramer, Mélange on Airs from Gluck* – *Cramer, Fantasia Drammatica, from "Cosi fan tutte"* – *Cramer, Variations on the Albion Waltz* – *Cramer, Variations on "Quant' è più bella"* – *Cramer, Rondo à la Valse "La belle Anglaise"* – *Czerny, Variations on a Bohemian Theme* – *Czerny, Variations on a favorite Galope* – *Czerny, Brilliant Variations on a German Air, Op. 9* – *Czerny, Rondeaux Mignons, No. 1* – *Czerny, Rondeaux Mignons, No. 2* – *Herold, Grand Variations on "Au clair de la Lune"* – *Herz, 6 Airs de Ballet from Guillaume Tell, No. 1. Valse Suisse, No. 2. Contredanse, No. 3. Tyrolienne, No. 4. Valse Hongroise, No. 5. Pas d'Archers, and No. 6. Polonaise* – *Herz, Favorite Airs in Masaniello, No. 1. The Guaracha, No. 2. The Bolero, and No. 3. The Tarantella* (each) – *Hummel, Variations on his Tyrolienne, as sung by Malibran* – *Hummel, Variations on a Pathetic Air* – *Hummel, Rondo, "La Contemplazione"* – *Hummel, Hungarian Rondo* – *Hummel, Russian Rondo* – *Hummel, Introduction and Rondo* – *Hummel, Rondoletto, in 3 flats* – *Kalkbrenner, Introduction, Variations & Finale on an Air in "Il Pirata"* – *Kalkbrenner, Fantasia, "The Charms of Berlin"* – *Kalkbrenner, Fantasia & Grand Variations on "My lodging is on"* – *Kalkbrenner, Le Tribut à la Mode, Variations on 2 Airs of Rossini* – *Kalkbrenner, Melange on favorite Airs in "Il Crociato"* – *Kalkbrenner, Les charmes de la Valse* (3 Waltzes) – *Kalkbrenner, Introduction, Storm and Polacca, Op. 93* – *Kalkbrenner, Introduction, Storm and Polacca, Op. 93* – *Kalkbrenner, 2nd Grand Concerto* – *Kalkbrenner, Rondo in C. (new and improved edition)* – *Kiallmark, Variations on Romance in "Matilde"* – *Kiallmark, Variations on "Il est trop tard"* – *Kiallmark, Variations on "Your heart and lute"* – *Kiallmark, Variations on "Ma dov' è colei"* from *La Donna del Lago* – *Kiallmark, Divertimento on Airs in La Vestale, with Flute Accompaniment* – *Kiallmark, Divertimento on Airs in Emma di Resburgo* – *Kiallmark, Variations on "Giovinetto Cavalier," in Il Crociato* – *Kiallmark, Rondo on "Di piacer mi balza il cor"* – *Kiallmark, Tyrolese Air sung by the Rainer Family, Books 1 and 2* (each) – *Kiallmark, Fantasia on Rode's Air* – *Knapton, Portfolio of Select Pieces from the best Authors, & c. No. 1, Air, Minuet, and Trio, by Romberg* – *Latour, Airs à la Sontag* – *Latour, Variations on "Love was once a little boy"* – *Latour, Variations on "Kelvin Grove"* – *Latour, Variations on "Le Troubadour du Tage"* – *Latour, Variations on "Dormez, dormez"* with Flute Accompaniment ad libitum – *Latour, Variations on Kiesewetter's Thema* – *Latour, Variations on Stockhausen's 2nd Swiss Air* – *Latour, Variations on "I have fruit, I have flowers"* – *Latour, Rondinos from different Authors, in 12 numbers* (each) – *Masarnau, 3 Sherzini* – *Meves, Andante and Rondo from Semiramide* – *Meves, Divertimento from Zelmira* – *Meves, "Una Donna" from Cosi fan tutte* – *Meves, Petit Mélange on Airs from Mozart and Rossini* – *Meves, Rondo on "O do you remember"* – *Meves, Arrangement of Bochs's Rondoletto* – *Meves, Arrangement of Bochs's "Rule Britannia"* – *Meves, Arrangement of Bochs's "Partant pour"* – *Mrs. Miles, Divertimento on "Hark, the bonny Christ Church Bells"* – *Moralt, Rondoletto on a Ballad by Shield* – *Moralt, Divertimento on an Irish Dance* – *Moralt, 3d Military Divertimento, on "March over the Border"* – *Moscheles, Grand*

Fantasia, Op. 69, Recollections of Ireland – Moscheles, Grand Fantasia, Op. 75, Anticipations of Scotland – Moscheles, Rondo on the British Grenadier's March – Moscheles, Allegro di Bravura, Op. 77 – Moscheles, Studies, as finishing Lessons, Books 1 and 2 (each) – Moscheles, 50 Preludes, or short Introductions to any movement, Op. 73 – C. Neate, Impromptus, or Short Preludes – Neate, Rondo in "Kinloch" – Perez, Rondoletto on a favorite Spanish Air, "Bajelito" – Variations on "Alelillo" a Spanish Air – Perez, Fantasia on a French Romance – Philpot, (Royal Academy) Introduction and Rondo – W. Phipps, (Royal Academy) Brilliant Variations on Lightly my heart – Pixis, Souvenirs à la Sontag – Pixis, Rondino, "Souvenir de Paris" Op. 73 – Pixis, Variations on Swiss Boy – Pixis, Variations on "Robin Adair" – Pixis, Variations on God save the King, Op. 101 – Pixis, Variations on "Ecco ridente il cielo" – Pixis, Variations on Danish Air – Pixis, Introduction and Rondoletto on a Spanish Bolero – Pixis, Grand Concerto, Op. 100 – C. Pleyel, Rondoletto, dedicated to Miss M. Lenteigne – C. Pleyel, Pastoral Rondo, "La Nympe de la Seine" – C. Pleyel, Polacca Rondo – C. Pleyel, March and Polacca – C. Pleyel, 2d March and Rondo – C. Pleyel, 1st Polonaise – C. Pleyel, 2nd Polonaise – C. Pleyel, Sonatina – C. Pleyel, Introduction and Rondo – C. Pleyel, "La bella Giovinetta" – C. Pleyel, Divertimento, dedicated to Miss Mundy – C. Potter, 2nd Rondeau Brillant, Op. 21 – Rawlings, Introduction & Rondo on O give me but my Arab steed – Rawlings, Divertimento on "We be three poor mariners" and "Now is the month of maying" – Rawlings, Divertimento on "Le Retour de Bath" – Rawlings, Erin's Legacy, Divertimentos on popular Irish Airs, No. 1, The Exile of Erin, and an original Irish Air, No. 2, The maid of the valley, and Planxty Kelly, No. 3, The Moreen, and Moll Roon, No. 4, The Coina and Planxty Connor, No. 5, M'Farlane's Lamentation, & the Brown Irish Girl, and No. 6, Coolun and the Irish Wedding (each) – Rimbault, German Rondo – Rimbault, Grecian Rondo – John Thompson, Esqr., Rondo, dedicated to Miss Bannerman – Weber, Polacca in E, 4 sharps – Weber, The Popular Waltzes now performed at the Nobilities Balls. Set 1, containing, "Meet me by Moonlight," "Love's Ritornella," & c. – Weber, The Popular Waltzes now performed at the Nobilities Balls. Set 2, containing the Tyrolienne and Milliner's Waltz, from La Fiancée, & c. – Klose, The Isabel Waltz, as arranged in Le Bal Champêtre – [Quadrilles] T. Cooke, The Brigand Quadrilles (from that popular drama) – Musard, 8th Set, from La Fiancée, with Flute Accompaniment – Weippert, 30th Set, or Le petit Savoyard, dedicated to the Countess of Jersey, with Flute Accompaniment – Challenger, 5th Set from La Rosa Bianca e la Rosa Rossa – Challenger, 4th Set, from I Fuorusciti, or The Freebooters – Challenger, 3rd Set, from La Vestale – Challenger, 2nd Set, from Medea – Latour, 1st Set from Le Comte Ory, with Flute Accompaniment – Latour, 2d Set from Le Comte Ory, with Flute Accompaniment – Bochsa, Quadrilles from the Ballet of Le Bal Champêtre – 1st Set, from the Two Houses of Grenada – H. T. Smart, Quadrilles, dedicated to Miss Wrench – [Mazourkas] A set of 6 select Mazourkas (dedicated to H. R. H. the Duchess of Kent) – Challenger, 1st Set, containing the Universal Favorite

Entries at Stationers' Hall:

Rondo on "My love she's but a Lassie yet," for the Piano Forte, by T. Valentine, entered at Stationers' Hall 13 June 1825. [Pl no. 2569; wm 1824]

Variations on "Le Portrait," for the Piano Forte, by T. Valentine, entered at Stationers' Hall 26 September 1825. [Pl no. 2612]

Variations on "Meet me by Moonlight," for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 4 April 1831. [Pl no. 3841]

Divertimento on Airs in La Fiancée, or The National Guard, for the Piano Forte, by T. Valentine, entered at Stationers' Hall 4 April 1831. [Pl no. 3850]

Rondo, "L'Elégante," for the Piano Forte, I. Moscheles, entered at Stationers' Hall 30 April 1831. [Pl no. 3851]

Forester's Rondo, "All by the shady Greenwood," arranged for the Piano Forte, by G. A. Hodson, entered at Stationers' Hall 30 April 1831. [Pl no. 3857]

Divertimento on Hüntens Variations to the Emperor of Austria's March, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 21 January 1831. [Pl no. 3707]

Rondo on the Sicilienne in Robert le Diable, "L'Or est une Chimère," by Kalkbrenner, Pl no. 3986, entered at Stationers' Hall 20 December 1831.

The Fra Diavolo Quadrilles, or Challenger's 9th Set, for the Piano Forte, Pl no. 3969, entered at Stationers' Hall 17 January 1832.

Voi che sapete, arranged for Piano & Flute, by I. Moscheles, entered at Stationers' Hall 17 January 1832.

Souvenir de Robert le Diable, a Fantasia on the airs sung by Madame Cinti, by Kalkbrenner, Op. 110, entered at Stationers' Hall 25 January 1832. [Pl no. 4006]

Ballet Music in Maid of Cashmere, or La Bayadère, arranged as Rondos for the Piano Forte, by H. Herz, in 3 Numbers, entered at Stationers' Hall 10 February 1832. [Pl nos. 4002, 4003, 4007]

Rondo on "Come if you dare," Air by Purcell, for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 9 October 1832. [Pl no. 3976]

Rondo, On yonder rock, Barcarolle in Fra Diavolo, for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 0 October 1832. [Pl no. 3982]

Rondeau à la Suisse, on 2 favourite Airs, composed for the Harp by N. C. Bochsa, arranged for the Piano Forte, by F. Hünten, entered at Stationers' Hall 19 October 1832.

3 Rondos on Subjects from the Ballet of Faust, or La Tentation, No. 1, L'Orgie, No. 2, La Noce, No. 3, L'Hermite, for the Piano Forte, by A. Adam, entered at Stationers' Hall 19 October 1832. [Pl nos. 4132, 4133 and 4134]

Arrangement of "L'or est une Chimère," for the Piano Forte, by T. Valentine, entered at Stationers' Hall 18 September 1833. [P. no. 4155]

Alpine March, for the Piano Forte, by T. Valentine, entered at Stationers' Hall 18 September 1833. [Pl no. 4160]

Délassemens de l'Etude, 25 favourite Airs, arranged and carefully fingered, for the Piano Forte, by F. Hünten, Book 1, entered at Stationers' Hall 18 September 1833. [Pl no. 4172]

Rondo on "Under the Walnut Tree," for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 18 September 1833. [Pl no. 4207]

Délassemens de l'Etude, 25 favourite Airs, arranged and carefully fingered, for the Piano Forte, by F. Hünten, Book 2, entered at Stationers' Hall 18 September 1833. [Pl no. 4217]

Publication Announcements:

"Rondo on the favourite Duet from the "Maid of Cashmere," by Karr, 3s." *The Times*, 19 March 1833; 13 April 1833; 7 May 1833.

"New Music, from the "Maid of Cashmere, Three Airs de Ballet (No. 2 of which is the favourite Shawl Dance), by H. Herz, each 3s." *The Times*, 19 March 1833; 13 April 1833; 7 May 1833; 8 June 1833.

"The Airs from The Maid of Cashmere, or La Bayadère, in 2 books, by Burrowes, each 4s." *The Times*, 8 June 1833.

"Valse de Robert le Diable, 2s.6d." *The Times*, 8 June 1833.

"Hünten's La Pensée du Moment, 3s." *The Times*, 8 June 1833.

"Hünten's Rondeau à la Suisse, 3s., and Délassemens de l'Etude, in 2 Nos., each 3s.6d." *The Times*, 8 June 1833.

"Czerny's 1st, 2d, and 3d Fantaisie Élégante on Airs in Fra Diavolo; and 3 Airs, with variations, from Robert le Diable, by ditto – No. 1. Judis régnait; No. 2. The Tournament March; and No. 3. L'Or est une Chimère – each 3s.6d." *The Times*, 8 June 1833.

Publication Reviews:

"My Love is but a Lassie yet, arranged for the Piano Forte, by T. Valentine. London. Chappell and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 257.

"Divertimento on the favourite Airs in Auber's Opera, The National Guard, composed by T. Valentine. (Chappell.)" *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 67.

"Divertimento, in which are introduced favourite subjects from Hummel, composed by G. Kiallmark. (Chappell.)" *The Harmonicon*, Vol. 9, no. 4 (April 1831), p. 89.

"L'Elégante, a Rondo, composed by I. Moscheles. (Chappell, New Bond Street.)" *The Harmonicon*, Vol. 9, no. 5 (May 1831), p. 113.

"A Selection of Choruses and other Sacred Pieces, from the works of Mozart, Haydn, Beethoven, Graun, Pergolesi, Naumann, Hummel, & c. arranged for the Organ or Piano-forte, by Alfred Bennett, Mus. Bac., [late] Organist of the University Church of New College, & c. (Chappell.)" *The Harmonicon*, Vol. 9, no. 7 (July 1831), p. 171.

“Heroic March, with an Accompaniment for the Flute, composed by I. Moscheles. Op. 82, No. 1. (Chappell.)” *The Harmonicon*, Vol. 9, no. 8 (August 1831), p. 195.

“Grand Patriotic March, composed and most humbly dedicated to His Majesty, by T. A. Rawlings. (Chappell, New Bond-Street.)” *The Harmonicon*, Vol. 9, no. 9 (September 1831), p. 219.

“Auber’s Duet in La Bayadère, arranged by H. Karr. (Chappell.)” *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 278.

““Voi che sapete,” Mozart’s Air, arranged for the Piano Forte and Flute, by I. Moscheles. Op. 82. (Chappell.)” *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 14.

“Souvenirs de Fra Diavolo, a Fantasia on subjects from Auber’s Opera, composed by Ch. Chaulieu. Op. 106. (Chappell.)” *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 15.

“Rondolletto, sur un motif de Fra Diavolo, par Adolphe Adam, Op. 51. (Chappell.)” *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 15.

“Challenger’s ninth set of Quadrilles, the subjects from Auber’s Fra Diavolo. (Chappell.)” *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 16.

“La Gaité, a Brilliant Rondo, preceded by an Expressive Slow Movement, composed by I. Moscheles. Op. 85. (Chappell, New Bond Street.)” *The Harmonicon*, Vol. 10, no. 3 (March 1832), p. 61.

“Rondo, sur la Sicilienne chantée par Nourrit, dans Robert le Diable de Meyerbeer, par Frederic Kalkbrenner. Op. 109. (Chappell.)” *The Harmonicon*, Vol. 10, no. 3 (March 1832), p. 61.

““On yonder rock,” the Barcarole in Auber’s opera Fra Diavolo, arranged as a Rondo, by T. A. Rawlings. (Chappell.)” *The Harmonicon*, Vol. 10, no. 3 (March 1832), p. 62.

“Souvenir de Robert le Diable de Meyerbeer, Fantaisie Brillante, composée par F. Kalkbrenner. Op. 110. (Chappell.)” *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 81.

“Bagatelle, on the Palmer’s Ballad in Robert le Diable, by Henry Lemoine. (Chappell.)” *The Harmonicon*, Vol. 10, n. 4 (April 1832), p. 81.

“Nos. 1 and 2 of Three Airs de Ballet from Auber’s Opera La Bayadère, arranged as Rondos, by Henri Herz. (Chappell.)” *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 82.

““Come if you dare,” Air by Purcell, arranged for the Piano-forte by T. A. Rawlings. (Chappell.)” *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 82.

“Five Airs de Ballet, from Meyerbeer’s opera, Robert le Diable, arranged as Rondos, by H. Herz, viz, Bacchanale, Pas de Cinq, Valse des Démon, Choeur Danse, and Pas de Mdle. Taglioni. (Chappell.)” *The Harmonicon*, Vol. 10, no. 5 (May 1832), p. 105.

“The Favourite Airs in Meyerbeer’s Robert le Diable, arranged by Adolphe Adam. Books 1, 2, 3 and 4. (Chappell, New Bond Street.)” *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 133.

“Caprice Dramatique, Sur la Scene de la Caverne de Robert le Diable de Meyerbeer, par J. P. Pixis. Op. 116. (Chappell, New Bond Street.)” *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 175.

“Beautés de Robert le Diable, arrangées par W. Hünten. Op. 28. (Chappell.)” *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 175.

“An Introduction and Waltz Rondo, from Robert le Diable, arranged by Adolphe Adam. (Chappell.)” *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 176.

“Rondo on the air “La Trompette guerrière,” from Robert le Diable, arranged by Adolphe Adam. (Chappell.)” *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 176.

“Rondo on the Tournament Quartet, and the Bacchanalian chorus, from Robert le Diable, arranged by Adolphe Adam. (Chappell.)” *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 176.

“Introduction and Variations on Winter’s Duet, “E’re since that blissful moment,” composed by François Hünten. (Chappell.)” *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 176.

“Brilliant Variations on “L’Or est une chimère,” the Sicilienne from Robert le Diable, composed by Ch. Chaulieu. Op. 135. (Chappell.)” *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 227.

“Morceau de Concert, sur le Choeur des Buveurs de Robert le Diable, par Ch. Chaulieu. Op. 136. (Chappell.)” *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 256.

“The Alpine March, played by the various military bands, arranged by T. A. Rawlings. (Chappell.)” *The Harmonicon*, Vol. 10, no. 12 (December 1832), p. 279.

“L’Orgie, Rondo sur des themes de La Tentation, arrangée par Adolph Adam. (Chappell.)” *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 13.

“The Pas de la Bouquetière, danced by Madlle. Taglioni, in the opera of Robert le Diable, composed and arranged by Meyerbeer. (Chappell.)” *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 13.

"The Pilgrim's Ballad, "Jadis regnait in Normandie," from the opera of Robert le Diable, arranged with Variations, by Charles Czerny. (Chappell.)" *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 13.

"Sicilienne, "L'or est une chimere," in the opera of Robert le Diable, arranged by T. Valentine. (Chappell.)" *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 13.

"La Noce, second Rondo sur des Thèmes de la Tentation, (musique de Halevy) arrangée par Adolphe Adam. (Chappell.)" *The Harmonicon*, Vol. 11, no. 2 (February 1833), p. 32.

"The Alpine March, arranged as an easy Rondo, by Thomas Valentine. (Chappell.)" *The Harmonicon*, Vol. 11, no. 2 (February 1833), p. 32.

"Rondoletto Brillante, compost da F. Schoberlechner. Op. 36. (Chappell.)" *The Harmonicon*, Vol. 11, no. 4 (April 1833), p. 86.

"L'Or est une Chimère," from Meyerbeer's Robert le Diable, arranged with Variations, by C. Czerny. (Chappell.)" *The Harmonicon*, Vol. 11, no. 4 (April 1833), p. 86.

"The Gamester Chorus, from Robert le Diable, arranged as a Rondo, by J. Herz. (Chappell.)" *The Harmonicon*, Vol. 11, no. 4 (April 1833), p. 86.

"The Final Chorus, from Robert le Diable, arranged as a Rondo, by J. Herz. (Chappell.)" *The Harmonicon*, Vol. 11, no. 4 (April 1833), p. 86.

"Délassemens de l'Etude, 25 Favourite Airs, arranged and fingered by François Hünten. Books I and II. (Chappell.)" *The Harmonicon*, Vol. 11, no. 4 (April 1833), p. 86.

"Premiere Fantasia Elegante, sur des motifs de l'Opéra Fra Diavolo, composée par C. Czerny. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 103.

"Souvenir de Fra Diavolo, a Melange of favourite subjects from that Opera, composed by Adolphe Adam. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 103.

"L'Hermite, 3me. Rondo, sur des themes de La Tentation, (Musique e Halevy) arrangée par Adolphe Adam. (Chappell.)" *The Harmonicon*, Vol. 11, no. 6 (June 1833), p. 127.

"Introduction and Rondino in the air, "Under the Walnut-tree," composed by T. A. Rawlings. (Chappell.)" *The Harmonicon*, Vol. 11, no. 6 (June 1833), p. 128.

"Military Divertimento, in which is introduced a favourite Spanish Air, composed by James Calkin. (Chappell.)" *The Harmonicon*, Vol. 11, no. 6 (June 1833), p. 128.

"Piano-Forte and Violin. Grand Duo Concertante, on Airs from Meyerbeer's Robert le Diable, the Piano-forte part by Kalkbrenner, the Violin part by Lafont. (Chappell.)" *The Harmonicon*, Vol. 11, no. 7 (July 1833), p. 152.

"Second Fantasia Elegante, sur des Motifs favoris de l'Opera Fra Diavolo d'Auber, par C. Czerny. (Chappell.)" *The Harmonicon*, Vol. 11, no. 9 (September 1833), p. 196.

"Terpsichore in Vienna, a Divertimento for the Piano-Forte and Flute, composed by I. Moscheles. (Chappell.)" *The Harmonicon*, Vol. 11, no. 9 (September 1833), p. 196.

Within:

Beethoven's three Grand Waltzes, selected by Augustus Meves

Last leaf verso

Source: BL g. 270. i. (5.) Pl no. L 246 (F. T. Latour's)

The Harem Bells, Rondo, Composed by G. A. Hodson

Last leaf verso

Source: BL h. 113. (45.) and BOD Mus. Instr. I, 121 (25/2) Pl no. 4369

The Pretty Gazelle, Rondo, Composed by G. A. Hodson

Last leaf verso

Source: BL h. 113. (46.) and BOD Mus. Instr. I, 121 (25/1) Plate no. 4370

Nel Silenzio, the favorite Chorus in Il Crociato, with Variations for the Piano Forte, by H. Herz

Last leaf verso

Source: BL h. 1480. f. (14.) Pl no. 385 (reprint)

Quadrille de Contredanses et Gallopade, Brillants et Variées, pour le Piano, Composes par François Hünten, Op. 63

Source: BL h. 673. (1.) Pl no. 4402

A Collection of Waltzes, for the Piano Forte, by Beethoven, Set 1

Last leaf verso

Source: BL g. 250. i. (4.) Pl no. 4437

CS 10e

Date: late 1834

Extent: 310 entries

Commentary:

Contains:

Brilliant Rondo on "Young Agnes," Fra Diavolo, for the Piano Forte, by F. Kuhlau [Pl no. 4343];

A Collection of Waltzes, for the Piano Forte, by Beethoven, Set 1 [Pl no. 4437]

New Entries: 36

[Overtures] Herold's Zampa – Parry's Welsh Girl (entirely consisting of Welsh Aires) – [Various Pieces, arranged under their Author's Names] Adam, Mélange of Aires from Marie – Bennett, Selection of Choruses, & c. from the Works of Haydn, Mozart, & c. No. 4, Beethoven's Hallelujah Chorus, No. 5, Haydn's Chorus, "The heaven's are telling," and No. 6, Graun's Chorus, "Sing to Jehovah" (each separate) – Burrowes, Fra Martino, Air with Variations – Burrowes, Brigand's March, from Fra Diavolo – Burrowes, Der Bauern Waltz, with Introduction – Burrowes, Tutor's Assistant – Chaulieu, Capriccio on "Regna Amore" – Cramer, Beauties of Neukomm – Cramer, Fantasia on Aires in Euryanthe – Cramer, Delassements Musicales, No. 1, Air Anglais, and No. 2, Air Eccosais (each separate) – Eber, Air de Ballet, from La Fiancée – Herold, Brilliant Variations on "On yonder rock" – Herold, Brilliant Variations on the Tyrolienne in La Fiancée – Hodson, Pretty Gazelle as a Rondo – Hodson, Harem Bells as a Rondo – Hünten, First Set of Quadrilles, brilliant and varied, à la Herz, with a Gallopade – Kuhlau, Brilliant Rondo on "Young Agnes," Fra Diavolo – Kuhlau, Brilliant Rondo on "On Yonder Rock," Fra Diavolo – Kuhlau, Brilliant Rondo on "Batelier dit Lisette," from Marie – Moscheles, Bouquet de Melodies, a Fantasia – Neuland, Duet for Piano and Guitar, No. 1, "Non più mesta" – Neuland, Duet for Piano and Guitar, No. 2, "When the day with rosy light" – Neuland, Duet for Piano and Guitar, No. 3, "Twere vain to tell thee" – Neuland, Duet for Piano and Guitar, No. 4, "L'or est une Chimère" – Neuland, Duet for Piano and Guitar, No. 5, "Jardis regnait en Normandie" – Osborne, Brilliant Variations on a Waltz by Count Gallenberg – Perez, Grand Triumphal March – Pixis, Rondino, Les Plaisirs de la Valse, Op. 126 – [Waltzes] Valentine, Venetian Waltz – Beethoven, Twelve Waltzes, Set 1st – Popular Waltzes, Set 3rd, "By the margin of fair Zurich's Water," "Dance with me," "Cruda Sorte," and Waltz in Sylphide

Entries Removed: 26

[Various Pieces, Arranged under their Author's Name] Czerny, Variations on an Air in L'Ultimo Giorno di Pompej – Herold, Ballet, "La Somnambule" – Meves, Notturmo from Il Pietro di Paragone – Meves, "La mia Dorabella" from Così fan tutte – Rawlings, Divertimento on "Meet me by moonlight," with Flute Accompaniment – Rawlings, Divertimento on "See the conquering hero" – Rawlings, Divertimento on "Glorious Apollo" – Rawlings, Divertimento on "Shepherds, I have lost my love" – Rawlings, Divertimento on "Come all noble souls" – Valentine, Variations on "Groves o' Blarney," or "Last Rose of Summer" – Valentine, Variations on "Comin' thro' the Rye" – Valentine, Variations on "Duncan Grey" – Valentine, Variations on "The Moreen" – Valentine, Select Aires, easily arranged, No. 1 "Me voilà" – Valentine, No. 2, "Fin ch'han dal vino" – Valentine, No. 3, "Lieber Augustine" – Valentine, No. 4, "Air in Nina" – Valentine, No. 5, "Faint and wearily" – Valentine, No. 6, "Corn Riggs" – Valentine, No. 7, Scotch Melody – Valentine, No. 8, "Il est trop tard" – Valentine, No. 9, "Le premier pas" – Valentine, No. 10, "La Suisse au bord du lac" – Valentine, No. 11, "Donne l'amore" – Valentine, No. 12, "God save the King" – Weber, Invitation pour la Valse

Entries at Stationers' Hall:

Tutor's Assistant, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 11 January 1834.
[Preface dated, January 1834]

Welsh Girl (entirely consisting of Welsh Airs), arranged and partly composed by J. Parry, entered at Stationers' Hall 7 February 1834. [PI no. 4390]

Harem Bells, as a Rondo for the Piano Forte, by G. A. Hodson, entered at Stationers' Hall 17 April 1834. [PI no. 4369]

Brilliant Variations on a Waltz by Count Gallenberg, for the Piano Forte, by G. A. Osborne, entered at Stationers' Hall 28 August 1834.

Pretty Gazelle as a Rondo, for the Piano Forte, by G. A. Hodson, entered at Stationers' Hall 28 August 1834. [PI no. 4370]

Bouquet de Melodies, a Fantasia, for the Piano Forte, by I. Moscheles, entered at Stationers' Hall 28 August 1834.

They say that Hope is happiness, Canzonet, Words by Lord Byron, Music by John Thompson, Esqr., entered at Stationers' Hall 28 August 1834.

Grand Triumphal March, for the Piano Forte, by Sixto Perez, entered at Stationers' Hall 28 August 1834.

Moonlight is sleeping o'er Tree and Tower, Sung by Mr. Wilson, Composed by G. Linley, entered at Stationers' Hall 28 August 1834.

Venetian Waltz, for the Piano Forte, by T. Valentine, entered at Stationers' Hall 28 August 1834.

Publication Announcements:

"Moscheles' Bouquet de Melodies, Fantasia played by Miss Elvirs Walter, before their Majesties at Windsor Castle, 4s." *The Times*, 26 May 1834; 28 May 1834.

"Kuhlau's brilliant Rondo on "Young Agnes," from Fra Diavolo, 3s.6d." *The Times*, 26 May 1834; 28 May 1834.

"Kuhlau's Rondo on "On yonder Rock" the Barcarole in Fra Diavolo, 3s.6d." *The Times*, 26 May 1834; 28 May 1834.

"Hüntens (F) brilliant Quadrilles and Gallopade, varied each time, a la Herz, 4s." *The Times*, 26 May 1834; 28 May 1834.

"Third set of Popular Waltzes, containing "By the margin of fair Zurich's waters," the Waltz in Sylphide, & c. 2s.6d." *The Times*, 26 May 1834; 28 May 1834.

Within:

Variations Brillantes pour le Piano sur Une Cavatine de la Straniera de Bellini, Composées par L. Niedermeyer, Op. 18.

Verso last leaf

Source: BOD Mus. Instr. I, 185 (10c) PI no. 4529.

No. 12, Variations on Lieber Augustine, for the Piano Forte, by Gelinek

Last leaf verso

Source: BL h. 726. (21.) PI no. 190 (Reprint)

CS 11a

Title: A CATALOGUE OF HARP MUSIC PUBLISHED BY / S. CHAPPELL, / MUSIC SELLER TO HIS MAJESTY, NO. 50, NEW BOND STREET, LONDON.

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Rossini's Favorite Operas, arranged by N. C. Bochsa, with Flute Accompaniment, ad lib.; Operas & Ballets by Various Authors, arranged by N. C. Bochsa; The Harp Journal, by Various Authors; Various Pieces, arranged under their Authors' Names

Extent: 329 entries

Commentary:

Dizi's Arrangement of Cramer's "Saxon's Air," for the Harp [Pl no. 16, wm 1811];
Dussek, Sonata for the Harp, Op. 37 [Pl no. 66; wm 1814];
Anglo Caledonian, with Variations for the Piano Forte, by Cramer, and arranged for the Harp, by Dizi [Pl no. 86; wm 1814];
Dizi's Exercises, or Fantasias for the Harp, Book 1, [Pl no. 321, wm 1813];
Dizi's Grand Sonata, pour la Harpe [Pl no. 393, wm 1815];
The Harp Journal, No. 4, Steibelt's Storm Rondo, arranged by Bochsa [Pl no. 448];
Fantasia, with "Partant pour la Syrie," for the Harp, by Bochsa [Pl no. 552; wm 1820]
Variations on "La ci darem la mano," for the Harp, by Bochsa [Pl no. 570];
Forty Studies for the harp, by Bochsa, Book 1 [Pl no. 772, wm 1818];
Fantasia, with "Pria che l'impegno," for the Harp, by Steil [Pl no. 775, wm 1816];
Variations on "Sul Margine," for the Harp, by Bochsa [Pl no. 1017; wm 1820];
Forty Studies for the harp, by Bochsa, Book 2 [Pl no. 1132, wm 1819];
Bochsa's Grand Military Concerto, for the Harp [Pl no. 1422, wm 1819];
Variations on "Auld lang syne," for the Harp, by T. H. Wright [Pl no. 1609, wm 1819]
A Sonata, for the Harp, dedicated to Naderman, by Bochsa [Pl no. 1737, wm 1820]
Variations on "Pray Goody," for the Harp, by Madame Krumpoltz [Pl no. 1757, wm 1820]

Entries at Stationers' Hall:

Divertimento for the Harp, with Flute Accompaniment, by J. B. Mayer, entered at Stationers' Hall 21 March 1811.
The Italian Monfrina, arranged for the Harp, by Meyer, entered at Stationers' Hall 17 April 1811.
A Sonata for the Harp, with an accompaniment for the Violin ad li., by S. Webbe, Junr., entered at Stationers' Hall 6 May 1811.
Airs and Waltzes, for the Harp, by Weippert, Op. 42, entered at Stationers' Hall 26 December 1811.
Three Waltzes, with an Introduction, for the Harp, by F. Lanza, Book 1, entered at Stationers' Hall 12 March 1812.
Variations on an Original Air, for the Harp, composed by F. C. Meyer, entered at Stationers' Hall 13 July 1813. [Pl no. 183]
Variations on "Pray Goody," for the Harp, by S. Dussek, entered at Stationers' Hall 19 August 1813.
Variations on "The Deserter's Meditation," for the Harp, by S. Dussek, entered at Stationers' Hall 19 August 1813.
Rondo on "St. Patrick's Day," for the Harp, by S. Dussek, entered at Stationers' Hall 19 August 1813.
A Series of Exercises for the Harp, by F. C. Meyer, entered at Stationers' Hall 16 May 1816. [Pl no. 213]
Variations on "Le Hussard," for the Harp, by F. T. Latour, entered at Stationers' Hall 28 January 1817. [Pl no. 402]
Variations on "The Garland of Love," for the Harp, by S. Dussek, entered at Stationers' Hall 21 March 1817. [Pl no. 441]
Waltzes, for the Harp, by F. C. Meyer, entered at Stationers' Hall 23 June 1817. [Pl no. 467]
Divertimento for the Harp, by Bochsa, entered at Stationers' Hall 30 July 1817. [Pl no. 544]
Variations on "Ah perdona," for the Harp, by Bochsa, entered at Stationers' Hall 30 July 1817. [Pl no. 554]
2d Divertimento for the Harp, (with Flute Accompaniment), by P. J. Meyer, Junr. entered at Stationers' Hall 30 July 1817. [Pl no. 564]
Preludes, for the Harp, dedicated by Lady Berwick, by Bochsa, entered at Stationers' Hall 2 December 1817.
Variations on "Se potesse," for the Harp, by Bochsa, entered at Stationers' Hall 2 December 1817.
Variations on "La ci darem la mano," for the Harp, by Bochsa, entered at Stationers' Hall 1 January 1818.
Variations on "Batti Batti," for the Harp, by Bochsa, entered at Stationers' Hall 1 January 1818. [Pl no. 582]
Variations on "Le Hussard," with Flute Accompaniment, by Dizi, entered at Stationers' Hall 15 May 1818.
March and Polonaise, for the Harp, by Bochsa, entered at Stationers' Hall 8 June 1818.

Rondo, "La Tempête," by Bochsa, entered at Stationers' Hall 10 July 1818. [Pl no. 591]
 Variations on "Vedrai Carino," by Bochsa, entered at Stationers' Hall 31 August 1818. [Pl no. 586]
 Di tanti Palpiti, with Variations, for the Harp, by Bochsa, entered at Stationers' Hall 31 August 1818. [Pl no. 710]
 Variations on "Masquerade Minuet," for the Harp by Bochsa, entered at Stationers' Hall 31 August 1818.
 Variations on a Waltz (with an Introduction), for the Harp, by Madame Dussek, entered at Stationers' Hall 12 June 1819. [Pl no. 784]
 Variations on "Guaracha Dance," arranged for the Harp, by Bochsa, entered at Stationers' Hall 12 June 1819. [Pl no. 797]
 Variations on "Zitti Zitti," for the Harp, by Bochsa, entered at Stationers' Hall 12 June 1819. [Pl no. 826]
 Quick March in the Turkish style, arranged as a Rondo for the Harp, by Bochsa, entered at Stationers' Hall 12 June 1819. [Pl no. 854]
 Variations on "In my cottage," for the Harp, by Madame Dussek, entered at Stationers' Hall 18 June 1819.
 New Notturmo for Harp and Flute, (Dedicated to Captain Mackenzie), by Bochsa, entered at Stationers' Hall 26 July 1819. [Pl no. 853]
 Instruction for the Harp, by N. C. Bochsa, entered at Stationers' Hall 25 July 1819.
 Four French Airs, arranged for the Harp, by Steil, entered at Stationers' Hall 9 December 1819. [Pl no. 812]
 Romance, "Rosalind," arranged for the Harp, with Flute Accompaniment, by Kiallmark, entered at Stationers' Hall 9 December 1819. [Pl no. 851]
 Variations on "Le Recit du Caporal," for the Harp, by Bochsa, entered at Stationers' Hall 20 January 1820. [Pl no. 1027]
 Rondoletto, for the Harp, dedicated to Lady Shelley, by Bochsa, entered at Stationers' Hall 20 January 1820. [Pl no. 1166]
 Grand Military Concerto, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 14 March 1820. [Pl no. 1422]
 Forty Studies for the Harp, in 2 Books, Book 2, by Bochsa, entered at Stationers' Hall 22 March 1820. [Pl no. 1132]
 Variations on "Ah que l'Amour," arranged for the Harp, by Sophia Dussek, entered at Stationers' Hall 17 April 1820. [Pl no. 1549; wm 1819 at BL h. 2605. ii. (7.)]
 Variations on "Un bacio tenero," arranged for the Harp, by F. Dizi, entered at Stationers' Hall 17 April 1820. [Pl no. 1357]
 Variations on "The Maid of Derby," arranged for the Harp, by Sophia Dussek, entered at Stationers' Hall 2 May 1820.
 Variations on "Donald," for the Harp, by Bochsa, entered at Stationers' Hall 2 May 1820. [Pl no. 1551; wm 1819 at BL h. 661. b. (29.)]
 Variations on "La Biondina in Gondoletta," arranged for the Harp, by Bochsa, entered at Stationers' Hall 25 May 1820. [Pl no. 1563]
 Grand Octave Sonata, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 2 December 1820. [Pl no. 1665; wm 1820 at BL g. 661. b. (59.)]
 Scales and Preludes, for the Harp, by John Parry, entered at Stationers' Hall 2 December 1820. [Pl no. 1673]
 Favorite French March, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 21 December 1820. [Pl no. 1709]
 Variations on "Toujours, toujours" for the Harp, by Dizi, entered at Stationers' Hall 21 December 1820. [Pl no. 1698]
 A Fantasia, for the Harp, with Irish Melody, by N. C. Bochsa, entered at Stationers' Hall 1 March 1821. [Pl no. 1676]
 "Nel cor piu non mi sento," or "Hope told a flattering Tale" arranged for the Harp, with Variations by Bochsa, entered at Stationers' Hall 1 March 1821.
 Six French Romances, arranged, for the Harp, Book 1, by F. Dizi, entered at Stationers' Hall 1 March 1821. [Pl no. 1712];

Heroic Fantasia, for the Harp, on the favorite National Air for Rule Britannia, Composed by N. C. Bochsa, entered at Stationers' Hall 25 June 1821. [Pl no. 1729]

Select Airs from Tancredi, arranged for the Harp, with Flute Accompaniment, by N. C. Bochsa, entered at Stationers' Hall 25 June 1821. [Pl no. 1715]

Variations on Favorite French Air, for the Harp by S. Dussek, entered at Stationers' Hall 25 June 1821.

Variations on New Tyrolean Waltz, for the Harp by S. Dussek, entered at Stationers' Hall 25 June 1821.

Six French Romances, arranged, for the Harp, Book 2, by F. Dizi, entered at Stationers' Hall 25 June 1821. [Pl no. 1713]

Variations on "Minuet in Nina," for the Harp, by Bochsa, entered at Stationers' Hall 24 December 1821.

Variations on "Russian Air," for the Harp, with Flute Accompaniment, by G. Kiallmark, entered at Stationers' Hall 6 March 1822.

Fantasia, with "Roy's Wife," for the Harp, N. C. Bochsa, entered at Stationers' Hall 6 March 1822.

Variations on "God save the King," for the Harp, by S. Dussek, entered at Stationers' Hall 6 March 1822.

Petit Piece à la Rossini et Weber, for the Harp, entered at Stationers' Hall 17 March 1828.

Rondo on "Le Carnaval de Venis," for the Harp, by N. C. Bochsa, entered at Stationers' Hall 8 November 1822. [Pl no. 2056]

A Trio for Harp, Flute and Violoncello, by N. C. Bochsa, entered at Stationers' Hall 18 February 1823.

Select Airs from La Gazza Ladra, arranged for the Harp, with Flute Accompaniment, by N. C. Bochsa entered at Stationers' Hall 18 February 1823. [Pl no. 2097]

Lieber Augustine, with Variations, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 18 February 1823. [Pl no. 2127]

Variations on "Life let us cherish," for the Harp, by N. C. Bochsa, entered at Stationers' Hall 17 May 1823. [Pl no. 2128]

Overture to Lodoiska, arranged for the Harp, by N. C. Bochsa, entered at Stationers' Hall 17 May 1823. [Pl no. 2145]

Variations on "Hanoverian Air," for the Harp, by T. P. Chipp, entered at Stationers' Hall 17 May 1823. [Pl no. 2146]

Variations on "Partant pour la Syrie," for the Harp, by S. Dussek, entered at Stationers' Hall 17 May 1823. [Pl no. 2150]

Three Italian Airs, for the Harp, by W. H. Steil, entered at Stationers' Hall 17 May 1823. [Pl no. 2151]

Andante and Second Quadrilles Rondo, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 17 May 1823. [Pl no. 2158]

Fantasia for the Harp, with "Charlie he's my darling," by N. C. Bochsa, entered at Stationers' Hall 17 May 1823. [Pl no. 2161]

Arrangement of Steibelt's Polacca, "No more by sorrow," in the Cabinet, arranged for the Harp, by H. Horn, entered at Stationers' Hall 17 May 1823. [Pl no. 2177]

Rondo on "The Campbells are comin," for the Harp, by S. Dussek, entered at Stationers' Hall 17 May 1823. [Pl no. 2198]

Rondo on "Di piacer," for the Harp, with Piano Accompaniment, by S. Dussek, entered at Stationers' Hall 12 August 1823. [Pl no. 2197]

Variations on "We're a' noddin," for the Harp, by S. Dussek, entered at Stationers' Hall 11 October 1823. [Pl no. 2229]

Select Airs from La Donna del Lago, arranged for the Harp with Flute Accompaniment in 2 Books, Book 1, entered at Stationers' Hall 11 October 1823. [Pl no. 2206]

Fantaisie, "La Chasse au Renard," for the Harp, by N. C. Bochsa, entered at Stationers' Hall 11 October 1823. [Pl no. 2136]

Selection from the Ballet of Alfred le Grand, arranged for the Harp, with Flute Accompaniment, by N. C. Bochsa, entered at Stationers' Hall 1 January 1824.

Aisé, Brillant et Utile, Variations on a Thème Allemand, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 1 January 1824. [Pl no. 2250]

Russian March, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 2 January 1824. [PI no. 2246]

Quick March, for the Harp, by W. H. Steil, entered at Stationers' Hall 2 January 1824. [PI no. 2256]

Variations on Second French Air, arranged for the Harp, by S. Dussek, entered at Stationers' Hall 2 January 1824.

Select Airs from *La Donna del Lago*, arranged for the Harp, with Flute Accompaniment, by N. C. Bochsa, Book 2, entered at Stationers' Hall 23 February 1824. [PI no. 2257]

Variations on "The White Cockade," for the Harp, by S. Dussek, entered at Stationers' Hall 23 February 1824. [PI no. 2286]

Variations on *Charmant Ruisseau*, a 3d French Air, by S. Dussek, entered at Stationers' Hall 23 February 1824. [PI no. 2287]

Select Airs from *Zelmira* or (*La Celamira*), arranged for the Harp, with Flute Accompaniment by N. C. Bochsa, in 2 Books, Book 1, entered at Stationers' Hall 12 April 1824. [PI no. 2333]

Variations on "Rode's Air," as sung by Catalani, arranged for the Harp, by N. C. Bochsa, entered at Stationers' Hall 12 April 1824. [PI no. 2275]

Fantasia on "Ombra adorata!" for the Harp, by T. Labarre, entered at Stationers' Hall 29 June 1824. [PI no. 2432]

Fantasia, with "Kelvin Grove," for the Harp, by N. C. Bochsa, entered at Stationers' Hall 1 July 1824. [PI no. 2255]

Fantaisie, "Les Souvenirs," for the Harp, by N. C. Bochsa, entered at Stationers' Hall 1 July 1824. [PI no. 2335]

2d Rondoletto, on an Air by Rossini, for the Harp, with Flute Accompaniment, entered at Stationers' Hall 9 November 1824.

Select Airs from *Ricciardo e Zoporade*, arranged for the Harp, with Flute Accompaniment, by N. C. Bochsa, in 2 Books, Book 1, entered at Stationers' Hall 15 November 1824. [PI no. 2338]

Variations on a Scotch Air, "Oft in the Stilly Night," for the Harp, by E. Randles, entered at Stationers' Hall 22 December 1824. [PI no. 2403]

Rondo on "Where the Bee sucks," for the Harp, by T. P. Chipp, entered at Stationers' Hall 22 December 1824. [PI no. 2442]

Select Airs from *Zelmira* or (*La Celamira*), arranged for the Harp, with Flute Accompaniment, by N. C. Bochsa, Book 2, entered at Stationers' Hall 26 January 1825. [PI no. 2337]

Select Airs from *Ricciardo e Zoporade*, arranged for the Harp, with Flute Accompaniment, by N. C. Bochsa, Book 2, entered at Stationers' Hall 26 January 1825. [PI no. 2389]

Rondo on "Logie o' Buchan," for the Harp, by S. Dussek, entered at Stationers' Hall 26 January 1825. [PI no. 2423]

Rondo on "La Chasse," for the Harp, by S. Dussek, entered at Stationers' Hall 26 January 1825. [PI no. 2454]

Select Airs from *Il Turco in Italia*, arranged for the Harp, with Flute Accompaniment, by N. C. Bochsa, in 2 Books, Book 1 entered at Stationers' Hall 9 March 1825. [PI no. 2430]

Variations on "Jäger Chorus," for the Harp, by N. C. Bochsa, entered at Stationers' Hall 2 April 1825.

Introductory Exercises, for the Harp, in 2 Books, Book 1, by N. C. Bochsa, entered at Stationers' Hall 12 May 1825.

Select Airs from *Il Turco in Italia*, arranged for the Harp, with Flute Accompaniment in 2 Books, Book 2, by N. C. Bochsa, entered at Stationers' Hall 12 May 1825. [PI no. 2431]

Variations on "The Soldier's Return," for the Harp, by T. P. Chipp, entered at Stationers' Hall 14 June 1825. [PI no. 2568]

First Set of Bagatelles, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 5 September 1825. [PI no. 2429]

Fantasia, with "Auld Robin Gray," for the Harp, by N. C. Bochsa, entered at Stationers' Hall 26 September 1825. [PI no. 2587]

Variations on "The Boatie rows," for the Harp, by S. Dussek, entered at Stationers' Hall 8 November 1825. [PI no. 2626]

Variations on "C'est l'Amour," for the Harp, by S. Dussek, entered at Stationers' Hall 8 November 1825. [PI no. 2627]

1st Melange from Il Crociato in Egitto, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 7 December 1825. [Pl no. 2688]

Variations on Jäger Chorus, from Freischütz, for the Harp, by S. Dussek, entered at Stationers' Hall 2 March 1826. [Pl no. 2696]

Introductory Exercises, in 2 Books, Book 2, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 4 April 1826. [Pl no. 2401]

Variations on "Scots wha hae wi' Wallace bled," for the Harp, by S. Dussek, entered at Stationers' Hall 4 April 1826. [Pl no. 2697]

2d Melange from Il Crociato in Egitto, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 2 May 1826. [Pl no. 3057]

Bagatelles, in 2 Books, Book 2, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 7 June 1826.

Select Airs from Otello, arranged for the Harp with Flute Accompaniment, entered at Stationers' Hall 10 July 1826. [Pl no. 2611; belated entry]

Air and Polonaise, for the Harp, by F. C. Meyer, entered at Stationers' Hall 10 July 1826. [Pl no. 3020]

L'Imagination du Moment, (Romance in Tebaldo), for the Harp, by N. C. Bochsa, entered at Stationers' Hall 10 July 1826. [Pl no. 3058]

Variations on March by Winter (from Das Opferfest), for the Harp, by S. Dussek, entered at Stationers' Hall 19 December 1826. [Pl no. 3117]

Exercises, or Fantasias, for the Harp, Book 3, by F. Dizi, entered at Stationers' Hall 15 February 1827. [Pl no. 3140]

Variations on "Non piu andrai," for the Harp, by N. C. Bochsa, entered at Stationers' Hall 15 February 1827.

Variations on "Rousseau's Dream," for the Harp, by H. Horn, entered at Stationers' Hall 9 May 1827. [Pl no. 3291]

Variations on "Aussitôt que la lumière," for the Harp, by H. Horn, entered at Stationers' Hall 9 May 1827. [Pl no. 3292; wm 1825 at BL h. 156. (24.)]

Variations on Favorite Quartett (from Das Opferfest), for the Harp, by S. Dussek, entered at Stationers' Hall 18 June 1827. [Pl no. 3169]

Variations on Chorus of Virgins (from Das Opferfest), for the Harp, by S. Dussek, entered at Stationers' Hall 18 June 1827. [Pl no. 3251]

Ecole de Harpe, a complete Treatise on the Harp, by F. Dizi, entered at Stationers' Hall 18 June 1827. [Pl no. 3254]

Variations on a French Air, for the Harp, by P. J. Meyer, entered at Stationers' Hall 18 June 1827. [Pl no. 3300]

Souvenir d'Irlande on "Robin Adair," for the Harp, by N. C. Bochsa, entered at Stationers' Hall 18 June 1827. [Pl no. 3319]

Variations on Chorus from La Dame Blanche, for the Harp, by S. Dussek, entered at Stationers' Hall 14 July 1827. [Pl no. 3252]

Rondo, "Giovinetto cavalier," for the Harp, by N. C. Bochsa, entered at Stationers' Hall 14 July 1827. [Pl no. 3333]

"La petite Babiole," Rondo on the Polacca in La Donna del Lago, arranged for the Harp, by N. C. Bochsa, entered at Stationers' Hall 14 July 1827. [Pl no. 3334]

"Le Ranz des Vaches," Un Souvenir des Vallées Suisses, for the Harp, by V. Krumpholtz, entered at Stationers' Hall 14 July 1827. [Pl no. 3337]

Melange on Airs in Mose in Egitto, for the Harp, by T. Labarre, entered at Stationers' Hall 4 August 1827. [Pl no. 3353]

Variations on "Le petit Tambour," for the Harp, by S. Dussek, entered at Stationers' Hall 17 March 1828. [Pl no. 3367]

Arrangement of 2 Airs in "La Gazza Ladra," for the Harp, by G. Holst, entered at Stationers' Hall 8 May 1828. [Pl no. 3376; wm 1826 at BL h. 156. p. (3.)]

Introduction and Waltz in the Ballet of "Justine, arranged for the Harp, by N. C. Bochsa, entered at Stationers' Hall 4 June 1828. [Pl no. 3387]

Fantasia, with Variations on "Cease your funning," for the Harp, by W. L. Viner, entered at Stationers' Hall 4 June 1828. [Pl no. 3423]

Useful Extracts for advanced Pupils, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 2 July 1828. [Pl no. 3444]

Introduction and Rondoletto on a Tyrolean Air, for the Harp, by Miss M. A. Dibdin, entered at Stationers' Hall 2 July 1828. [Pl no. 3449]

Arrangement of "Ah se puoi cosi lasciarmi," for the Harp, by H. Horn, entered at Stationers' Hall 4 June 1828. [Pl no. 3445; wm 1827 at BL h. 156. (29.)]

Fantasia on "Ah come rapida," for the Harp, by G. Holst, entered at Stationers' Hall 18 February 1829. [Pl no. 3495; wm 1827 at BL h. 156. (6.)]

Fantasia on Theme by Gallenberg, for the Harp, by T. H. Wright, entered at Stationers' Hall 18 February 1829. [Pl no. 3504]

Crusader's March, from "Il Crociato in Egitto," for the Harp, entered at Stationers' Hall 26 March 1829. [Pl no. 3479]

Harpist's Sketch Book, a Collection of Favorite Melodies, No. 1, for the Harp, by G. Holst, entered at Stationers' Hall 26 March 1829. [Pl no. 3554]

Harpist's Sketch Book, a Collection of Favorite Melodies, No. 4, by G. Holst, entered at Stationers' Hall 22 June 1830. [Pl no. 3616]

Harpist's Sketch Book, a Collection of Favorite Melodies, No. 3, by G. Holst, entered at Stationers' Hall 22 June 1830. [Pl no. 3669]

Variations on "Love's Ritornella," for the Harp, by N. C. Bochsa, entered at Stationers' Hall 22 June 1830. [Pl no. 3707]

"All by the shady Greenwood" from Maid of Judah, arranged for the Harp, by T. Chipp, entered at Stationers' Hall 22 June 1830. [Pl no. 3708]

Bochsa's Selections from Hummel's Works in 12 Numbers, No. 1, Austrian Air, Variations, and Rondo, Op. 11, arranged for the Harp, by N. C. Bochsa, entered at Stationers' Hall 22 June 1830. [Pl no. 3731]

Weber's Last Waltz, arranged for the Harp, by N. C. Bochsa, entered at Stationers' Hall 22 June 1830.

Tyrolienne Bagatelle on Swiss Airs, arranged for the Harp, by N. C. Bochsa, entered at Stationers' Hall 22 June 1830. [Pl no. 3747]

Beethoven's Grand Waltz, arranged for the Harp, by N. C. Bochsa, entered at Stationers' Hall 22 June 1830. [Pl no. 3751]

Arrangement of "All'idea di quel metallo," for the Harp, by H. Horn, entered at Stationers' Hall 1 October 1830. [Pl no. 3636]

Bochsa's Selections from Hummel's Works in 12 Numbers, No. 4, March in Cendrillon, & Waltz from Op. 72, entered at Stationers' Hall 17 January 1832. [Pl no. 3869]

Harpist's Sketch Book, a Collection of Favorite Melodies, No. 2, by G. Holst, entered at Stationers' Hall 1 October 1830. [Pl no. 3581]

Selection from Hummel's Works (in 12 Numbers), No. 2, Air Castor & Pollux, Contemplazione, & c., arranged for the Harp, by N. C. Bochsa, entered at Stationers' Hall 21 January 1831.

Publication Reviews:

"The Deserter's Meditations, a favourite Irish Air. Arranged for the Harp. By S. Dussek, Esq. 1s.6d." *MM*, No. 248 (December 1813), p. 443.

"Four favorite Airs, arranged with Variations for the Harp, by P. Dalvimare. 3s.6d." *MM*, No. 317 (October 1818), p. 253.

"A favorite quick march, in the Turkish style, followed by Le Pantalon, a French Quadrilles, arranged as a Rondo for the Harp; by N. Ch. Bochsa. London. Chappell and Co." *QMMR*, Vol. 2, no. 5 (1820), p. 125.

"A new and improved Method for Instruction for the Harp, in which the Principles of Fingering and the various means of attaining a finished execution on that instrument, are clearly explained and illustrated by numerous examples and exercises; Forty Studies, expressly composed for Sebastian Erard's Double Movement Harp; Zitti Zitti, the favourite Trio in Rossini's Opera of Il Barbiere di Siviglia, arranged as a Rondo for the Harp; Mozart's favourite Air of Ah Perdoni al primo affetto, with Variations and Introduction for the Harp; The favourite Air, Di tanti palpiti, with Variations, for the Harp, by N. C. Bochsa. London. Chappell and Co." *QMMR*, Vol. 2, no. 6 (1820), p. 221.

- "The favourite Air of Donald, with Variations, and an Introduction for the Harp; composed by C. N. Bochsa. London. Chappell and Co." *QMMR*, Vol. 2, no. 7 (1820), p. 346.
- "Twelve Lessons and Two Airs, with Variations for the Harp; composed for young Scholars by C. N. Bochsa. London. Chappell and Co." *QMMR*, Vol. 3, no. 9 (1821), p. 80.
- "Fantasia, with Variations for the Harp, on the Scotch Air of Roy's Wife of Aldivalloch; composed by N. C. Bochsa. London. Chappell and Co." *QMMR*, Vol. 4, no. 13 (1822), p. 86.
- "Grand Fantasia for the Harp, in which is introduced "Pria che l'impegno," by N. C. Bochsa. London. Chappell and Co." *QMMR*, Vol. 4, no. 15 (1822), p. 347.
- "La Carnaval de Venise, a favourite Venetian Air, arranged for the Harp; by N. C. Bochsa. London. Chappell and Co." *QMMR*, Vol. 4, no. 15 (1822), p. 347.
- "Partant pour la Syrie, a favourite French Air, arranged for the Harp by S. Dussek. London. Chappell and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 94.
- "A favorite Hanoverian Air, with Introduction and Variations for the Harp, composed by T. Chipp. London. Chappell and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 94.
- "The favourite Airs in the Opera of La Gazza Ladra, arranged for the Harp, with an accompaniment for the Flute, ad lib., by N. C. Bochsa. London. Chappell and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 110.
- "A Fantasia for the Harp, in which is introduced the favourite Scotch Air, "Charlie he's my darling;" by N. Ch. Bochsa. London. Chappell and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 207.
- "Andante and Second Rondo on a favourite Quadrille, for the Harp, by N. Ch. Bochsa. London. Chappell and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 207.
- "Rossini's favourite Air, "Di piacer," arranged for the Harp, with an Accompaniment for the Piano Forte; by S. Dussek. London. Chappell and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 207.
- "La Chasse au Renard; a characteristic Fantasia for the Harp, composed by N. Ch. Bochsa. London. Chappell and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 386.
- "Grand Russian March for the Harp; by N. C. Bochsa. London. Chappell and Co." *QMMR*, Vol. 5, no. 20 (1823), p. 541.
- "Aisé, Brillant, et Utile;" Variations on a favourite Theme Allemande, written in different styles for the Harp, and intended as a supplement to his Instruction Book; by N. C. Bochsa. London. Chappell and Co." *QMMR*, Vol. 5, no. 20 (1823), p. 541.
- "A favourite Quick March and Polonaise Rondo for the Harp; composed by W. H. Steil. London. Chappell and Co." *QMMR*, Vol. 5, no. 20 (1823), p. 541.
- "Les Souvenirs, a pathetic Fantasia for the Harp; composed by N. C. Bochsa. London. Chappell and Co." *QMMR*, Vol. 6, No. 22 (1824) p. 257. [Pl no. 2335]
- "Le Depart du Grenadier, a favourite French Air, with Variations for the Harp; composed by F. J. Naderman. London. Chappell and Co." *QMMR*, Vol. 6, no. 22 (1824), p. 408.
- "Fantasia for the Harp, on Rossini's favourite Air in La Cenerentola; composed by Theodore Labarre. Chappell and Co." *QMMR*, Vol. 6, no. 24 (1824), p. 550.
- "The Jager Chorus, with Variations, and an Introductory Prelude on some Passages from the Incantation Scene; by N. C. Bochsa. Chappell and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 241.
- "Grand Fantasia for the Harp on "Auld Robin Gray," composed by N. C. Bochsa. London. Chappell and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 395.
- "First Set of Bagatelles, for the Harp, composed by N. C. Bochsa. London. Chappell and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 395.
- "The Soldier's Return," with Introduction and Variations for the Harp, by T. P. Chipp. London. Chappell and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 395.
- "The Boatie Rows, with Variations for the Harp; by S. Dussek. London. Chappell and Co." *QMMR*, Vol. 7, no. 28 (December 1825), p. 546.
- "C'est L'Amour, with Variations for the Harp; by S. Dussek. London. Chappell and Co." *QMMR*, Vol. 7, no. 28 (December 1825), p. 546.
- "L'imagination du moment, Grand Fantasia for the Harp, on the Romance in Tebaldo ed Isolina, by N. C. Bochsa. Chappell." *QMMR*, Vol. 8, no. 30 (1826), p. 237.
- "Introductory Exercises or Studies for the Harp, in two Books, by C. N. Bochsa. London. S. Chappell." *QMMR*, Vol. 8, no. 31 (1826), p. 361.
- "Third Series of Twelve Fantasias or Exercises for the Harp, by F. Dizi. S. Chappell." *QMMR*, Vol. 8, no. 32 (1826), p. 505.

"Non piu Andrai, with Variations, and an Introduction for the Harp, by N. C. Bochsa. S. Chappell." *QMMR*, Vol. 8, no. 32 (1826), p. 505.

"Souvenir d'Irlande, a Fantasia on Robin Adair, for the Harp, composed by N. C. Bochsa. S. Chappell." *QMMR*, Vol. 9, no. 33 (1827), p. 134.

"La Petite Babiole, a Rondo for the Harp, on Oh quante Lagrime, by N. C. Bochsa. S. Chappell." *QMMR*, Vol. 9, no. 33 (1827), p. 134.

"Portfeuille de Pieces d'un genre brilliant et d'autres differens styles pour la Harpe, par. F. C. Meyer. S. Chappell." *QMMR*, Vol. 9, no. 33 (1827), p. 134.

"French Air, arranged with Variations for the Harp, by P. J. Meyer. S. Chappell." *QMMR*, Vol. 9, no. 33 (1827), p. 134.

"Le Ranz des Vaches, arranged for the Harp, by V. Krumpholtz. S. Chappell." *QMMR*, Vol. 9, no. 33 (1827), p. 134.

"Aussitot que la lumiere, a French Air, arranged with Variations for the Harp, by H. Horn. S. Chappell." *QMMR*, Vol. 9, no. 33 (1827), p. 134.

"Rousseau's Dream, arranged with Variations for the Harp, by H. Horn. S. Chappell." *QMMR*, Vol. 9, no. 33 (1827), p. 134.

"Chorus of Virgins from Winter's Interrupted Sacrifice, arranged with Variations for the Harp, by S. Dussek." *QMMR*, Vol. 9, no. 33 (1827), p. 134.

"Ecole le Harpe, being a Treatise on the Harp, including a Systematic Mode of Fingering, with numerous Examples to render the hands independent of each other, explanatory Drawings for the positions, and pleasing Lessons and Exercises, written purposely to illustrate and explain in principles of his method; by F. Dizi. London. Chappell." *QMMR*, Vol. 9, no. 34 (1827), p. 245.

"Le Petit Tambour, with Variations for the Harp, by S. Dussek. S. Chappell." *QMMR*, Vol. 9, no. 34 (1827), p. 396.

"Ecole de Harpe, being a complete Treatise on the Harp, including a Systematic Mode of Fingering, with numerous Examples, Lessons, and Exercises, & c., by F. Dizi. (Chappell, 135, New Bond-street.)" *The Harmonicon*, Vol. 5, no. 9 (September 1827), p. 188.

"Rondo for the Harp on Meyerbeer's favourite Air Giovinetto Cavalier, composed by N. C. Bochsa. London. Chappell." *QMMR*, Vol. 9, no. 36 (1827), p. 494.

"Petite Piece, a la Rossini et Weber pour la Harpe, par N. C. Bochsa. London. Chappell." *QMMR*, Vol. 9, no. 36 (1827), p. 494.

"Fantasia for the Harp, with Variations on the admired Air "Cease your funning," composed by W. L. Viner, of Bath, London. Chappell." *QMMR*, Vol. 9, no. 36 (1827), p. 494.

"Fantasia for the Harp, on a favorite Theme by Gallenberg, by T. H. Wright. S. Chappell." *QMMR*, Vol. 10, no. 38 (1828), p. 246.

"The Harpist's Sketch Book, being a collection of the most favorite Melodies (including two sung by the Bohemian Brothers), arranged for the Harp, by G. Holst." *QMMR*, Vol. 10, no. 38 (1828), p. 246.

"Ah come rapida, arranged as a Fantasia for the Harp, by G. Holst." *QMMR*, Vol. 10, no. 38 (1828), p. 246.

"Harp. Introduction and Rondoletto on a Tyrolian Air, composed by Miss M. A. Dibdin. (Chappell.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 163.

"Fantasia on "Ah! Come rapida," by Meyerbeer, arranged by Gustavus Holst. (Chappell.)" *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 206.

"The Harpist's Sketch-Book, a collection of Melodies, including two sung by the Bohemian Brothers, & c. & c., arranged in a familiar style, by Gustavus Holst. (Chappell.)" *The Harmonicon*, Vol. 7, no. 8 (August 1829), p. 199.

"Love's Ritornella, Air in The Brigand, composed by T. Cooke, arranged by N. C. Bochsa. (Chappell.)" *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 127.

"The Harpist's Sketch-Book, a collection of Melodies (including two sung by the Bohemian Brothers), with variations, arranged by G. Holst, No. 3. (Chappell.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 210.

"Buona Notte," Italian Serenade, arranged [for the Harp] by G. Holst. (Chappell.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 210.

"Haydn's Chorus, "The Heaven's are telling," arranged by W. L. Viner. (Chappell.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 210.

"Selections from the works of Hummel, arranged by N. C. Bochsa. Book 1. (Chappell.)" *The Harmonicon*, Vol. 8, no. 6 (July 1830), p. 299.

"The Air, "All by the shady greenwood tree," from the opera of The Maid of Judah, arranged by T. P. Chipp. (Chappell.)" *The Harmonicon*, Vol. 8, no. 6 (July 1830), p. 299.

"The Harpist's Sketch-Book, being a collection of Favourite Melodies, with embellishments and variations, arranged in a familiar and brilliant style, by Gustavus Holst. No. 4 (Chappell.)" *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 347.

Within:

Love's Ritornella, the Favorite Air, in The Brigand, Composed by T. Cooke, Arranged for the Harp, and dedicated to Miss Keen, by N. C. Bochsa

Verso last leaf

Source: BOD Mus. Instr. I, 51 (13.) Pl no. 3707

Source music entered at Stationers' Hall 22 June 1830

Select Airs, from Haydn's Oratorio of the Creation, Arranged for the Harp, by N. C. Bochsa, Book 1

Verso last leaf

Source: BOD Mus. Instr. I, 108 (11) Pl no. 3834

Source music entered at Stationers' Hall 2 April 1831.

Ah! Ch' Io L'adoro, and Come Dolce a Lusingarmi, from Il Crociato in Egitto, Arranged for the Harp, and Dedicated to Miss A. M. Coke, by W. Henry Steil

Verso last leaf

Source: BOD Mus. Instr. I, 167 (4a) Pl no. 4054

The Favorite Alpine March, as Performed by the Military Bands, Arranged for the Harp, and Dedicated to Miss Eliza Coales, by Gustavus V. Holst

Verso last leaf

Source: BL h. 2605. y. (6.) Pl no. 4170

CS 11b

Date: c. 1834. [Pl no. 4405]

Extent: 365 entries

Commentary:

New Entries: 40

[Harp Music] Beethoven, Grand Waltz "Le Desir" Arranged by Bochsa – Bochsa, Fantasie Mignonette on the Airs in Fra Diavolo – Bochsa, Grand Variations de Concert on an Air in Semiramide – Bochsa, 2nd French March – Bochsa, Select Airs from Haydn's Creation, with Flute Accompaniment in 2 Books (each separate) – Bochsa, Selection from Handel's Airs, in 2 Books (each separate) – Sophia Dussek, Variations on "Eye of Affection" from Freischütz – S. Dussek, Variations on "Blue Bell of Scotland" – Holst, Alpine March – G. Holst, Harpist's Sketch Book, a Collection of Favorite Melodies, No. 5 – G. Holst, Harpist's Sketch Book, a Collection of Favorite Melodies, No. 6 – Holst, Sacred Harp, a Collection of Psalms and Hymns, arranged for the Harp, with or without the voice – H. Horn, Arrangement of "Oh matutini albori" – H. Horn, Arrangement of "No more by sorrow," Polacca in the Cabinet – Labarre's Arrangement of Taglioni's Shawl Dance in La Bayadère or The Maid of Cashmere – Labarre, Five Airs de Ballet, from Robert le Diable, No. 1, Bacchanale (3rd Act), No. 2, Pas de Cinq, No. 3, Valse des Démons, No. 4, Choeur dansé, No. 5, Pas de Mademoiselle Taglioni (each separate) – F. C. Meyer, Mélange on German Melodies, with Flute Accompaniment – F. C. Meyer, 2nd Serenade du Troubadour (Flute, Piano Forte and Violoncello accompaniments ad lib.) – F. C. Meyer, The Bard, a 4th Serenade du Troubadour – F. C. Meyer, Variations on a Gavot, arranged by Steil – Steibelt, Air in Le Jugement de Paris – W. H. Steil, Complete Instructions for the Harp – Steil, "Soave Immagine" from Il Crociato – Steil, "Ah! ch'io l'adoro," and "Come dolce a lusingarmi" – Steil, Variations on "Nel silenzio, fra l'orror," from Il Crociato – Stockhausen, Variations on Four Swiss Airs, No. 1, "'Twere vain to tell thee all I feel," No. 2, "When the day with rosy light," No. 3, "Once my Song," and No. 4, "In the merry morn" (each

separate) – Stockhausen, Variations on Robin Adair – Viner, Sacred Fantasia, on Subjects from The Messiah – Viner, Arrangement of Hallelujah Chorus – Weber, Sonata – Wright, Third Scottish Gem with Variations

Entries Removed:

[Operas & Ballets by Various Authors. Arranged by N. C. Bochsa] 1st Melange from Meyerbeer's Opera Il Crociato – 2d Melange from Meyerbeer's Opera Il Crociato – 3d Melange from Meyerbeer's Opera Il Crociato – [Various Pieces, arranged under their Authors names] Bochsa, Overture to Lodoiska

Entries at Stationers' Hall:

Arrangement of "Oh matutini albori," for the Harp, by H. Horn, entered at Stationers' Hall 22 June 1830.

Select Airs from Haydn's Creation, arranged for the Harp with Flute Accompaniment, by N. C. Bochsa, in 2 Books, Book 1, entered at Stationers' Hall 2 April 1831. [PI no. 3834]

"Cielo il mio labbro," arranged for the Harp, by N. C. Bochsa, entered at Stationers' Hall 2 April 1831. [PI no. 3838]

Complete Instructions for the Harp, by W. H. Steil, entered at Stationers' Hall 4 April 1831. [PI no. 3667]

Variations on "Nel silenzio, fra l'orror," from Il Crociato, arranged for the Harp, by W. H. Steil, PI no. 3901, entered at Stationers' Hall 23 November 1831.

Fantasie Mignonette on the Airs in Fra Diavolo, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 23 November 1831. [PI no. 3864]

Harpist's Sketch Book, a Collection of Favorite Melodies, No. 5, entered at Stationers' Hall 23 November 1831. [PI no. 3878]

Harpist's Sketch Book, a Collection of Favorite Melodies, No. 6, entered at Stationers' Hall 17 January 1832. [PI no. 3879]

"Ah! ch'io l'adoro," and "Come dolce a lusingarmi," arranged for the Harp, by W. H. Steil, entered at Stationers' Hall 21 November 1832. [PI no. 4054]

"Soave Immagine" from Il Crociato, arranged for the Harp, by W. H. Steil, entered at Stationers' Hall 10 December 1832. [PI no. 4052]

Publication Reviews:

"Handel's Hallelujah Chorus, arranged [for the Harp] by W. L. Viner. (Chappell.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 252.

"“Oh! Matutini albori,” from La Donna del Lago; arranged by Henry Horn. (Chappell.)” *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 210.

"Melange, with Flute accompaniment, ad libitum, in which are introduced Airs from the German Melodies, composed by F. C. Meyer. (Chappell.)” *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 280.

"A Sacred Fantasia, the subject from The Messiah, by W. L. Viner. (Chappell.)” *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 280.

"“Soave Immagine,” from Il Crociato in Egitto arranged by W. Henry Steil. (Chappell.)” *The Harmonicon*, Vol. 10, no. 12 (December 1832), p. 281.

"“Ah! Ch'io l'adora,” from Il Crociato in Egitto arranged by W. Henry Steil. (Chappell.)” *The Harmonicon*, Vol. 10, no. 12 (December 1832), p. 281.

"Air de Ballet, as a Brilliant Rondo, the subject from Meyerbeer's Robert le Diable, arranged by Theodore Labarre. [No. 1] (Chappell.)” *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 63.

"Four Airs from Rossini's Aureliano in Palmira, arranged by N. C. Bochsa. (Chappell.)” *The Ha*

"Andante à la Suisse, and Grand Valse in from of, & c., Rondo, from Hummel's Op. 72 and 103, arranged by N. C. Bochsa. (Chappell.)” *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 63.

"The Alpine March, arranged [for the Harp] by G. Holst. (Chappell.)” *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 63.

"Air de Ballet, as a Brilliant Rondo, the subject from Meyerbeer's Robert le Diable, arranged by Theodore Labarre. Nos. 2, 3, and 4. (Chappell.)” *The Harmonicon*, Vol. 11, no. 4 (April 1833), p. 88.

“The Bard, a fourth Sérénade du Troubadour, with ad lib. Accompaniments for Piano-forte, Flute, and Violoncello, composed by F. C. Meyer. Op. 54. (Chappell.)” *The Harmonicon*, Vol. 11, no. 9 (September 1833), p. 198.

“A Third Scottish Gem, arranged with Variations, by T. H. Wright. (Chappell.)” *The Harmonicon*, Vol. 11, no. 9 (September 1833), p. 198.

Within:

Fantasia, for the Harp, in which is introduced a Favorite Swiss Melody, Composed & Dedicated to Miss Wrigley, by Miss M. A. Essex

Verso last leaf

Source: BL h. 109. (28.) and BOD Mus. Instr. I, 93 (5)

CS 12a

Title: A Catalogue of / DUETS FOR TWO PERFORMERS ON THE PIANO FORTE / PUBLISHED BY / S. CHAPPELL, / MUSIC SELLER TO THEIR MAJESTIES, No. 50, NEW BOND STREET, LONDON.

Pages: 1p fol.

Date: 1834

Type of Catalogue: Within; Instrumental – Piano Forte (Duets)

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 6

Selections of Airs from operas, by various Popular Authors; Overtures and Symphonies; Quadrilles, Waltzes, & c.; Handel's Choruses, & c.; Various Pieces, arranged under Authors Name; Duets, with Harp Accompaniments.

Extent: 290 entries

Commentary:

Three Grand Marches, for two Performers on the Piano Forte, by F. Ries, Book 1 [Pl no. 318];

Beethoven's Symphony in B flat, arranged for two Performers on the Piano Forte, by W. Watts [Pl no. 397];

Beethoven's Symphony in D, arranged for two Performers on the Piano Forte, by W. Watts [Pl no. 451];

Duet in C, dedicated to Madame Guadelet, by F. Kalkbrenner [Pl no. 528];

Beethoven's 8th Symphony in F, arranged for two Performers on the Piano Forte, by W. Watts [Pl no. 1141, wm 1818 at BL h. 400. k. (16.)];

Fanchon, by Novello, arranged for two Performers on the Piano Forte, by V. Novello [Pl no. 1972; wm 1819 at BL g. 271. d. (19.)];

Rossini's celebrated overture to Il Tancredi, arranged for two Performers on the Piano Forte, by W. Watts [Pl no. 1690; wm 1823 at BL h. 60. w. (3.)];

Divertimento, La Revenue, arranged for two Performers on the Piano Forte, by G. Kiallmark [Pl no. 1964; wm 1820 at BL h. 290. (40.)];

Fanfare and German Air, arranged for two Performers on the Piano Forte, by G. Kiallmark [Pl no. 2604; wm 1823 at BL h. 290. (15.)]

Entries at Stationers' Hall:

The Wreath, a Duett for two Performers on the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 16 May 1816.

Romberg's Overture, Op. 11, arranged for two Performers on Piano Forte, by Burrowes, entered at Stationers' Hall 21 March 1817. [Pl no. 421]

Airs from Don Giovanni, arranged for two Performers on Piano Forte, by Latour, in 2 Books, Books 1 and 2, entered at Stationers' Hall 3 September 1818.

Grand March, composed for Maazel's Automaton Trumpeter, arranged for two Performers on the Piano Forte, by Kalkbrenner, entered at Stationers' Hall 12 June 1819. [Pl no. 789]

Deux petits Duos, arranged for two Performers on the Piano Forte, by Kalkbrenner, entered at Stationers' Hall 12 June 1819. [Pl no. 811]

Locke's Macbeth, arranged by Haigh, as Duetts for the Piano forte, Book 2, The Witches Dance, & c. with the Finale, entered at Stationers' Hall 7 September 1819. [PI no. 860]

Airs from Rossini's *Il Barbiere di Siviglia*, arranged as Duetts for the Piano Forte, by T. Latour, entered at Stationers' Hall 15 November 1819. [PI no. 1164]

Airs from *Zauberflöte*, or *Il Flauto Magico*, arranged as Duetts for the Piano Forte, by T. Latour, in 2 Books, Book 2, entered at Stationers' Hall 9 December 1819.

Three Waltzes, for two Performers on the Piano Forte, 4th Set, by F. Sor, entered at Stationers' Hall 17 April 1820.

Variations on "Le petit Tambour," arranged as a Duett, for the Piano Forte, by Latour, entered at Stationers' Hall 7 June 1820. [PI no. 1601]

Le Bocage, a Set of Quadrilles, and a Waltz, arranged as duets for the Piano Forte, entered at Stationers' Hall 19 July 1820. [PI no. 1177]

Variations on "Au clair de la Lune," arranged as a duet for the Piano Forte, by Latour, entered at Stationers' Hall 12 October 1820. [PI no. 1689]

Waltz for two Performers on One Piano Forte, Dedicated to Mrs. Robinson, By F. Kalkbrenner, entered at Stationers' Hall 1 March 1821. [PI no. 1648]

Fanchon, arranged for two Performers on the Piano Forte, by Novello, Book 1, entered at Stationers' Hall 21 August 1821. [PI no. 1752; wm 1821 at BL h. 120. (26.)]

Six favorite Quadrilles Airs, arranged for two Performers on the Piano Forte, by Latour, entered at Stationers' Hall 21 August 1821. [PI no. 1754]

Fanchon, arranged for two Performers on the Piano Forte, by Novello, Book 2, entered at Stationers' Hall 21 August 1821. [PI no. 1932; wm 1819 at BL h. 120. (26.)]

Three Duettings, for two Performers on the Piano Forte, by Griesbach, PI no. 1909, entered at Stationers' Hall 24 December 1821.

Selected French Melodies, viz Book 1, Filles du Hameau, Il est trop tard, Le premier pas, Dis moi pourquoi gentille Annette, Le Portrait, Le gentil Hussard, Charmant Ruisseau, & Le petit Tambour, arranged as Duetts for two performers on the Piano Forte, by F. J. Klose, entered at Stationers' Hall 6 March 1822. [PI no. 1992]

Divertimento, La Revenue, arranged as a Duett for two performers on the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 6 March 1822. [Latour's Plate number L 2604; wm 1823 at h. 290. (15.); wm 1824 at BL H. 1652. e. (23.)]

Variations on Roy's Wife, arranged as a Duett for two performers on the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 10 August 1822.

"Roy's Wife of Aldivalloch, with Variations, arranged as a Duet for the Piano Forte, by G. Kiallmark. London. Goulding and Co. Chappell and Co." *QMMR*, Vol. 4, no. 13 (1822), p. 105.

March and Chorus in *Pietro l'Eremita*, arranged as a Duett for two performers on the Piano Forte, by F. T. Latour, Entered at Stationers' Hall 2 December 1822. [PI no. 2110]

Airs from *Pietro l'Eremita* or *Mose in Egitto*, arranged for two Performers on the Piano Forte, by F. T. Latour, in 3 Books, Books 1 to 3, entered at Stationers' Hall 10 March 1823.

Moralt's Three Waltzes, for two Performers on the Piano Forte, by J. A. Moralt, entered at Stationers' Hall 17 May 1823.

Three Select Movements, for two Performers on the Piano Forte, by C. Neate, entered at Stationers' Hall 12 August 1823.

Le Bouquet, a Duett for two Performers on the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 23 February 1824. [PI no. 2254]

"Trio for three Performers on one Piano Forte, by C. Potter. London. Chappell and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 376.

Selected French Melodies, viz Book 2, Le Serment Française, Un jeune Troubadour, Partant pour la Syrie, M'aimeras tu? Je l'aimerai, Le Point du Jour, Dans un Délire, & Le vaillant Troubadour, by F. J. Klose, entered at Stationers' Hall 23 February 1824.

"Di piacer mi balza il cor," arranged for two Performers on the Piano Forte, entered at Stationers' Hall 1 July 1824.

L'Amusement des Soeurs, containing Selections of Popular Airs, & c. arranged as easy Duets for the Piano Forte, No. 1, Original, by D. Bruguier, entered at Stationers' Hall 9 November 1824. [PI no. 2338]

L'Amusement des Soeurs, containing Selections of Popular Airs, & c. arranged as easy Duets for the Piano Forte, No. 2, Home sweet, home and Gavot de Vestris, by D. Bruguier, entered at Stationers' Hall 9 November 1824. [Pl no. 2339]

Airs in Der Freischütz, arranged for two Performers on the Piano Forte, by F. T. Latour, in 2 Books, Books 1 and 2, entered at Stationers' Hall 15 November 1824.

Overture to Der Freischütz, arranged for two Performers on the Piano Forte, by F. T. Latour, entered at Stationers' Hall 15 November 1824.

L'Amusement des Soeurs, containing Selections of Popular Airs, & c. arranged as easy Duets for the Piano Forte, No. 3, Caller Herring and a Quadrille, by D. Bruguier, entered at Stationers' Hall 22 December 1824. [Pl no. 2340]

Select Movement from Himmel, arranged for two Performers on the Piano Forte, by T. Haigh, entered at Stationers' Hall 22 December 1824. [Pl no. 2419]

Duet on Airs in Pietro l'Ermeta, for two Performers on the Piano Forte, by S. Webbe, entered at Stationers' Hall 22 December 1824. [Pl no. 2453]

Overture to Preciosa, arranged for two Performers on the Piano Forte, by F. T. Latour, entered at Stationers' Hall 12 May 1825.

Le Troubadour and Darmstadt Waltzes, arranged for two Performers on the Piano Forte, by S. Dussek, entered at Stationers' Hall 14 June 1825. [Pl no. 2376]

L'Amusement des Soeurs, containing Selections of Popular Airs, & c. arranged as easy Duets, No. 5, Original, by D. Bruguier, entered at Stationers' Hall 14 June 1825.

Airs in Preciosa, arranged for two Performers on the Piano Forte, by F. T. Latour, in 2 Books, Book 1, entered at Stationers' Hall 11 July 1825.

L'Amusement des Soeurs, containing Selections of Popular Airs, & c. arranged as easy Duets, No. 6. Celui qui sut toucher mon Coeur, by D. Bruguier, entered at Stationers' Hall 7 September 1825. [Pl no. 2412]

Overture to La Vestale, arranged for two Performers on the Piano Forte, by J. J. Harris, entered at Stationers' Hall 7 September 1825. [Pl no. 2586]

Airs in Preciosa, arranged for two Performers on the Piano Forte, by F. T. Latour, Book 2, entered at Stationers' Hall 7 September 1825.

Fanfare and German Air, arranged for two Performers on the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 8 November 1825. [Pl no. 2604]

Dramatic Duet on "Amor possente nome," for two Performers on the Piano Forte, by D. Bruguier, entered at Stationers' Hall 2 March 1826. [Pl no. 2703]

Three French Airs (arranged in an easy style), for two Performers on the Piano Forte, by T. Valentine, entered at Stationers' Hall 18 June 1827. [Pl no. 3314]

Quartet from Debora e Sisara, as a Duett for two Performers on the Piano Forte, by P. Cianchettini, entered at Stationers' Hall 14 July 1827. [Pl no. 3329]

May Day, Composed by W. Horsley, arranged for two Performers on the Piano Forte, by H. E. Robhyel, entered at Stationers' Hall 15 February 1828. [Pl no. 3315]

Hummel's Amusement à l' Autrichienne, arranged by Watts, entered at Stationers' Hall 17 March 1828. [Pl no. 3368]

"Ebben, a te, ferisci!" from Semiramide, arranged for two Performers on the Piano Forte, by F. J. Klose, entered at Stationers' Hall 8 May 1828. [Pl no. 3421]

Three Duets on favourite Italian Airs, arranged for two Performers on the Piano Forte, by F. J. Klose, entered at Stationers' Hall 4 June 1828.

Chorus in Weber's Euryanthe, arranged for two Performers on the Piano Forte, entered at Stationers' Hall 2 July 1828.

Overture, for two Performers on the Piano Forte, in which is introduced air of the Bells of St. Petersburg, by F. Paër, entered at Stationers' Hall 2 July 1828. [Pl no. 3402]

La Belle Union, Op. 76, for two Performers on the Piano Forte, dedicated to Mr. and Miss Cramer, by I. Moscheles, entered at Stationers' Hall 2 July 1828. [Pl no. 3507]

"Una voce poco fa," as sung by Mademoiselle Sontag, arranged for two Performers on the Piano Forte, entered at Stationers' Hall 22 August 1828.

Waltz, Divertimento, for two Performers on the Piano Forte, by J. P. Pixis, entered at Stationers' Hall 18 February 1829. [Pl no. 3528]

Grand Rondo à la Polonaise, for two Performers on the Piano Forte, by I. Moscheles, entered at Stationers' Hall 18 February 1829. [Pl no. 3547]

Airs in La Fiancée, or The National Guard, arranged for two Performers on the Piano Forte, by W. Watts, Book 1, entered at Stationers' Hall 22 June 1830. [Pl no. 3766]

Duets for two performers on the Piano Forte, and one on the Harp, on popular Airs, No. 1, "O give me but my Arab Steed," by N. C. Bochsa, entered at Stationers' Hall 21 January 1831. [Pl no. 3754]

La Fiancée, or The National Guard, arranged for two Performers on the Piano Forte, by W. Watts, in 2 Books, Book 2, entered at Stationers' Hall 21 January 1831. [Pl no. 3767]

Duets for two performers on the Piano Forte, and one on the Harp, on popular Airs, No. 2, "Buy my Roses," from La Dame Blanche, by N. C. Bochsa, entered at Stationers' Hall 4 April 1831. [Pl no. 3814]

Duets for two performers on the Piano Forte, and one on the Harp, on popular Airs, No. 3, "Una Paloma blanca," Spanish Air, by N. C. Bochsa, entered at Stationers' Hall 4 April 1831. [Pl no. 3828]

3 Popular Airs: 1st Set, containing "Meet me by Moonlight alone," "Love was once a little Boy," and "O do you remember," arranged as Duets for two Performers on the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 4 April 1831. [Pl no. 3849]

Favorite Melodies, arranged as Duets, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 9 October 1832. [Pl no. 3975]

Triumphal March, dedicated to Miss Stone, as a Duet for the Piano Forte, by S. Neukomm, entered at Stationers' Hall 6 November 1832. [Pl no. 4047]

Airs from Robert le Diable, arranged for two Performers on the Piano Forte, Book 1, by W. Watts, entered at Stationers' Hall 18 September 1833.

Duets for two performers on the Piano Forte, and one on the Harp, on popular Airs, No. 6, The Barcarole in Masaniello, by N. C. Bochsa, entered at Stationers' Hall 28 August 1834.

Publication Reviews:

"Aglaia and Euphrosyne, a Serenade Duett for two Performers on the same Piano forte. Composed for and dedicated to Miss Rose, and Miss Charlotte Rose, by P. Corri. 5s." *MM*, No. 248 (December 1813), p. 443.

"A Duet, for Two Performers on the Piano Forte, in which is introduced the favourite French Air, Le Petit Tambour, with Variations. Composed by T. Latour. London. Chappell and Co." *QMMR*, Vol. 2, no. 8 (1820), p. 497.

"Duet, for two Performers on the Piano Forte, on the favourite French Air, Au clair de la lune; composed by T. Latour, Pianiste to his Majesty. London. Clementi and Co." *QMMR*, Vol. 3, no. 9 (1821), p. 112.

"Select Pieces from Hummel's Opera of Fanchon, arranged as Duets for two Performers on the Piano Forte, by V. Novello, Organist to the Portuguese Embassy. – Books 1 and 2. London. Chappell and Co." *QMMR*, Vol. 3, no. 11 (1821), p. 351.

"Three Heroic Marches, for two Performers on the Piano Forte, composed by I. Moscheles. London. Chappell and Co." *QMMR*, Vol. 3, no. 12 (1821), p. 510.

"Select Airs, from Rossini's Opera of Il Barbiere di Siviglia, arranged for two Performers on the Piano Forte; by T. Latour. London. Chappell and Co." *QMMR*, Vol. 4, no. 14 (1822), p. 228.

"Introduction and Rondo for the Piano Forte, composed by I. Moscheles. Op. 54. London. Chappell and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 95.

"The favourite March and Chorus in Pietro L'Eremita, arranged as a Duet for the Piano Forte. Chappell and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 110.

"Three Select Movements for two Performers on the Piano Forte, by Charles Neate. Op. 8. London. Chappell and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 222.

"Select Airs from Rossini's Opera of "Pietro L'Eremita," arranged for two Performers on the Piano Forte, by T. Latour. Books 1 and 2. London. Chappell and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 228.

"Overture to Preciosa and favourite Airs, for two Performers on the Piano Forte; by T. Latour. Chappell and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 260.

"The favourite airs in "Preciosa," arranged for two performers on the piano forte (book 2), by T. Latour." *QMMR*, Vol. 7, no. 27 (September 1825), p. 406.

"No. 6, of L'Amusement des Soeurs, by D. Bruguier." *QMMR*, Vol. 7, no. 27 (September 1825), p. 406.

"Spontini's Overture to *La Vestale*, arranged for two performers on the piano forte, by Jos. H. Harris." *QMMR*, Vol. 7, no. 27 (September 1825), p. 406.

"Grand March for the Piano Forte and Harp, or two Piano Fortes, by Frederick Kalkbrenner. London. Chappell and Co." *QMMR*, Vol. 7, no. 28 (December 1825), p. 510.

"Grand Sonata à Quatre Mains pour le Piano Forte, dédié á Monsieur Onslow, par Fred. Kalkbrenner. Op. 76. London. Clementi. London. Latour, 50, Bond Street, and Chappell, 135, Bond Street." *QMMR*, Vol. 8, no. 30 (1826), p. 241.

"Guglielmi's Quartet, from *Debora and Sisera*, arranged for two performers on the Piano Forte, by Pio Cianchettini. S. Chappell." *QMMR*, Vol. 9, no. 33 (1827), p. 142.

"Three French Airs, arranged in an easy style for two performers on the Piano Forte, by T. Valentine. S. Chappell." *QMMR*, Vol. 9, no. 33 (1827), p. 258.

"J. N. Hummel's Amusement, a 'L'Antrichienne,' arranged for two performers on the Piano Forte, by W. Watts. S. Chappell." *QMMR*, Vol. 9, no. 35 (1827), p. 413.

"Duets, Piano Forte. May-Day, the Round composed by Horsley, arranged for two performers, by H. E. Roshyel. (Chappell.)" *The Harmonicon*, Vol. 6, no. 3 (March 1828), p. 65.

"Mozart's Quartet in F, arranged as a Duet for the Piano Forte, by S. Webbe." *QMMR*, Vol. 10, no. 37 (1828), p. 135.

"La belle Union, Rondeau brilliant, précédé d'une Introduction pour le Piano a quatre mains, par I. Moscheles. London. S. Chappell." *QMMR*, Vol. 10, no. 38 (1828), p. 252.

"Waltz Divertimento for Two Performers on the Piano Forte, by J. P. Pixis. London. S. Chappell." *QMMR*, Vol. 10, no. 38 (1828), p. 252.

"Duets, Piano Forte. Mozart's Quartet in F performed at the Philharmonic Concerts, and arranged by S. Webbe. (Chappell.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 6.

"Grand Rondo a la Polonaise, for Two Performers on the Piano Forte, by I. Moscheles. London. S. Chappell." *QMMR*, Vol. 10, no. 39 (1828), p. 400.

"Duet. Piano-Forte Music. La Belle Union, Rondeau Brillant, précédé d'une Introduction, composée par Ignace Moscheles. Oeuvre 76. (Chappell; and Cramer and Co.)" *The Harmonicon*, Vol. 6, no. 10 (October 1828), p. 229.

"Duets, Piano-Forte. Grand Rondo, à la Polonaise, composed, arranged, and dedicated to His Majesty the King of Prussia, by I. Moscheles. (Chappell.)" *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 83.

"Duets. Piano-Forte. The favourite Airs in Auber's Opera, *The National Guard (La Fiancée)*, arranged by W. Watts. Book I. (Chappell.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 252.

"The favourite Airs in Auber's Opera, *The National Guard (or La Fiancée)*, arranged by William Watts. Book 2. (Chappell.)" *The Harmonicon*, Vol. 8, no. 9 (September 1830), p. 391.

"Duets, Piano-Forte. The Knights-Templars' Grand March, composed by the Chevalier Neukomm. (Chappell.)" *The Harmonicon*, Vol. 8, no. 10 (October 1830), p. 434.

"The Airs, 'Meet me by moonlight,' 'Love was once a little boy,' and 'O, do you remember,' arranged by J. F. Burrowes. First Set. (Chappell.)" *The Harmonicon*, Vol. 9, no. 5 (May 1831), p. 114.

"The Favourite Airs in Auber's Opera, *Fra Diavolo*, arranged for Two Performers, by T. Latour. (Chappell.)" *The Harmonicon*, Vol. 9, no. 6 (June 1831), p. 146.

"Duets, Piano-Forte. The Airs, *Love's Ritornella*, 'I've wandered in dreams,' and 'Oh! Give me but my Arab steed,' arranged by J. F. Burrowes. (Chappell.)" *The Harmonicon*, Vol. 9, no. 9 (September 1831), p. 221.

"Moscheles' First Symphony, arranged for Two Performers by the Author. Op. 81. (Chappell, New Bond Street.)" *The Harmonicon*, Vol. 9, no. 10 (October 1831), p. 244.

"Select Airs, from Mozart's *Clemenza di Tito*, arranged for two performers, by J. F. Burrowes. Book 2. (Chappell.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 177.

"Duets, Piano-Forte. Grand Triumphal March, composed by the Chevalier Neukomm. (Chappell.)" *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 228.

"Duets, Piano-Forte. Souvenirs of Meyerbeer's Opera, *Robert le Diable*, consisting of the favourite Airs arranged by W. Watts. Books 1 and 2. (Chappell.)" *The Harmonicon*, Vol. 11, no. 2 (February 1833), p. 32.

"'Il soave e bel content,' Air, arranged by N. C. Bochsa, for two performers on the Piano-forte, with Harp accompaniment. (Chappell.)" *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 63.

Within:

Grand Triumphant March, for Two Performers on the Piano Forte, Composed & Dedicated to Miss Stone, by the Chevalier Neukomm

Last leaf verso

Source: BL h. 120. (8.) Pl no. 4047.

CS 12b

Date: c. 1834 [Later issue of 1817 edition, Pl no. 451]

Extent: 301 entries

Commentary:

New Entries: 12

[Selections of Airs from operas, by various Popular Authors] Robert le Diable, by Watts, Book 4 – [Overtures and Symphonies] Overture to La Bayadère, or The Maid of Cashmere – Meyerbeer, Overture to Robert le Diable – Overture to Semiramide, arranged by Watts – Overture to Semiramide, with Flute, Violin & Violoncello Accompaniments, arranged by Watts – [Quadrilles, Waltzes, & c.] The Bayadère Quadrilles, from Auber's Opera of La Bayadère, or the Maid of Cashmere, by Tolbecque, in 2 Sets (each separate) – [Various Pieces, arranged under Authors Name] Beethoven's Grand Chorus & Finale to Fidelio, by Burrowes – Herz, 1st Divertimento for Two Performers – Le Joueur, Brilliant & easy Variations on a Popular Air – Klose, Weber's last Waltz – Moscheles's 1st symphony, Op. 81 – Pixis's Overture, dedicated to Mademoiselle Strubberg

Entries Removed: 1

[Selections of Airs from operas, by various Popular Authors] Bellini's Il Pirata, by Diabelli, Book 3

Entries at Stationers' Hall:

Overture to Semiramide, arranged for two Performers on the Piano Forte, by W. Watts, entered at Stationers' Hall 7 December 1833. [Pl no. 4302]

Publication Reviews:

"Duets, Piano-Forte. The Overture to La Bayadère, composed by Auber. (Chappell.)" *The Harmonicon*, Vol. 11, no. 8 (August 1833), p. 176.

"Duets, Piano-Forte. Overture to Rossini's Semiramide, arranged, with Flute, Violin, and Violoncello accompaniments (ad lib.), by W. Watts. (Chappell.)" *The Harmonicon*, Vol. 11, no. 9 (September 1833), p. 197.

Within:

Beethoven's Grand Symphony, in D, Arranged for Two Performers on the Piano Forte, and Dedicated to his Friend, C. Neate, by W. Watts

Verso last leaf

Source: CAM MR330. a. 80. 6. (3.) Pl no. 451

CS 12c

Date: c. 1834

Extent: 303 entries

Commentary:

New Entries: 2

[Various Pieces, arranged under Authors' Names] Czerny's Fantasia on Airs in L Fiancée, Op. 247 – Czerny, Variations on an Air by Mayseder, p. 43

Publication Reviews:

"Fantasia sur des Motifs favoris de La Fiancée d'Auber, composée par C. Czerny. Op. 247. (Chappell.)" *The Harmonicon*, Vol. 11, no. 6 (June 1833), p. 128.

Within:

A Set of Brilliant Quadrilles, with Variations, Composed and Arranged as Piano Forte Duets, by François Hünten, Op. 63

Last leaf verso

Source: BL h. 673. (2.)

CS 13

Title: A CATALOGUE OF DUETS FOR THE HARP AND PIANO-FORTE, / PUBLISHED BY / S. CHAPPELL, / MUSIC SELLER TO THEIR MAJESTIES, / No. 50, NEW BOND STREET, LONDON.

Date: c. 1831

Pages: 1p fol

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Process: Letterpress; by C. Richard, Printer, St. Martin's Lane, Charing Cross, London.

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Rossini's Favorite Operas, Arranged by N. C. Bochsa; Mozart's Favorite Operas and Overtures, arranged by J. M. Weippert; Operas by various Popular Authors, arranged by N. C. Bochsa; Rossini's favorite Overtures, arranged by N. C. Bochsa; Mozart's favorite Overtures, arranged by J. M. Weippert; Overtures by Various Popular Authors, arranged by N. C. Bochsa; Handel's Choruses, & c. arranged by J. F. Burrowes; Various Pieces, arranged under Authors' Names; Quadrilles, Waltzes, and Galopes

Extent: 188 entries

Commentary:

Select Airs from *Così fan tutte*, arranged for the Harp and Piano Forte, with an Accompaniment for the Flute, by J. M. Weippert, Book 1, [Pl no. 70; wm 1810, 1812, 1813 at BL h. 184. b. (27.)]; Book 2 [Pl no. 80]

The favorite air "A me tutte le belle," arranged for the Harp and Piano Forte, by D. Steibelt [Pl no. 61; wm 1823 a BL h. 301. d. (1.)]

Petit Amusement, Duett for the Harp and Piano Forte, by G. Holst, Pl no. 3641.

Entries at Stationers' Hall:

Sentimental Duet, Op. 52, by G. G. Ferrari, entered at Stationers' Hall 29 January 1812.

La Dolcezza, for the Harp and the Piano Forte, with Flute Accompaniment, by D. Corri, entered at Stationers' Hall 16 May 1816.

Select Airs from *Don Giovanni*, arranged for the Harp and Piano Forte, in one Book, by J. M. Weippert, entered at Stationers' Hall 15 July 1817. [Pl no. 303]

Duet on the Martial Air in *La Vestale*, for the Harp and Piano Forte, by V. Puccita, entered at Stationers' Hall 1 January 1818. [Pl no. 575]

Duet on "Esulta Britannia," for the Harp and Piano Forte, by V. Puccita, entered at Stationers' Hall 1 January 1818.

Duett for the Harp and Piano Forte, Composed by Dizi and C. Pleyel, entered at Stationers' Hall 12 June 1819. [Pl no. 777]

"Let us all be merry," Venetian Air, arranged as a Duett, for Harp and Piano Forte, entered at Stationers' Hall 1 January 1820. [Pl no. 857]

Grand Trio for Piano-Forte, Harp, & Violoncello, or Flute, dedicated to Puzzi, by Bochsa, entered at Stationers' Hall 20 January 1820. [Pl no. 840]

Three Favorite Airs by Mozart, arranged as duets for Harp and Piano Forte, by J. A. Moralt, entered at Stationers' Hall 19 July 1820. [Pl no. 1008]

Selection of Favorite Quadrilles for Harp and Piano Forte, (Flute accompaniment ad lib.) in three sets, Set 1, by Steil, entered Stationers' Hall 21 December 1820. [Pl no. 1595]

A selection from the opera of Tancredi, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad libitum. Book 1, by N. C. Bochsa, entered at Stationers' Hall 24 November 1820. [Pl no. 1680; wm 1819 at BL h. 2605. ii. (8.)]

A selection from the opera of Tancredi, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad libitum. Book 2, by N. C. Bochsa, entered at Stationers' Hall 15 February 1821. [Pl no. 1681; wm 1819 at BL h. 2605. ii. (8.)]

A Duett, for the Harp and Piano Forte, [dedicated] to Lady Ogle, by Bochsa, entered at Stationers' Hall 1 March 1821.

Handel's Hallelujah Chorus, arranged as Duetto, for the Harp & Piano Forte with Accompaniments (ad libitum), for Flute and Violoncello, by J. F. Burrowes, entered at Stationers' Hall 25 June 1821.

Trois petites Pieces, by Moralt, Pl no. 1740, entered at Stationers' Hall 25 June 1821.

No. 2, Handel's Coronation Anthem, arranged as Duetto, for the Harp & Piano Forte with Accompaniments (ad libitum), for Flute and Violoncello. by J. F. Burrowes, entered at Stationers' Hall 17 August 1821.

Books 3 and 4, of airs from Rossini's Operas, *Il Barbiere de Siviglia*, arranged for Harp and Piano Forte with Accompaniments (ad libitum), for Flute and Violoncello, by Bochsa, entered at Stationers' Hall 21 August 1821. [Book 3, Pl no. 1917; Book 4, Pl no. 1918]

Book 5, being a 3d. Selection from *Il Barbiere di Siviglia*, arranged for the Harp and Piano Forte, with Accompaniments (ad lib.), for Flute and Violoncello, by Bochsa, entered at Stationers' Hall 24 December 1821. [Pl no. 1919]

No. 3, Handel's See the Conquering Hero, as a duet for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib, by Burrowes, entered at Stationers' Hall 29 December 1821.

No. 4, Handel's Hailstone Chorus, as a duet for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib, by Burrowes, entered at Stationers' Hall 6 March 1822.

Divertimento, for the Harp and Piano Forte, with Spanish Waltz, by G. Kiallmark, entered at Stationers' Hall 29 December 1821. [Pl no. 1908; wm 1820 at BL h. 290. (41.)]

Divertimento on Moses' Prayer, arranged for the Harp and Piano Forte, dedicated to The Countess St. Antonio, by N. C. Bochsa, entered at Stationers' Hall 3 January 1822. [Pl no. 1672]

Select Italian Airs, for the Piano Forte and Harp, (with Flute Accompaniment ad lib.), Books 1 and 2, by F. T. Latour, entered at Stationers' Hall 10 August 1822.

Introduction and Waltz, for the Harp and Piano Forte, by S. Dussek, entered at Stationers' Hall 10 August 1822.

No. 5, Handel's For unto us a Child is born, arranged as a Duett for the Harp and the Piano Forte, with accompaniments for flute and violoncello ad lib., by J. F. Burrowes, entered at Stationers' Hall 10 August 1822.

No. 6, Handel's Welcome mighty King, arranged as a Duett for the Harp and the Piano Forte, with Accompaniments for flute and violoncello ad lib., by J. F. Burrowes, entered at Stationers' Hall 17 February 1823.

Book 10, being a 1st. Selection from *La Gazza Ladra*, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by N. C. Bochsa, entered at Stationers' Hall 17 May 1823. [Pl no. 2094]

Book 7, being a 1st. Selection from *Pietro l' Eremita*, arranged for the Harp and the Piano Forte, with Flute and Violoncello accompaniments ad lib., by N. C. Bochsa, entered at Stationers' Hall 18 February 1823. [Pl no. 2125]

No. 7, Graun's *Te Deum* (Opening of), arranged as Duetts for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by J. F. Burrowes, entered at Stationers' Hall 17 May 1823. [Pl no. 2155]

Book 8, being a 2nd Selection from *Pietro l'Eremita*, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by N. C. Bochsa, entered at Stationers' Hall 12 August 1823. [Pl no. 2191]

Book 9, being a 3rd Selection from *Pietro l'Eremita*, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by N. C. Bochsa, entered at Stationers' Hall 12 August 1823. [Pl no. 2226]

Duet on "Happy tawny Moor," Op. 23, for the Harp and Piano Forte, by M. C. Wilson, entered at Stationers' Hall 2 January 1824. [Pl no. 2240]

Book 11, being a 2nd Selection from *La Gazza Ladra*, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by N. C. Bochsa, entered at Stationers' Hall 2 January 1824. [Pl no. 2253]

Selection of Favorite Quadrilles, for the Harp and Piano Forte, with Flute accompaniment ad lib., Set 3, entered at Stationers' Hall 23 February 1824.

Book 12, being a 3rd Selection from *La Gazza Ladra*, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by N. C. Bochsa, entered at Stationers' Hall 12 April 1824. [Pl no. 2363]

Book 13, being a 1st. Selection from *Elisabetta*, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by N. C. Bochsa, entered at Stationers' Hall 1 July 1824.

No. 8, Pergolesi's *Gloria in excelsis*, of a Selection of Choruses, arranged as Duetts for the Harp and Piano Forte, with flute and Violoncello Accompaniments ad lib., by J. F. Burrowes, entered at Stationers' Hall 9 November 1824. [Pl no. 2405]

Book 14, being a 1st. Selection from *Ricciardo e Zoraide*, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by N. C. Bochsa, entered at Stationers' Hall 15 November 1824.

Book 15, being a 2nd Selection from *Ricciardo e Zoraide*, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by N. C. Bochsa, entered at Stationers' Hall 22 December 1824. [Pl no. 2440]

Overture to *Tancredi*, No. 1, of Select Overtures by Rossini, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by N. C. Bochsa, entered at Stationers' Hall 22 December 1824.

Book 16, being a 3rd Selection from *Ricciardo e Zoraide*, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by N. C. Bochsa, entered at Stationers' Hall 9 March 1825. [Pl no. 2441]

No. 9, Beethoven's *Hallelujah Chorus*, from *The Mount of Olives*, arranged as Duetts for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by J. F. Burrowes, entered at Stationers' Hall 8 April 1825. [Pl no. 2498]

No. 2, of Select Overtures by Rossini, arranged for the Harp and Piano Forte, with Accompaniments for Flute and Violoncello, Overture to *Il Barbiere di Siviglia*, by N. C. Bochsa, entered at Stationers' Hall 9 April 1825.

Duet on "*Deh per questo istante*," for Harp and Piano Forte, with Flute Accompaniment ad lib., by C. Potter, entered at Stationers' Hall 9 April 1825. [Pl no. 2504]

Duet, à l' *Autrichienne* to *Master Aspull*, for the Harp and Piano Forte, by N. C. Bochsa, entered at Stationers' Hall 12 May 1825. [Pl no. 2492]

Weber's Overture to *Preciosa*, arranged for the Harp and Piano Forte, with Accompaniments for the Flute and Violoncello, by N. C. Bochsa, entered at Stationers' Hall 20 May 1825. [Pl no. 2503]

Book 17, being a 1st. Selection from *La Donna del Lago*, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by N. C. Bochsa, entered at Stationers' Hall 25 May 1825. [Pl no. 2554]

Grand March for Two Piano Fortes, or Piano Forte and Harp, dedicated to the Ladies Paulet, by F. Kalkbrenner, entered at Stationers' Hall 1 June 1825. [Pl no. 2581]

Weber's Favorite Airs in *Preciosa*, arranged for the Piano Forte and Harp, with Flute and Violoncello Accompaniments ad lib., entered at Stationers' Hall 11 July 1825. [Pl no. 2580]

Handel's *Venus Laughing*, No. 10, of a Selection of Choruses, arranged as Duetts for the Harp and Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 26 September 1825. [Pl no. 2616]

Haydn's *The Heav'ns are telling*, from *The Creation*, No. 11, of a Selection of Choruses, arranged as Duetts for the Harp and Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 26 September 1825.

Emperor Alexander's March (*Fall of Paris*), for the Harp and Piano Forte, by N. C. Bochsa, entered at Stationers' Hall 26 September 1825. [Pl no. 2571]

Handel's *How excellent is thy name*, No. 12, of a Selection of Choruses, arranged as Duetts for the Harp and Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 30 December 1825. [Pl no. 2686]

Book 18, being a 2nd Selection from *La Donna del Lago*, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by N. C. Bochsa, entered at Stationers' Hall 30 December 1825.

Dramatic Scenes from Rossini's Favorite Operas, arranged for the Harp and Piano Forte, (with Flute & Violoncello accompaniments ad lib.), No. 2, containing Cielo il mio labbro ispira, by N. C. Bochsa, entered at Stationers' Hall 2 March 1826.

Dramatic Scenes from Rossini's Favorite Operas, arranged for the Harp and Piano Forte, (with Flute & Violoncello accompaniments ad lib.), No. 3, containing The Military Chorus in La Donna del Lago, by N. C. Bochsa, entered at Stationers' Hall 4 April 1826. [PI no. 2692]

Overture to L'Italiana in Algieri, being No. 5 of select Overtures by Rossini, arranged for the Harp and Piano Forte, with Accompaniments for the Flute and Violoncello, by N. C. Bochsa, entered at Stationers' Hall 15 December 1826. [PI no. 2668]

Overture to Semiramide, being No. 7 of select Overtures by Rossini, arranged for the Harp and Piano Forte, with Accompaniments for the Flute and Violoncello, by N. C. Bochsa, entered at Stationers' Hall 26 March 1827. [PI no. 2693]

Grand Duet, for the Harp and Piano Forte, dedicated to the Misses Jenkinson, entered at Stationers' Hall 14 July 1827. [PI no. 2687]

French March (originally composed for the Harp only), arranged for the Harp and Piano Forte, by N. C. Bochsa, entered at Stationers' Hall 14 July 1827.

Gems à la Velluti, arranged for the Harp and Piano Forte, by N. C. Bochsa, entered at Stationers' Hall 26 March 1829. [PI no. 3530]

Favorite Galope, arranged for the Harp and Piano Forte, by N. C. Bochsa, entered at Stationers' Hall 22 June 1830.

Operatic Divertimento, from La Donna del Lago, arranged for the Harp and Piano Forte, by W. H. Steil, entered at Stationers' Hall 1 October 1830. [PI no. 3672]

Bohemian Melodies, sung by the Bohemian Brothers at the Argyll Rooms, arranged for the Harp and Piano Forte, by N. C. Bochsa, Book 1, entered at Stationers' Hall 22 June 1830. [PI no. 3703]

Bohemian Melodies, sung by the Bohemian Brothers at the Argyll Rooms, arranged for the Harp and Piano Forte, by N. C. Bochsa, Book 2, entered at Stationers' Hall 21 January 1831. [PI no. 3704]

Publication Reviews:

"First Duet for the harp and piano-forte, composed and dedicated to the Misses Sharp, by F. Lanza. 5s." *MM*, No. 265 (February 1815), p. 61.

"Favourite Airs, from Rossini's Opera, consisting of Selections from Tancredi, Il Barbire di Siviglia, and Otello, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments, ad lib. by N. C. Bochsa. In 6 Books. London. Chappell and Co." *QMMR*, Vol. 4, no. 14 (1822), p. 228.

"Selection of Chorusses, arranged as Duets for the Harp and Piano Forte, with Accompaniments ad lib. for Flute and Violoncello; by J. F. Burrowes. 5 Numbers. London. Chappell and Co." *QMMR*, Vol. 4, no. 14 (1822), p. 228.

"Divertimento for the Harp and Piano Forte, from Rossini's Airs, including Moses' Prayer, with Variations; composed by N. C. Bochsa. London. Chappell and Co." *QMMR*, Vol. 4, no. 15 (1822), p. 347.

"Overture to Preciosa, for Harp and Piano Forte, with Flute and Violoncello Accompaniments, by N. C. Bochsa. Chappell and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 260.

"Book 17, of Rossini's favourite Airs, for Harp and Piano Forte, with Accompaniment for Flute and Violoncello (ad lib); by N. C. Bochsa. Chappell and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 261.

"Overture to Il Turco in Italia, for Harp and Piano Forte, with Accompaniments for Flute and Violoncello; by N. C. Bochsa." *QMMR*, Vol. 7, no. 26 (June 1825), p. 261.

"The celebrated March of the Emperor Alexander, with an Introduction and Variations for the Harp and Piano Forte, composed by N. C. Bochsa. London. Chappell and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 395.

"The favourite airs from "Preciosa," arranged for the harp and piano forte, with an accompaniment (ad lib) for the flute and violoncello, by N. C. Bochsa." *QMMR*, Vol. 7, no. 27 (September 1825), p. 406.

"Nos. 10 and 11, of [Handel's] choruses, arranged for the harp and piano forte, with flute and violoncello accompaniment (ad lib.), by J. F. Burrowes. Chappell and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 406.

"Three Sets of Pandean Airs for the Piano Forte and Harp; by F. Hummel. Chappell and Co." *QMMR*, Vol. 7, no. 28 (December 1825), p. 501.

"Book 18 of *Airs from Rossini's opera, "La Donna del Lago,"* for harp and piano forte, with flute and violoncello accompaniments. (ad lib.) by N. C. Bochsa. Chappell and Co." *QMMR*, Vol. 7, no. 28 (December 1825), p. 549.

"Beethoven's Grand Quintet performed at the Philharmonic, arranged as a Concertante Duet for the Harp and Piano forte (with a Flute accompaniment ad lib.) by N. B. Challoner. S. Chappell." *QMMR*, Vol. 8, no. 32 (1826), p. 520.

"A Grand Duet for the Harp and Piano Forte, by N. C. Bochsa. S. Chappell." *QMMR*, Vol. 9, no. 35 (1827), p. 396.

"Six *Airs from Paër's Opera of "The Freebooters,"* arranged as Duets for Harp and Piano Forte, with Accompaniments for the Flute and Violoncello, by N. C. Bochsa." *QMMR*, Vol. 10, no. 37 (1828), p. 135.

"*Gems à la Velluti*, consisting of the *airs Questo cor, Sorgete miei cari, and Mille sospiri*, arranged as Duets for the Harp and Piano Forte, by N. C. Bochsa. London. S. Chappell." *QMMR*, Vol. 10, no. 38 (1828), p. 246.

"Duets, Harp and Piano-Forte. Duo Facile sur le Trio "*Cruda sorte,*" par Gustavus Holst. (Chappell.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 227.

"Petit Amusement, Duet composed by Gustavus V. Holst. (Chappell.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 227.

"Operatic Divertimento, from *La Donna del Lago*, arranged for Harp and Piano Forte, by W. Henry Steil. (Chappell.)" *The Harmonicon*, Vol. 8, no. 2 (February 1830), p. 90.

"Harp and Piano-Forte. Bohemian Melodies, sung by the Bohemian Brothers; arranged by N. C. Bochsa. (Chappell.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 210.

"Harp and Piano-Forte. The Chant in the opera of *Masaniello*, arranged by T. Attwood. (Chappell.)" *The Harmonicon*, Vol. 8, no. 6 (July 1830), p. 299.

"Coronation March, performed at the crowing of the Empress Caroline, at Presburg, composed by Czerny, and arranged by Edwin J. Nielson. (Chappell.)" *The Harmonicon*, Vol. 8, no. 6 (July 1830), p. 299.

"Harp and Piano-Forte. Hummel's Notturmo, Op. 49, arranged as a Duet, by N. C. Bochsa. (Chappell.)" *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 63.

"Harp and Piano Forte. Overture to *Zelmira*, arranged by N. C. Bochsa, with accompaniments for Flute and Violoncello. (Chappell.)" *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 63.

"Harp and Piano-Forte. Six Waltzes, composed by Hummel, arranged by N. C. Bochsa. (Chappell.)" *The Harmonicon*, Vol. 11, no. 4 (April 1833), p. 88.

"Piano-Forte and Harp. Grand Duet for Piano-Forte and Harp, or two Piano-Fortes, by F. Kalkbrenner and F. Dizi. Op. 82. (Chappell.)" *The Harmonicon*, Vol. 11, no. 6 (June 1833), p. 129.

Within:

The favorite *Airs, Choruses, and c.* from Haydn's Celebrated Oratorios of the Creation, Arranged for the Harp & Piano Forte, with Accompaniments for the Flute and Violoncello, (ad libitum), by N. C. Bochsa, Book 1

Last leaf verso

Source: BOD Mus. Instr. I, 108 (10) Pl no. 3831.

Source music entered at Stationers' Hall 2 April 1831.

Hummel's Celebrated Notturmo, from Op: 49, (N^o. 1, of a Series), Arranged as Duetts for the Harp and Piano Forte, by N. C. Bochsa

Verso last leaf

Source: BL h. 2605. r. (4.) Pl no. 4136.

CS 14

Title: THE MAID OF CASHMERE / or / LA BAYADÈRE, / A BALLET OPERA IN TWO ACTS / Performed at the / THEATRE ROYAL DRURY LANE, / AND AT THE / KING'S THEATRE, / The Music composed by / D. F. E. AUBER.

Imprint: London, Printed & Sold by S. Chappell, Music Seller to their Majesty's, 50, New Bond Street.

Date: c. 1833

Type of Catalogue: Within; Vocal; Thematic; Single composer

Process: Engraved and punched plate

Layout: 2 columns

Extent: 14 entries

Commentary:

No. 5, Air, Prahm, (Beats there a Heart on Earth sincere) in the Opera of La Bayadère, Altered from Auber, and arranged by H. R. Bishop [Pl no. 4247]

Entries at Stationers' Hall:

Ballet Music in Maid of Cashmere, or La Bayadère, arranged as Rondos for the Piano Forte, by H. Herz, in 3 Numbers, entered at Stationers' Hall 10 February 1832. [Pl nos. 4002, 4003, 4007]

Publication Announcements:

"New Music, from the "Maid of Cashmere," (founded on Auber's Opera, La Bayadère), now performing at the Theatre Royal, Drury-lane: - Overtures, arranged for pianoforte (flute accompaniment ad lib.), 3s." *The Times*, 19 March 1833; 13 April 1833; 7 May 1833; 8 June 1833.

"New Music, from the "Maid of Cashmere, Three Airs de Ballet (No. 2 of which is the favourite Shawl Dance), by H. Herz, each 3s." *The Times*, 19 March 1833; 13 April 1833; 7 May 1833; 8 June 1833.

"Why discontent? All happy be," and "Charming Bayadère," songs sung by Mr. Seguin, each 2s." *The Times*, 13 April 1833; 7 May 1833.

"Ah ne'er for me," and "Beats there a Heart," songs sung by Mr. Wood, each 2s." *The Times*, 13 April 1833; 7 May 1833.

"Ne'er is the Cottager's Door," song sung by Miss Betts, 2s.6d." *The Times*, 13 April 1833; 7 May 1833.

"Ah, why too lovely Bayadère," 3s. and "O happy Banks of Ganges," 2s.6d. duets sung by Miss Betts and Mr. Wood." *The Times*, 13 April 1833; 7 May 1833.

"Oh! This heart Palpitating," trio sung by Miss Betts, Mr. Wood, and Mr. Seguin, 2s." *The Times*, 13 April 1833; 7 May 1833.

Publication Reviews:

"Notturmo, two voices, 'O happy Banks of Ganges! 'Air, 'Charming Bayadère'" "Ballad, 'Beat there a heart on earth sincere?" "Air, 'Ne'er is the Cottager's door' in [in the] Ballet Opera, The Maid of Cashmere, or La Bayadère, composed by Auber, and adapted to the English Stage by Henry R. Bishop. (Chappell)." *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 104;

'La Bayadère, or The Maid of Cashmere, a Ballet-Opera, composed by Auber; adapted to the English stage by Henry R. Bishop. (Chappell)." *The Harmonicon*, Vol. 11, no. 8 (August 1833), p. 176.

"Air, Why so discontent?" ("Je suis content.")" *The Harmonicon*, Vol. 11, no. 8 (August 1833), p. 176.

"Air, "Ah! ne'er for me." ("Ainsi pour me.") *The Harmonicon*, Vol. 11, no. 8 (August 1833), p. 176.

"Trio, "Oh! This heart palpitating." ("Tu ne peux t'en defender.") *The Harmonicon*, Vol. 11, no. 8 (August 1833), p. 176.

Within:

Beats there a Heart on Earth sincere? A Ballad, sung by Mr. Wood, at the Theatre Royal Drury Lane, in the Ballet Opera, The Maid of Cashmere, or La Bayadère, altered from Auber, and Arranged by Henry R. Bishop

Last leaf verso

Source: BL G. 806. (19.) Pl no. 4247

The Favorite Overture to the Opera of The Bayadère, or The Maid of Cashmere, Composed by Auber, Arranged for the Piano Forte, with an Accompaniment for the Flute ad libitum, by T. Latour,

Leaf ii verso

Source: BL g. 270. a. (6.) Pl no. 3854

CS 15a

Title: A CATALOGUE OF GUITAR MUSIC / AND / SONGS, & c. WITH GUITAR ACCOMPANIMENT, / PUBLISHED BY / S. CHAPPELL, / MUSIC SELLER TO THEIR MAJESTIES, No. 50, NEW BOND STREET.

Date: c. 1832

Pages: 1p fol.

Type of Catalogues: Within; Instrumental - Guitar

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 10

Instruction Books; Instrumental Music; Stockhausen's Swiss Songs, with Guitar Accompaniment; Madame Malibran's Tyroliennes; Songs in Auber's New Opera of Fra Diavolo. Adapted by Rophino Lacy; English Songs (Guitar Accompaniment.); The Siren, a Miscellany of favorite Airs for the Voice and Spanish Guitar, by the most esteemed Authors; French Songs (Guitar Accompaniment.); Spanish Songs (Guitar Accompaniment.); Italian Songs (Guitar Accompaniment.)

Extent: 135 entries

Commentary:

Sola's 1st Set of 6 Spanish Airs [Pl no. 3070; wm 1823 at BL H. 1280. (12.)]

Entries at Stationers' Hall:

Sola's Instructions for the Spanish Guitar, Pl no. 1450, entered at Stationers' Hall 2 May 1820. [Pl no. 1450]

6 Italian Canzonets, dedicated to the Duke of Sussex, No. 1, Quel cor che mi prometti – 2, Alla vezzosa Clori – 3, Un serto di fiori – 4, Or che fra nube asconde – 5, Ecco di guido il tempio – 6, Amor è un tiranno, with an Accompaniment for the Spanish Guitar, by C. M. Sola, entered at Stationers' Hall 7 June 1820. [Pl no. 1548]

Fourteen Favorite Select Airs, for the Guitar, by G. H. Derwort, entered at Stationers' Hall 9 November 1824. [Pl no. 2402]

Select Airs, for the Guitar, by C. M. Sola, entered at Stationers' Hall 12 May 1825. [Pl no. 2549]

2nd set of Nine Italian Canzonets, by C. M. Sola, entered at Stationers' Hall 2 March 1826. [Pl no. 2732; wm 1823 at BL H. 1280. (32.)]

Sola's 1st Set of 6 Spanish Airs, arranged with an Accompaniment for the Spanish Guitar, entered at Stationers' Hall 7 August 1826. [Pl no. 3070; wm 1823 at BL H. 1280. (12.)]

Una paloma blanca (1 or 2 Voices), a Spanish Air, for one or two Voices, arranged with Accompaniment for the Piano Forte or Guitar, entered at Stationers' Hall 12 October 1826. [Pl no. 3094]

Idolo del mio cor, Duettino, with an Accompaniment for the Guitar or the Piano Forte, entered at Stationers' Hall 14 July 1827. [Pl no. 3340]

Sola's 2nd Set of 6 Spanish Airs, No. 1, Mis desdichados ojos – 2, Nuca estas triste – 3, Es certo que vivo – 4, Baila Celia hermosa – 5, Ay Maria (1 or 2 voices) – 6, Ay San Anto, "A quel que atencion," with the Spanish Guitar Accompaniment, entered at Stationers' Hall 8 May 1828. [Pl no. 3420; wm 1826 at BL H. 1280. (13.)]

1 Instructions, founded on the Systems of the first Masters of the Instruments, particularly those of Carulli, Giuliani, & c. with Moretti's System of Accompaniment, by A. Bennett, entered at Stationers' Hall 1 October 1830. [Pl no. 3578]

The gondolier, fond passion's slave, arranged for the Guitar, by P. Verini, entered at Stationers' Hall 18 January 1831. [Pl no. 3807]

On yonder rock reclining, Barcarole, arranged for the Guitar, by P. Verini, entered at Stationers' Hall 21 January 1831. [Pl no. 3803]

Fair Agnes, youthful flower, arranged for the Guitar, by P. Verini, entered at Stationers' Hall 21 January 1831. [Pl no. 3804]

I'm thine, she oft would say, arranged for the Guitar, by P. Verini, entered at Stationers' Hall 21 January 1831. [Pl no. 3805]

Vainly, alas! thou'dst soothe the pangs I feel, arranged for the Guitar, by P. Verini, entered at Stationers' Hall 21 January 1831. [Pl no. 3806]

Publication Reviews:

"Six Spanish Airs, arranged with an Accompaniment for the Spanish Guitar, by C. M. Sola." *QMMR*, Vol. 8, no. 30 (1826), p. 252.

"Six French Romances, with an Accompaniment for the Spanish Guitar, arranged by D. Bertoli. London. Chappell, 135, Bond-street." *QMMR*, Vol. 8, no. 30 (1826), p. 252.

"A Second Set of Six Italian Ariettes, for One or Two Voices, with an accompaniment for the Spanish Guitar, composed by P. Verini. (Chappell.)" *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 161.

"Instructions for the Spanish Guitar, founded on the systems of Carulli, Giuliani, & c. with Moretti's system of Accompaniment, by Alfred Bunnett, Mus. Bac. (Chappell.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 253.

"Six Italian Canzonets, with an accompaniment for a Spanish Guitar, composed by C. M. Sola. (Chappell.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 209.

"With Guitar Accompaniment. Le Retour de la Tyrolienne, composed by Madame Malibran; arranged by F. Pelzer. (Chappell.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 210.

"In the merry Morn," Swiss Air, sung by Madame Stockhausen; arranged by C. Eulenstein. (Chappell.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 210.

"Ah! How sweet to meet again," Tyrolienne, by Beauplan; arranged [with Guitar accompaniment] by F. Pelzer. (Chappell.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 210.

"Fantasia on a celebrated Irish Air, [for the Guitar] composed by J. A. Nüske. (Chappell.)" *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 300.

"Divertimento, composed by P. Verini. (Chappell.)" *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 300.

"Guitar. Twelve Monferinas, composed by Giuliani. (Chappell.)" *The Harmonicon*, Vol. 9, no. 2 (February 1831), p. 44.

"Vocal, with Guitar. Songs from Auber's Fra Diavolo, arranged by Verini: "The Gondolier," "Fair Agnes," "Vainly, alas! thoud'st soothe," "I'm thine,"[and] "On yonder rock." (Chappell.)" *The Harmonicon*, Vol. 9, no. 4 (April 1831), p. 92.

Within:

Non giova il sospirar, Canzonetta Veneziana, with an Accompaniment for the Piano Forte.

Last leaf verso

Source: BL H. 1652. y. (50.)

CS 15b

Date: c. 1832

Categories and sub-categories: 9

Categories Removed: 1

Madame Malibran's Tyroliennes.

Extent: 147 entries

Commentary:

New Entries: 12

[Instrumental Music] Horetzky, Six Waltzes for one or two guitars, Op. 13 – Huerta, Three Divertimentos, dedicated to Miss L. Hatton – Neuland, 6 Divertimentos for two guitars, Op. 6 – Pelzer, Six Divertimentos – [English Songs, with Guitar Accompaniment] Dear native home, Sung by Mrs. Duruset, Composed by Goulé, Arranged by Eulenstein – Moorish Maid, Sung by Madame Vestris, Composed by C. E. Horn, Arranged by Nüske – My fondest! my fairest, Sung by Madame Malibran, Composed by Hummel, Arranged by Nüske – Sleep on, dearest Ellen, Composed by Bernard, Esqr. – [French Songs] Garde à vous (from La Fiancée by Auber), arranged by Meissonier – Eulenstein, La Suisse au bord du lac – [Italian Songs, with Guitar Accompaniment] Amo te solo, 2 Voices, Composed by Blangini, Arranged by Ella – Bella e soave Immagine, Arietta, Composed by Verini

Within:

"Oh Kehre Zu der Buche Rinden," a Favorite German Air, arranged with Symphonies & Accompaniments, for the Piano Forte, or Guitar, by C. Eulenstein

Last leaf verso

Source: BL H. 1653. y. (3.) Pl no. 3972

CS 15c

Title: A CATALOGUE OF GUITAR MUSIC

Date: c. 1834 [Pl nos. 4329, 4350, 4391]

Extent: 224 entries

Categories and sub-categories: 9

Instrumental Music; Stockhausen's Swiss Songs, with Guitar Accompaniment; English Songs (Guitar Accompaniment.); Songs in Auber's New Opera of Fra Diavolo. Adapted by Rophino Lacy; The Siren, a Miscellany of favorite Airs for the Voice and Spanish Guitar, by the most esteemed Authors; French Songs (Guitar Accompaniment.); Spanish Songs (Guitar Accompaniment.); German & Swiss (Guitar Accompaniment.); Italian Songs (Guitar Accompaniment.);

Commentary:

Oh kehre zu der Buche Rinden, German Air, Arranged by Eulenstein – Die Flasche, German Air, Arranged by Eulenstein [Pl no. 3972]

New Entries: 79

18 [Instrumental Music] F. W. Smith, A Spanish March, (Companion to the Spanish Retreat) – Carcassi, Twelve Waltzes – Diabelli, Select Pieces for the Guitar, Op. 39 – Diabelli, Favorite Pieces for the Guitar and Piano Forte, Books 1 and 2 (each separate) – Eulenstein, Six Waltzes, Op. 16 – Eulenstein, Introduction and Variations on Weber's Last Waltz – Eulenstein, Introduction and Variations on Beethoven's Grand Waltz – Eulenstein, Duet for Guitar and Piano Forte, dedicated to Miss Grant – Eulenstein, Love's Ritornella, as a Duet for Guitar & Piano – Guiliani, La Papillon, a collection of easy and agreeable Airs – Huerta, Five Waltzes (2d Set), dedicated to Miss H. Howley – Neuland, "Non più mesta," as Duet for Guitar and Piano – Neuland, "When the day with rosy light," as Duet for Guitar and Piano – Neuland, "Twere vain to tell thee," as Duet for Guitar and Piano – Neuland, "L'or est une Chimère," as Duet for Guitar and Piano – Neuland, "Jardis règnait en Normandie," as Duet for Guitar and Piano – Rooke, Variations on "Non più andrai"

19 [English Songs] Alice Gray, Sung by Mrs. Wood, Composed by Mrs. Millard, arranged by Huerta – Come touch the Harp, Sung by Miss Love, Composed by Barnett, Arranged by Eulenstein – Dance with me, Composed by G. Linley, Arranged by Pelzer – In the merry morn, Sung by Madame Stockhausen, Swiss Air, Arranged by Eulenstein – Lord Albert to the Tournay's gone, Composed by G. Linley, Arranged by Pelzer – March! March! Ettrick and Teviotdale – Not go to town this spring, Papa, Composed by T. H. Bayly, Arranged by Sola – Number 1 (from Hood's Comic Annual), Composed by Sola, Arranged by Sola – Once my song, Sung by Madame Stockhausen, Swiss Air, Arranged by Carcassi – The Bee proffers Honey, but bears a Sting, Composed by Reeve – The Invitation, "One Word with thee," Composed by Hodson, Arranged by Eulenstein – The rose of peace, Arranged by Pelzer – The sentinel, Sung by Mr. Braham, French Air, arranged by Eulenstein – The Song of Chatelar to Mary Queen of Scots, Arranged by W. Ball – Through the emerald Woods, Composed by G. Linley, Arranged by Eulenstein – "Twere vain to tell thee, Sung by Madame Stockhausen, Swiss Air, Arranged by Carcassi – Under the walnut tree, Sung by Miss H. Cawse, Composed by G. Linley, Arranged by Eulenstein – Waters of Ellé, French Air, Arranged by Eulenstein – When the day with rosy light, Sung by Madame Stockhausen, Swiss Air, Arranged by Carcassi

13 [French Songs (Guitar Accompaniment.)] Steil, Amour et toi – Ce que je désire et que j'aime, c'est toujours toi – Celui qui sut toucher mon Cœur – Depuis longtemps, gentille Annette, or Dis-moi pourquoi, Boieldieu, arranged by Anelli – La Bergère délaissée, "A peine eux-je atteints l'Age" – La Chanteuse "Chanter c'est mon bonheur" – Eulenstein, La Sentinelle, Comte de Legarde – Pauly, Le Chevalier captif, "Loin de la France" – Le Réveil du beau Jour, by Madame Malibran, Arranged by

Neuland – Anelli, Le Portrait "Portrait charmant" – Le Garde, Le Soupir, Romance – Que le jour me dure, Rousseau's Air on 3 Notes, arranged by Madame Campanile – Eulenstein, Souvent l'Amour

10 [German & Swiss (Guitar Accompaniment.)] Das Mädchen auf der Wiese, Swiss Air, Arranged by Carcassi – Das Heimlich, Swiss Air, Arranged by Eulenstein – Die Caprice, Ariette, Arranged by Eulenstein – Der Abschied, Swiss Air, Arranged by Carcassi – De muntere Alpen Hirt, Swiss Air, Arranged by Carcassi – Einsam bin ich nicht allein, Air by Weber, Arranged by Eulenstein – Mein Schatz ist ein Reiter, German Song, Arranged by Eulenstein – Ist denn Liebe ein Verbrechen? German Air, Arranged by Eulenstein – Oh kehre zu der Buche Rinden, German Air, Arranged by Eulenstein – Die Flasche, German Air, Arranged by Eulenstein

19 [Italian Songs (Guitar Accompaniment)] Verini, Third Set of Six Italian Ariettes, for 1 or 2 Voices – A Nice crudele, Canzoncino by Perruchini, Arranged by Sagrini – Ad altro laccio, Arietta, by Giuliani, arranged by Giuliani – Ah! che il destino, Duet, Composed by Blangini, Arranged by Anelli – Ah che soffrir mi resta, Arietta, Composed by Pignatelli, Arranged by Anelli – Almen se non poss'io, Duet, Composed by Blangini, Arranged by Anelli – É vezzosa sì la Rosa, Arietta, Composed by Vaccai, Arranged by Anelli – La Biondina in Gondolella, Venetian Air, Arranged by Sagrini – La dolce Rimembranza, Canzonet, Composed by Perruchini, Arranged by Eulenstein – La speranza al Cor, Duet, Composed by Blangini, Arranged by Anelli – Non giova il sospirar, Venetian Air, Arranged by Pelzer – Non più mesta, Cavatina, Composed by Rossini, Arranged by Neuland – O cara Memoria, Cavatina, Composed by Carafa, arranged by Nava – Per Valli per Boschi, Arietta, Composed by Crescentini, Arranged by Eulenstein – Praticel di Fiori adornò, Canzonet, Composed by Perruchini, Arranged by Eulenstein – Se tu mi sprezzì, Duet, Composed by Blangini, Arranged by Anelli – Sempre sarò costante, Duet, Composed by Blangini, Arranged by Anelli – Soave Immagine d'Amo, Cavatina, Composed by Mercadante, Arranged by Neuland – T'intendo sì mio Cor, Duet, Composed by Blangini, Arranged by Anelli

Entries Removed: 2

[Instrumental music] Huerta's Overture to Semiramide – [Madame Malibran's Tyroliennes] Pelzer, Le retour de la Tyrolienne, "Chagrin d'Amour"

Entries at Stationers' Hall:

"When the day with rosy light," No. 2, of a Series of Airs, arranged as Duets for Guitar and Piano, by W. Neuland, entered at Stationers' Hall 18 September 1833. [PI no. 4109]

"Twere vain to tell thee," No. 3, of a Series of Airs, arranged as Duets for Guitar and Piano, by W. Neuland, entered at Stationers' Hall 18 September 1833.

Publication Reviews:

"Third set of Six Italian Ariettes, for one or two voices, composed by P. Verini. (Chappell.)" *The Harmonicon*, Vol. 9, no. 8 (August 1831), p. 198.

"Canzoncina, "A Nice," composed by Perruchini, arranged with guitar accompaniment by L. Sagrini. (Chappell.)" *The Harmonicon*, Vol. 10, no. 5 (May 1832), p. 109.

"Venetian Air, "La Biondina, arranged with guitar accompaniment by L. Sagrini. (Chappell.)" *The Harmonicon*, Vol. 10, no. 5 (May 1832), p. 109.

"Romance, "Souvent l'amour," arranged with guitar accompaniment by C. Eulenstein. (Chappell.)" *The Harmonicon*, Vol. 10, no. 5 (May 1832), p. 109.

"Guitar and Piano-Forte. "L'or est une chimère," from Meyerbeer's Robert, arranged by W. Neuland. Op. 12. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1832), p. 106.

"Guitar and Piano-Forte. "Jadis régnait en Normandie," from Meyerbeer's Robert, arranged as a Duet by M. Neuland. Op. 13. (Chappell.)" *The Harmonicon*, Vol. 11, no. 9 (September 1833), p. 199.

Within:

Introduction and Variations, on a favorite Waltzes by Hummel, for the Spanish Guitar, with an Accompaniment for a 2nd. Guitar, or the Piano Forte, as Performed at Various Public Concerts, Composed for the Celebrated Giulio Recondi, by W. Neuland

Last leaf verso Piano Forte Part

Source: BL h. 120. (12.) Pl no. 4329

Rondino for the Guitar, Composed by C. Eulenstein, Op. 24

Verso last leaf

Source: BL h. 109. (32.) Pl no. 4350

Rondò Alla Tedesca, for the Guitar, Composed and respectfully dedicated to Miss Mary Lucy Clifford, by W. Neuland

Verso last leaf

Source: BL h. 120. (13.) Pl no. 4391

CS 16

Title: [Roberto il Diavolo, an Opera, in five Acts. Composed by G. Meyerbeer.]

Date: c. 1833

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Letterpress

Extent: 20 entries

Commentary:

Publication Reviews:

“Robert le Diable, a Romantic Opera, composed by Meyerbeer. (Chappell.)” *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 82.

“Air, “La trompette guerrière,” dans l’opera Robert le Diable de Meyerbeer. (Chappell.)” *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 14.

Within:

The Favorite Air, Nel Lasciar la Normandia, or Quand he Quinttais la Normandie, as Sung with immense success, by Mademoiselle Jenny Lind, Arranged for the Piano Forte, (with other Popular Airs from the same Opera), by Hünten

Last leaf verso

Source: BL h. 2785. kk. (2.) Pl no. 4051

CS 17a

Title: NEW ITALIAN AND FRENCH VOCAL MUSIC.

Imprint: [from music title page] Printed & Sold by S. Chappell, Music Seller to their Majesties, 50 New Bond Street.

Date: 26 August 1833

Pages: 1p. fol.

Type of Catalogue: Within; Vocal

Process: Letter-press

Layout: 2 columns

Categories and sub-categories: 31

Italian. Bellini; Italian. Barnett; Italian. Carafa; Italian. Carlini; Italian. Castelli; Italian. Donizetti; Italian. Fioravanti; Italian. Gnecco; Italian. Ledesma; Italian. Martini; Italian. Mercadante; Italian. Meyerbeer; Italian. Nava; Italian. Pacini; Italian. Paër; Italian. Ferruchini; Italian. Puzzi; Italian. Ronconi; Italian. Rossini; Italian. Campet de Saunjon; Italian. Sola; Italian. Caccai; Italian. Verini; Italian. Weber; Venetian and Neapolitan Airs; French. Songs, & c. in Meyerbeer’s Opera, Robert le Diable; French Songs, 7 c. in Auber’s Opera, La Bayadère; French. Songs, & c. in Herold’s Opera,

Zampa; Songs and Duets, Composed by Madame Malibran; The Swiss Airs, Sung by Madame Stockhausen; Songs, Dues, & c. By Various Authors.

Extent: 161 entries

Commentary: Dated catalogue

Le Retour de la Tyrolienne "Chagrin d'Amour," Composed by Madame Malibran [Pl no. 3604];
"Ebben si aduni," in the Opera of Il Pirata, Composed by Bellini [Pl no. 3928];
L'Album de Madame Malibran, No. 4, Entends tu les Condoles? Nocturne a deux voix egales [Pl no. 4118];
È serbata a queste acciario, in the Opera of I Capuleti e Montecchi, Composed by Bellini [Pl no. 4310]

Entries at Stationers' Hall:

Three Italian Canzonets, dedicated to Miss Kinsey, viz. Quell' augellin che canta; Soave speme; & La mia Nifa che si specchia, Composed by C. M. Sola, entered at Stationers' Hall 19 December 1826. [Pl No. 3141; wm 1825 at BL H. 1280. (35.)]

Three Italian Canzonets, dedicated to Mrs. Montefiore, viz. Poveri affetti; Ti vidi là sul prato; Non è ver che sia l'Amore, Composed by C. M. Sola, entered at Stationers' Hall 26 March 1827. [Pl no. 3258; wm 1825 at BL H. 1280. (36.)]

Forty Exercises or Studies of vocalization, preceded by Observations on the Art of Singing, and upon the Organical and Material part of the Voice, English & French, by M. R. Ledesma, entered at Stationers' Hall 20 June 1831.

No. 2, "Jadis régnait en Normandie," Ballad, Raimbaud, from Robert le Diable, by Meyerbeer, entered at Stationers' Hall 20 December 1831. [Pl no. 3988]

No. 3, "Va, dit-elle," Romance, Alice, from Robert le Diable, by Meyerbeer, entered at Stationers' Hall 20 December 1831. [Pl no. 3987]

No. 7, "Sonnez Clairs," the Tournament Quartet, by 4 Heralds, from Robert le Diable, by Meyerbeer, entered at Stationers' Hall 20 December 1831. [Pl no. 3989]

No. 9, "Du Rendezvous," & "Ah, l'honnête Homme," Duo, Raimbaud & Bertram, from Robert le Diable, by Meyerbeer, entered at Stationers' Hall 20 December 1831. [Pl no. 3991]

No. 13, "Fatal Moment, cruel Mystère," Trio, Robert, Bertram & Alice, from Robert le Diable, by Meyerbeer, entered at Stationers' Hall 20 December 1831. [Pl no. 3993]

No. 18, "Robert, toi que j'aime," (Harp Song), Cavatina, Isabelle, from Robert le Diable, by Meyerbeer, entered at Stationers' Hall 20 December 1831. [Pl no. 3990]

No. 5, "En vain j'espère," Air, Isabelle, from Robert le Diable, by Meyerbeer, entered at Stationers' Hall 29 December 1831. [Pl no. 4043]

No. 11, "Quand je quittais la Normandie," Air, Alice, from Robert le Diable, by Meyerbeer, entered at Stationers' Hall 31 December 1831.

No. 16, "Qu'elle est belle," Air, Robert, from Robert le Diable, by Meyerbeer, entered at Stationers' Hall 31 December 1831.

No. 22, "Que faut-il faire?" or "Dieu puissant, ciel propice," Grand Trio, Robert, Bertram, and Alice, from Robert le Diable, by Meyerbeer, entered at Stationers' Hall 31 December 1831.

No. 4, "O Fortune à ton Caprice," or "L'or est une Chimère," Sicilienne, Robert, from Robert le Diable, by Meyerbeer, entered at Stationers' Hall 13 January 1832.

No. 6, "Avec bonté voyez ma peine," & "Mon coeur s'élance," Duet, Robert & Isabelle, from Robert le Diable, by Meyerbeer, entered at Stationers' Hall 13 January 1832.

No. 8, "La Trompette guerrière," Air Isabelle, from Robert le Diable, by Meyerbeer, entered at Stationers' Hall 13 January 1832.

No. 10, "Noirs Démons fantômes," "Valse et Choeur des Démons," from Robert le Diable, by Meyerbeer, entered at Stationers' Hall 13 January 1832.

Publication Reviews:

"Il Canto, Arietta, composed by Perrucchini. S. Chappell. 135, Bond-street. London." *QMMR*, Vol. 8, no. 29 (1826), p. 104.

"Il Desiderio, composed by Perrucchini. S. Chappell. 135, Bond-street. London." *QMMR*, Vol. 8, no. 29 (1826), p. 104.

- "La dolce Rimembranza, Arietta, composed by Perrucchini. S. Chappell. 135, Bond-street. London." *QMMR*, Vol. 8, no. 29 (1826), p. 104.
- "Il Bosco, Arietta, composed by Perrucchini. S. Chappell. 135, Bond-street. London." *QMMR*, Vol. 8, no. 29 (1826), p. 104.
- "Three Italian Canzonets, with an Accompaniment for the Piano Forte; by C. M. Sola." *QMMR*, Vol. 9, no. 34 (1826), p. 263.
- "Ogni Zeffiro che spira, Canzoncina, composed by Nicolo Vaccaj. S. Chappell. 135, Bond-street. London." *QMMR*, Vol. 8, no. 29 (1826), p. 104.
- "E Vezzosa, Canzoncina, composed by Nicolo Vaccaj. S. Chappell. 135, Bond-street. London." *QMMR*, Vol. 8, no. 29 (1826), p. 104.
- "Cavatina, 'Gentil vaga Violetta,' nell' opera La Violetta. del Sig. M. Carafa. (Chappell.)" *The Harmonicon*, Vol. XI, No. 5 (May 1833), p. 104.
- "Canzonet, 'Va! lusingando Amore,' composed by John Barnett. (Chappell.)" *The Harmonicon*, Vol. XI, No. 5 (May 1833), p. 104.
- "Air Suisse, 'Je dois te fuir,' composé par F. Stockhausen. (Chappell.)" *The Harmonicon*, Vol. XI, No. 5 (May 1833), p. 105.
- "Barcarole, "Vagando in mar tranquillo," for two voices, by Panseron, arranged and adapted to Italian words by Sig. Puzzi. (Chappell.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 251.
- "A Collection of Fifty Exercises, or Studies of Vocalization, with an Accompaniment for the Piano-Forte, preceded by Observations on the Art of Singing, and upon the Organical and Material part of the Voice, by Mariano Rodriguez de Ledesma. (Chappell.)" *The Harmonicon*, Vol. 9, no. 10 (October 1831), p. 244.
- "Tournament Quartet; "Sonnet, clarions." [from Robert le Diable, by Meyerbeer.] (Chappell.)" *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 82.
- "Trio, "Fatal Moment!" [from Robert le Diable, by Meyerbeer.] (Chappell.)" *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 82.
- "Duo Buffo, "Du rendezvous voice l'heureux instant," [from Robert le Diable, by Meyerbeer.] (Chappell.)" *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 82.
- "Romance, "Va! Dit-elle," [from Robert le Diable, by Meyerbeer.] (Chappell.)" *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 82.
- "Ballad, "Jadis régnait en Normandie," [from Robert le Diable, by Meyerbeer.] (Chappell.)" *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 82.
- "Chansonette, "Chanter, c'est mon Bonheur supreme," musique de Panseron. (Chappell.)" *The Harmonicon*, Vol. 10, no. 5 (May 1832), p. 109.
- "Ballad, "Quando lasciai la Normandia," or "Quand je quittais la Normandie," sung by Mad. D. Meric. [from Meyerbeer's Robert le Diable]. (Chappell.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 180.
- "Sicilienne, "O Fortune! à ton caprice," chantée par M. Nourrit. [from Meyerbeer's Robert le Diable]. (Chappell.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 180.
- "Air, "Dès qu'une amie," in La Bayadère, composed by Auber. (Chappell.)" *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 15.
- "Cavatina, "Gentil vaga Violetta," nell' opera La Violetta, del Sig. M. Carafa. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 104.
- "Canzonet, "Va! Lusingando Amore," composed by John Barnett. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 104.
- "Air Suisse, "Je dois te fuir," compose par F. Stockhausen. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 105.

Within:

Mia cara Irene, Arietta, Musica di N. Vaccaj

Verso last leaf

Source: CAM MR290. a. 80. 132. (4.) Plate no. 4449

CS 17b

Date: Late-1834

Extent: 164 entries

Commentary:

New Entries: 3

[Italian. Rossini] Semiramide. Al mio pregar t'arrendi, Preghiera, for Soprano – [French Songs, & c. in Meyerbeer's Opera, Robert le Diable] No. 10, "Noirs Demons fantômes," "Valse et Choeur des Demons" – No. 22, "Gloire à la Providence" Prayer in Chorus, Organ Accompaniment

Within:

Una furtiva lagrima, Romanza nell' Opera L'Elisire d'Amore, dei Maestro Donizetti

Last leaf verso

Source: BL H. 1652. b. (8.) Pl no. 4484

CS 17c

Date: 30 June 1834

Extent: 162 entries

Commentary: Catalogue is dated.

New Entries: 38

[Italian. Bellini. Norma] In mia man alfin tu sei, & Già mi pasco ne' tuoi sguardi, Duet – [Bellini. I Capuleti e Montecchi] Se ogni speme è a noi rapita, from the Finale to 1st Act – [Italian Donizetti] Una furtiva lagrima, Romanza in L'Elisire d'amore – Bel paese, ciel ridenti, Duet in La Regina di Golconda – Come è bello quale in canto, Romanza in Lucrezia Borgia – [Bellini. Anna Bolena] Deh! non voler costringere, Romanza – Come innocente giovane, Cavatina – Al campo della gloria, Romanza – [Bellini] Quando verrà sul colle la dolce primavera, Canzonetta – [Italian. Giuliani] Ad altro laccio, Cavatina – [Italian. Lindpainter] Ciel pietoso, Preghiera – [Italian. Masani] Napoli, Barcarolla a due Voci – [Italian. Mercadante] Ah! s'estinto ancor mi vuoi, Cavatina, in Donna Caritea – Ah per te se i giorni miei, Duettino in Donna Caritea – Nel lasciar le natie sponde, Cavatina in Donna Caritea – Trova un sol mia bella Clori, Arietta da Camera – [Italian. Nicolini] Il braccio mio conquise, Introduced by Madame Pasta in the Opera of Tancredi – [Italian. Pacini] Mio cor, ah sì, ti sento, Terzetto in Amazilia – Mentre voi lieti e felici, Aria in La Vestale – [Italian. Paër] Agitato da smania funesta, Aria – [Italian. Pollini] Parla, mi dice Amore, Arietta – [Italian. Ronconi] Sgombra dall' amina, Arietta – [Rossini] Ghorgheggi e Solfeggi, twenty-two Exercises and Solfeggi – [Italian. Vaccaj] Ah! se tu dormi, svegliati, Aria in Giulietta e Romeo – Bei labbretti corallini, Arietta – Mia cara Irene, Arietta – [Italian. Venetian and Neapolitan Aires] Se il mio nome saper voi bramate, Spanish Air, Introduced into the Opera of Il Barbiere di Siviglia – [Songs, & c. in Herold's Opera Zampa] Je pars demain, Romance in Marie – Rendez-moi ma patrie, Romance in Le pré aux Clercs – [French. Songs, & c. Composed by Theodore Labarre] Tu veux devenir ma compagne (Le Klephte), Romance – A cet age heureux de la vie (La jeune aveugle), Romance – J'ai quitté pour ma belle patrie (La rive étrangère), Romance – On vante ses palais (L'humble toit de mon père), Romance – [French. Songs and Duets, & c. by Various Authors] Il ne reviendra pas, Romance, by Panseron – La leçon tyrolienne (chantée par Madame Malibran), by Beauplan – La voix de ce qu'on aime, Romance, by Beauplan – Le vrai bonheur est là, Tyrolienne, by Troupenas – Povera Signora a des migraines (Le Charlatan) by Auber – Souvenir du Pays, "Loin des Chalets," by Panseron

Entries Removed: 40

[Italian. Bellini. La Straniera] Trista, pensosa! & Il la vidi, Recitative & Duet – Sventurato il Cor che fida, Romanza – Serba i tuoi Segreti, Duet – Nò, non ti son Rivale, Trio – Cedo, a te m' involo, Terzetto – Ah! non partir aspetta, Terzetto – Sì, sulla Salma, Duet – Ne alcun ritorna! & Ah! se non m'ami, Recitative & Cavatina – Sì, tu il sei, Quartett – Ciel pietoso, Preghiera – [Italian. Castelli] Se un Aura amorosa, Canzonetta – El Pescador, Letrilla – [Italian. Fioravanti] Mio Signor lei con chi l'ha, Comic Duet – [Italian. Martini] Vadasi via di quà, Comic Trio – [Italian. Pacini] Niobe. Il soave e bel contento, & I tuoi frequenti palpiti, Cavatina – [Italian. Perruchini] Il Bosco, "Parlan di noi tra loro," Arietta – Il Canto, "Vien di quest' elce all' ombra," Arietta – Il Desiderio, "Di que' begli occhi ceruli," Arietta – La dolce Rimembranza, "Praticel di fiori," Arietta – L'Invito, "La notte xe bella,"

Barcarolla Veneziana – La Primavera, "Primavera a' suoi sospiri," Arietta – [Italian. Rossini. Elisabetta Regina d'Inghilterra] Deh scusa i trasporti, duet, 2 Tenors – Incauta che festi, Duet, Soprano & Tenor – Sento un interna voce, & Ah! se tolto un sol, Song, Soprano – [Rossini. L'Inganno Felice] Tu mi conosci, Song, Tenor or Baritone – Una voce m'ha colpito, Song, Tenor – Va taluno mormorando, Duet, Tenor & Baritone – [Rossini. Matilde di Chabran] Chi vi guida a queste mura, Cavatina – Se viene il Cerbero, Trio – Zitti, nessun qui v'è – [Rossini] O quanto son grate le pene d'amore, Duettino – [Italian. Campet de Saujon] Nel lasciarti amato bene, Aria – [Italian. Sola] Three Canzonets, dedicated to Miss Kinsey – Three Canzonets, dedicated to Mrs. Montefiore – [French. Songs, Duets & c. By Various Authors] Bien malin qui m'attrapera, Chansonnette, by Panzeron – Change-moi, Brama (La Chatte Metamorphosée), Air, by Beethoven – La mère au berceau, "Dors mon enfant," Romance, by Weber – Le Klephte, "Tu veux devenir ma compagne," Romance, by Labarre – Le ranz de vaches du Canton d'Appenzell, by Meyerbeer – Moi t'oublier! est-il en ma puissance, Chansonnette, by Bruguier

Within:

Inte stesso chiedi al Core, Duet, Sung by Sig. Pederazzi, e Porto, in the Opera of Buondelmonte, as performed at the Theatres of Ian Charlo at Naples, and La Scala, at Milan, Composed by Donizetti

Last leaf verso

Source: BL H. 379. b. (20.) Pl no. 4539

Oh! tu ben sai quest' Anima, Scene e Duetto, Sung by Siga. Ronzi de Begnis, And Signor Porto, in the Opera of Buondelmonte, as performed at the Theatres of Ian Charlo at Naples, and La Scala, at Milan, Composed by Donizetti

Last leaf verso

Source: BL H. 379. b. (22.) Pl no. 4541

Ah forse il misero, Aria Finale, Sung by Siga. Ronze de Begnis, in the Opera of Buondelmonte, as performed at the Theatres of Ian Charlo, at Naples and La Scala, at Milan. Composed by Donizetti Last leaf verso

Source: BL H. 379. (25.) Pl no. 4551

Alla Dama del Castello, Romanza, Sung by Madame Malibran, at the Teatro San Carlo, at Naples, in the Opera of Amelia, Composed by Lauro Rossi

Verso last leaf

Source: BOD Mus. Voc. I, 47 (24) Pl no. 5108

CS 18a

Title: NEW ENGLISH SONGS, DUETS, & c.

Imprint: London: Published by S. Chappell, Music Seller to their Majesties, 50, New Bond Street.

Date: c. 1834

Pages: 1p fol

Type of Catalogue: Within; Vocal English

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 15

Songs & c. in Auber's Ballet Opera, The Maid of Cashmere, or the Bayadère, adapted to the English Stage by Henry Bishop; Songs & c. in Meyerbeer's Opera, Robert le Diable, adapted for the Theatre Royal Covent-Garden, By M. R. Lacy, and for Drury-Lane by H. R. Bishop; Songs & c. in Auber's Opera, Fra Diavolo, adapted to the English Stage by M. Rophino Lacy; Songs, & c. By Henry R. Bishop; Songs, & c. By John Barnett; Songs, & c. By George Linley, Esq.; Songs, & c. By John Lodge, Esq.; Songs, & c. By Mrs. Philip Millard; Songs, & c. By J. Augustine Wade, Esq.; Songs & c. By The Chevalier Sigismond Neukomm; Stockhausen's Last Swiss Song; Madame Malibran's Popular Tyroliennes; Songs by Various Authors; Comic Songs; Duets, Trios, & c. By Various Authors

Extent: 167 entries

Commentary:

I wander'd with my love, Composed by A. Lee [Pl no. 3316]
Strike, oh strike those Chords again, Song, by Eulenstein [Pl no. 3924]
Can I forget thee, though we part, Song, by Eulenstein [Pl no. 3971]
Louise, a Canzonet, Composed by C. Smith [Pl no. 4029]
Is it the Roar of Teviot's Tide (New Edition), a Glee for 4 voices, by Dr. John Clarke [Pl no. 4157]
O Memory! torture me no more, Canzonet, by W. Ayrton [Pl no. 4103]

Entries at Stationers' Hall:

And will thy Spirit view, a Song, by J. Lodge, entered at Stationers' Hall 18 February 1828. [Pl no. 3513]
I wandered with my Love at Morn, a Ballad, by A. Lee, entered at Stationers' Hall 4 June 1828.
Six Canzonets, by J. Lodge, entered at Stationers' Hall 4 May 1829.
Come to me at morning, a Ballad, by J. A. Wade, entered at Stationers' Hall 4 April 1831. [Pl no. 3755]
Ambition repentant, by Mrs. P. Millard, entered at Stationers' Hall 30 April 1831. [Pl no. 3810]
O Stranger hear my Story, Romance, by J. A. Wade, entered at Stationers' Hall 30 April 1831. [Pl no. 3845]
Vain are Words, Duet, in Auber's Opera, *Fra Diavolo*, adapted and arranged by A. Lee, entered at Stationers' Hall 30 April 1831. [Pl no. 3891]
But one day more! Looking-glass song and prayer, sung by Miss Romer, in Auber's Opera, *Fra Diavolo*, adapted and arranged by A. Lee, entered at Stationers' Hall 30 April 1831. [Pl no. 3893]
Charming Havannah! a Parody on "Love's Ritornella," written by W. H. Ainsworth, Esq., music by T. Cooke, entered at Stationers' Hall 23 November 1831. [Pl no. 3871]
Dinna forget! Ballad, by Mrs. Philip Millard, entered at Stationers' Hall 23 November 1831. [Pl no. 3884]
O yes, we must for ever part, Duet, by J. A. Wade, entered at Stationers' Hall 23 November 1831. [Pl no. 3902]
The Faithless one, Ballad, by J. A. Wade, entered at Stationers' Hall 23 November 1831. [Pl no. 3903]
Strike, oh strike those Chords again, Song, by C. Eulenstein, entered at Stationers' Hall 23 November 1831. [Pl no. 3924]
Rose Leaves on a River, Ballad, by J. A. Wade, entered at Stationers' Hall 13 January 1832. [Pl no. 3942]
I don't object, Matrimonial Duet, from Auber's Opera *Fra Diavolo*, Sung by Miss Cawse & Mr. Penson, adapted to the English Stage, by Lacy, entered at Stationers' Hall 16 January 1832.
No. 1, The Family Mansion, or "Not go to Town this Spring," from Songs of Fashionable Life, the Poetry by Thomas Haynes Bayly Esq. and the Music by George Linley, in Six Numbers, illustrated by Vignettes, entered at Stationers' Hall 17 January 1832.
The Emmethaler Shepherd, Was kann schöner seyn? No. 6, by Stockhausen, entered at Stationers' Hall 17 January 1832. [Pl no. 3929]
Under the Walnut Tree, Song, by George Linley, entered at Stationers' Hall 17 January 1832. [Pl no. 3958]
A Happy new Year, by Mrs. P. Millard, entered at Stationers' Hall 17 January 1832. [Pl no. 3970]
Oh! Hour of Joy, Song, Sung by Miss Romer, adapted by Lacy, entered at Stationers' Hall 17 January 1832. [Pl no. 3978]
Proudly and wide my standard flies, Martial Air, Sung by Mr. Braham, adapted to the English Stage, by Lacy, entered at Stationers' Hall 17 January 1832.
Number one, or "Its very hard, and so it is, to live in such a Row," the Poetry by Thomas Hood, Esq. the Music by C. M. Sola, with a second Adaptation by J. Blewitt, entered at Stationers' Hall 9 October 1832. [Pl no. 3964]
Can I forget thee, though we part, a Song, by C. Eulenstein, entered at Stationers' Hall 9 October 1832.
When the first Star peeps, Serenade, by G. Linley, entered at Stationers' Hall 9 October 1832. [Pl no. 3996]

I'm not a Single Man, or "Well, I confess, I did not guess a simple Marriage Vow," The Words by Hood, Music by J. Blewitt, entered at Stationers' Hall 9 October 1832.

Dance with me, a Song, by G. Linley, entered at Stationers' Hall 5 November 1832.

Sleep on! my Love, Ballad, sung by Madame Stockhausen, by C. Eulenstein, entered at Stationers' Hall 5 November 1832. [Pl no. 4010]

The Lament of the Scotch Fisherman's Widow, Music by Mrs. Philip Millard, entered at Stationers' Hall 6 November 1832. [Pl no. 4027]

Ask not why the pallid Lily, a Canzonet, by J. Barnett, entered at Stationers' Hall 6 November 1832. [Pl no. 4031]

Sunset Hour (The) "O meet me at the Sunset Hour," a Ballad, by S. Nelson, entered at Stationers' Hall 6 November 1832. [Pl no. 4036]

Louise, a Canzonet, Music by C. Smith, entered at Stationers' Hall 21 November 1832. [Pl no. 4029]

The Eyes of my Love are as blue, Air, Sung by Mr. Templeton, Music by H. R. Bishop, entered at Stationers' Hall 21 November 1832.

Lonely Walks at Ev'ning Hours, a Ballad, by J. A. Wade, entered at Stationers' Hall 21 November 1832. [Pl no. 4065]

Then banish now the sorrow, a Ballad sung by Mr. Wilson, Composed by J. A. Wade, entered at Stationers' Hall 21 November 1832. [Pl no. 4090]

I looked on her Face, a Ballad, by J. Lodge, entered at Stationers' Hall 21 November 1832.

A Song of Delos, by J. Lodge, entered at Stationers' Hall 21 November 1832.

O happy are the Swiss Man's Hours, Der gluckliche Schweitzer, No. 7, by F. Stockhausen, entered at Stationers' Hall 8 December 1832. [Pl no. 4102]

Forget thee, my Susie! Answer to Dinna Forget, by Mrs. Phillip Millard, entered at Stationers' Hall 10 December 1832.

O tell me why the burning Tear, Song, by W. Cahusac, entered at Stationers' Hall 10 December 1832.

Star is in the West (The), Serenade, by H. Smart, entered at Stationers' Hall 10 December 1832. [Pl no. 4115]

The Chieftain's Daughter, Duet, by G. Linley, entered at Stationers' Hall 10 December 1832.

Through the emerald Woods, Alpine Air, by G. Linley, entered at Stationers' Hall 10 December 1832. O Memory! torture me no more, a Canzonet, by W. Ayrton, entered at Stationers' Hall 10 December 1832. [Pl no. 4216]

The Bridal Death, a Romance, by J. A. Wade, entered at Stationers' Hall 10 December 1832. [Pl no. 4121]

Were a Wizard to say, a Chansonnette, by J. A. Wade, entered at Stationers' Hall 18 September 1833.

The Rose of Peace, a Ballad, by J. A. Wade, entered at Stationers' Hall 18 September 1833.

So we'll go no more a roving, a Song, by J. Lodge, entered at Stationers' Hall 18 September 1833.

I will think on Thee (dedicated to Meyerbeer), Air, sung by H. R. Bishop, entered at Stationers' Hall 18 September 1833.

From thy Shores, my loved Scotland, a Song, Sung by Mrs. Wood, Music by H. R. Bishop, entered at Stationers' Hall 18 September 1833.

My Harp of happier days, a Ballad, Music by S. Nelson, entered at Stationers' Hall 18 September 1833. [Pl no. 4056]

White Cliffs of England (The), Song, sung by Mr. Wilson, Music by W. Neuland, entered at Stationers' Hall 18 September 1833.

Give me not Music in the glare of the day, a Song, by J. A. Wade, entered at Stationers' Hall 7 December 1833. [Pl no. 4091]

Lord Albert to the Tournay's gone, a Romance, by G. Linley, entered at Stationers' Hall 7 December 1833. [Pl no. 4106]

I'll ne'er forget that happy Hour, a Ballad, by Mrs. Philip Millard, entered at Stationers' Hall 18 September 1833. [Pl no. 4137]

What hand is that that o'er those strings, Song, sung by Mr. Wilson, Music by C. Eulenstein, entered at Stationers' Hall 7 December 1833. [Pl no. 4152]

O Music! what magic the Melody brings, a Song, by H. Smart, entered at Stationers' Hall 7 December 1833. [Pl no. 4216]

The Archery Meeting is fixed for the third, No. 2, of a Series of Songs from Songs of Fashionable Life, the Poetry by Thomas Haynes Bayly Esq. and the Music by George Linley, entered at Stationers' Hall 7 December 1833. [Pl no. 4219]

Peaceful night, Air, Sung by Mr. Parry, Junr., Music by H. R. Bishop, entered at Stationers' Hall 7 December 1833. [Pl no. 4223]

Friendship, an Air, Music by H. R. Bishop, entered at Stationers' Hall 7 December 1833. [Pl no. 4230]

What is London's last new Lion? No. 5, of a Series of Songs from Songs of Fashionable Life, the Poetry by Thomas Haynes Bayly Esq. and the Music by George Linley, entered at Stationers' Hall 7 December 1833. [Pl no. 4232]

The Adieu of the Ex-King of France, a Canzonet, by J. Barnett, entered at Stationers' Hall 7 December 1833. [Pl no. 4234]

The last Man (of the Season), No. 6, of a Series of Songs from Songs of Fashionable Life, the Poetry by Thomas Haynes Bayly Esq. and the Music by George Linley, entered at Stationers' Hall 7 December 1833. [Pl no. 4235]

I've been a Wand'rer on the Seas, Ballad, Sung by Mr. Parry, Junr. Music by J. Barnett entered at Stationers' Hall 7 December 1833. [Pl no. 4244]

I'm just eighteen, and quite a man, No. 3, of a Series of Songs from Songs of Fashionable Life, the Poetry by Thomas Haynes Bayly Esq. and the Music by George Linley, entered at Stationers' Hall 7 December 1833.

For fifteen Springs I have been out, and I am thirty-three, No. 4, of a Series of Songs from Songs of Fashionable Life, the Poetry by Thomas Haynes Bayly Esq. and the Music by George Linley, entered at Stationers' Hall 7 December 1833.

The Song of other Days, a Ballad, by J. Bellchambers, entered at Stationers' Hall 7 December 1833. [Pl no. 4276]

Publication Reviews:

"I wandered with my Love at Morn, composed by Alexander Lee. London. S. Chappell." *QMMR*, Vol. 9, no. 36 (1827), p. 539.

"And will thy Spirit view, Song, composed by John Lodge, Esq. London. Chappell." *QMMR*, Vol. 10, no. 37 (1828), p. 132.

"Six Canzonets, with an Accompaniment for the Piano Forte; the words by Lord Byron, the music by John Lodge, Esq. Book 1st. (Chappell, 135, New Bond Street.)" *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 161.

"Ballad, Ambition Repentant, composed by Mrs. Millard. (Chappell.)" *The Harmonicon*, Vol. 9, no. 2 (February 1831), p. 43.

"Duet, 'Ah! why, too lovely Bayadère?' [in the] Ballet Opera, The Maid of Cashmere, or La Bayadère, composed by Auber, and adapted to the English Stage by Henry R. Bishop. (Chappell.)" *The Harmonicon*, Vol. XI, No. 5 (May 1833), p. 104.

"Duet, 'Our Hero Knights,' in Robert le Diable, composed by J. Meyerbeer. (Chappell.)" *The Harmonicon*, Vol. XI, No. 5 (May 1833), p. 105.

"Aria, 'Speed, ye softly-heaving billow,' composed by the Chevalier Sigismond Neukomm. (Chappell.)" *The Harmonicon*, Vol. XI, No. 5 (May 1833), p. 105.

"Song, 'The Lark and the Nightingale,' composed by the Chevalier Neukomm. (Chappell.)" *The Harmonicon*, Vol. XI, No. 5 (May 1833), p. 105.

"Song, 'Give me not music in the glare of day,' written and composed by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. XI, No. 5 (May 1833), p. 105.

"The Song of the May Rose, written and composed by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. XI, No. 5 (May 1833), p. 105.

"The Welsh Melody, sung by Miss Kelly in Dramatic Recollections, written in Welsh and English, and adapted to 'Llywn ou,' or the 'Ash Grove,' by J. Parry. (Chappell.)" *The Harmonicon*, Vol. XI, No. 5 (May 1833), p. 105.

"Romance, 'Oh! Stranger, hear my Story,' written and composed by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. 9, no. 5 (May 1831), p. 115.

"Ballad, 'Dinna forget,' the words by J. Imlah, Esq., the music composed by Mrs. Philip Millard. (Chappell.)" *The Harmonicon*, Vol. 9, no. 6 (June 1831), p. 146.

"Ballad, "Come to me at morning," written and composed by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. 9, no. 7 (July 1831), p. 172.

"Duet, "Vain are words," sung by Mrs. Waylett and Mr. Sinclair, in Auber's *Fra Diavolo*, arranged by Alexander Lee. (Chappell.)" *The Harmonicon*, Vol. 9, no. 8 (August 1831), p. 198.

"Serenade, "Young Agnes," sung by Mr. Braham [from *Fra Diavolo*, written and adapted to English Stage by Rophino Lacy]. (Chappell.)" *The Harmonicon*, Vol. 9, no. 12 (December 1831), p. 302.

"Ballad, "I'm thine," sung by Mr. Braham [from *Fra Diavolo*, written and adapted to English Stage by Rophino Lacy]. (Chappell.)" *The Harmonicon*, Vol. 9, no. 12 (December 1831), p. 302.

"Barcarolle, "The Gondolier," sung by Mr. Braham [from *Fra Diavolo*, written and adapted to English Stage by Rophino Lacy]. (Chappell.)" *The Harmonicon*, Vol. 9, no. 12 (December 1831), p. 302.

"Ballad, "Vainly, alas! thou'dst soothe," sung by Mr. Wilson [from *Fra Diavolo*, written and adapted to English Stage by Rophino Lacy]. (Chappell.)" *The Harmonicon*, Vol. 9, no. 12 (December 1831), p. 302.

"Ballad, "The Forget me Not," sung by Madame Caradori Allan, the words by P. C. March, Esq., composed by Mrs. Philip Millard. (Chappell.)" *The Harmonicon*, Vol. 9, No. 12 (December 1831), p. 303.

"Ballad, "Under the Walnut tree," the music and words by George Linley, Esq. (Chappell.)" *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 17.

"Song, "Oh! Hour of joy," in *Fra Diavolo*, the music by Auber; adapted by R. Lacy. (Chappell.)" *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 17.

"Duet, "I don't object," sung by Miss Cawse and Mr. Penson, in *Fra Diavolo*, adapted by Rophino Lacy. (Chappell.)" *The Harmonicon*, Vol. 10, no. 2 (February 1832), p. 37.

"Ballad, "A happy New Year!" written by John Imlah, composed by Mrs. P. Millard. (Chappell.)" *The Harmonicon*, Vol. 10, no. 2 (February 1832), p. 38.

"Ballad, "Rose leaves on a river," written and composed by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. 10, no. 2 (February 1832), p. 38.

"Martial Air, "Proudly wide my standard flies," sung by Mr. Braham in *Fra Diavolo*, the music by Auber. (Chappell.)" *The Harmonicon*, Vol. 10, no. 2 (February 1832), p. 38.

"Ballad, "Ellen Tree," written and composed by George Linley, Esq. (Chappell.)" *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 84.

"Quartet, "Lützow's wild hunt," translated by George Hogarth, Esq., composed by C. M. Von Weber. (Chappell.)" *The Harmonicon*, Vol. 10, no. 5 (May 1832), p. 108.

"Ballad, "We return no more," the poetry by Lord Byron, the music by John Lodge, Esq. (Chappell.)" *The Harmonicon*, Vol. 10, no. 5 (May 1832), p. 109.

"Dialogue, "Not go to town this Spring, Papa!" arranged with an accompaniment by T. Haynes Bayly, Esq. (Chappell.)" *The Harmonicon*, Vol. 10, no. 5 (May 1832), p. 109.

"Ballad, The Lament of the Scotch Fisherman's widow, composed by Mrs. Philip Millard. (Chappell.)" *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 135.

"Song, "Dance with me," written and composed by George Linley, Esq. (Chappell.)" *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 135.

"Ballad, "Number One," written by T. Hood, Esq., composed by J. Blewitt. (Chappell.)" *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 136.

"Quartet, The Prayer before Battle, translated from a Poem by Körner, composed by C. M. Von Weber. (Chappell.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 178.

"Introductory Chorus, "Fill high," for four voices. [from Meyerbeer's *Robert le Diable*] " *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 180.

"Ballad, "When I bade Normandy adieu," sung by Mrs. Wood, and also Miss Inverarity. [from Meyerbeer's *Robert le Diable*] " *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 180.

"Sicilienne, "Fortune! queen of joys o'er flowing," sung by Mr. Braham. [from Meyerbeer's *Robert le Diable*]. (Chappell.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 180.

"Cavatina, "Ah! Lovely Isabel," sung by M. Braham. [from Meyerbeer's *Robert le Diable*]. (Chappell.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 180.

"Cavatina, "Oh! Bravest!" sung by Mrs. Wood, and also Miss Inverarity. [from Meyerbeer's *Robert le Diable*]. (Chappell.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 180.

"Cavatina, "Still through the hour," sung by Miss Shirreff, and also Miss F. Ayton. [from Meyerbeer's *Robert le Diable*]. (Chappell.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 180.

"A Song of Delos, written by Mrs. Hemans, composed by John Lodge, Esq. (Chappell.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 180.

"Air, "The Eyes of my Love," the poetry by George Inman; the music by Henry R. Bishop. (Chappell.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 181.

"Canzonet, "Louise," the words by Mrs. L. M. Crawford; composed by Charles Smith. (Chappell.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 181.

"Ballad, "The Sun-set Hour," written by C. Jeffreys, Esq.; composed by S. Nelson. (Chappell.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 181.

"Serenade, "When the first star," written and composed by George Linley, Esq. (Chappell.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 207.

"Canzonet, "Oh Memory! Torture me no more," the poetry by Lady Tuite. (Chappell.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 207.

"Canzonet, "Ask not why, composed by John Barnett. (Chappell.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 208.

"Ballad, "Forget thee, my Susie!" in answer to "Dinna forget!" written and composed by Mrs. Philip Millard. (Chappell.)" *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 230.

"Ballad, "I looked on her face," the words by Miss Jewsbury, composed by John Lodge, Esq. (Chappell.)" *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 231.

"Swiss Air, "O happy are the Swiss Man's hours, sung by Madame Stockhausen, the poetry by Barry Cornwall, arranged by F. Stockhausen. (Chappell.)" *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 232.

"Ballad, Lonely walks at evening, hours, written and composed by J. August Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 257.

"Song, "Through the emerald woods," written and partly composed by George Linley, Esq. (Chappell.)" *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 257.

"Song, "Oh! Tell me why the burning tear," written by Mrs. F. B. Grant; composed by W. Cahusac. (Chappell.)" *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 258.

"Ballad, "I'll ne'er forget that happy hour," composed by Mrs. P. Millard. (Chappell.)" *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 15.

"Song, "From thy shores, my loved Scotland," composed by H. R. Bishop. (Chappell.)" *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 15.

"Romance, The Bridal Death, written and composed by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. 11, no. 2 (February 1833), p. 34.

"Ballad, "Here do we meet again," written and composed by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. 11, no. 2 (February 1833), p. 34.

"Swiss Air, The Emmethaler Shepherd, written by J. A. Wade, Esq., and arranged by F. Stockhausen. (Chappell.)" *The Harmonicon*, Vol. 11, no. 2 (February 1833), p. 34.

"Ballad, "My harp of happier days," written by Charles Jeffreys, composed by S. Nelson. (Chappell.)" *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 62.

"Duet, "Now like a Monarch," composed by A. De Beauplan. (Chappell.)" *The Harmonicon*, Vol. 11, no. 4 (April 1833), p. 87.

"Song, "So we'll go no more a roving," written by Lord Byron, composed by John Lodge, Esq. (Chappell.)" *The Harmonicon*, Vol. 11, no. 4 (April 1833), p. 87.

"Chansonnette, "Were a Wizard to say unto me," written and composed by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. 11, no. 4 (April 1833), p. 87.

"Air, "I will think of thee," composed by Henry R. Bishop. (Chappell.)" *The Harmonicon*, Vol. 11, no. 4 (April 1833), p. 87.

"Ballet Opera, The Maid of Cashmere, or La Bayadère, composed by Auber, and adapted to the English stage by Henry R. Bishop. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 104.

"Duet, "Ah! Why, too lovely Bayadère" adapted to the English stage by Henry R. Bishop. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 104.

"Notturmo, two voices, "O happy Banks of Ganges!" adapted to the English stage by Henry R. Bishop. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 104.

"Air, "Charming Bayadère," adapted to the English stage by Henry R. Bishop. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 104.

"Ballad, "Beats there a heart on earth sincere?" adapted to the English stage by Henry R. Bishop. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 104.

"Air, "Ne'er is the cottager's door," adapted to the English stage by Henry R. Bishop. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 104.

"Duet, "Our Hero Knight," in Robert le Diable, composed by J. Meyerbeer. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 105.

"Aria, "Speed, ye softly-heaving billows," composed by the Chevalier Sigismond Neukomm. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 105.

"Song, "The Lark and the Nightingale," composed by the Chevalier Sigismond Neukomm. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 105.

"Song, "Give me not music in the glare of day," written and composed by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 105.

"The Song of the May Rose, written and composed by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 105.

"The Welsh Melody, sung by Miss Kelly in Dramatic Recollections, written in Welsh and English, and adapted to "Llwyn ou," or the "Ash Grove," by J. Parry. (Chappell.)" *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 105.

"Ballad, "The Rose of Peace," by J. Augustine Wade, Esq. (Chappell.)" *The Harmonicon*, Vol. 11, no. 6 (June 1833), p. 129.

"Ballad, "The Archery Meeting," the Poetry by T. H. Bayly, Esq., the Music by G. Linley, Esq. (Chappell.)" *The Harmonicon*, Vol. 11, no. 6 (June 1833), p. 129.

"Song, "The white Cliffs of England," written by G. Linley, Esq., composed by W. Neuland. (Chappell.)" *The Harmonicon*, Vol. 11, no. 6 (June 1833), p. 129.

"Song, "What Hand is that?" the Poetry by Mrs. Charles Greville, composed by C. Eulenstein. (Chappell.)" *The Harmonicon*, Vol. 11, no. 6 (June 1833), p. 129.

"Air, "Friendship," composed by Henry R. Bishop. (Chappell.)" *The Harmonicon*, Vol. 11, no. 8 (August 1833), p. 177.

"Ballad, "I've been a Wanderer on the Seas," composed by John Barnett. (Chappell.)" *The Harmonicon*, Vol. 11, no. 8 (August 1833), p. 177.

"Ballad, "The Chain," composed by W. Neuland. (Chappell.)" *The Harmonicon*, Vol. 11, no. 8 (August 1833), p. 177.

"Canzonet, "Adieu! My native shore," the words by Lord Byron; composed by John Lodge, Esq. (Chappell.)" *The Harmonicon*, Vol. 11, no. 9 (September 1833), p. 198.

"Song, "I'm just eighteen, and quite a man," the poetry by T. H. Bayly, Esq.; the Music by G. Linley. Esq. (Chappell.)" *The Harmonicon*, Vol. 11, no. 9 (September 1833), p. 198.

"Air, "Peaceful night," composed by Henry R. Bishop. (Chappell.)" *The Harmonicon*, Vol. 11, no. 9 (September 1833), p. 198.

"Song, "Oh! Music, what magic thy melody brings," the poetry by R. Folkestone Williams, Esq.; the music by Henry Smart. (Chappell.)" *The Harmonicon*, Vol. 11, no. 9 (September 1833), p. 198.

Within:

On yonder Rock reclining, a favorite Song, Sung by Miss Romer and also by Mr. Braham, in the Opera of Fra Diavolo, as Performed at the Theatre Royal, Covent Garden, the Music by Auber, Written and Adapted to the English Stage, by Rophino Lacy

Verso last leaf

Source: BL H. 1652. vv. (19.) Pl no. 3963

O Music! What Magic the Melody Brings, Song, by H. Smart

Source: Glasgow University Library HQ01116, Item 13 of 38. Pl no. 4216

Source music entered at Stationers' Hall 7 December 1833.

The Exile's Adieu, by J. Barnett

Source: Glasgow University Library HQ01106, Item 18 of 44. Pl no. 4234

Source music entered at Stationers' Hall 7 December 1833.

I've a Wand'rer on the Sea, a Ballad, by H. Smart
Source: Glasgow University Library HQ01116, Item 32 of 38. Pl no. 4244
Source music entered at Stationers' Hall 7 December 1833.

Farewell my Lute! Ballad, Written, Composed and Inscribed to Miss Cecilia S. Burton, by George Linley, Esqre.
Verso last leaf
Source: CAM Mus. 22. 1. (26.) Pl no. 4311
Source music entered at Stationers' Hall 7 December 1833.

Oh Do not say Farewell, by J. Lodge
Source: Glasgow University Library HQ01116, Item 18 of 38. Pl no. 4312
Source music entered at Stationers' Hall 7 December 1833.

As the Pale Flower, by J. A. Wade
Source: Glasgow University Library HQ01094, Item 7 of 52. Pl no. 4335
Source music entered at Stationers' Hall 22 January 1834.

"O Let me from the World away," Song, Written by Mrs. Charles Greville, Composed & Dedicated to Miss Harriet Sanderson, by C. Eulenstein
Verso last leaf
Source: BL H. 1668. (30.) Pl no. 4337
Source music entered at Stationers' Hall 7 February 1834.

He reach'd the Valley, Ballad, Sung by Mr. Parry Junr., Composed by G. A. Hodson
Verso last leaf
Source: BL H. 1221. (9.) Pl no. 4355
Source music entered at Stationers' Hall 7 February 1834.

I've left them all for thee, a Ballad, the Words by I. O. Donohue Esq., Composed by G. A. Hodson
Verso last leaf
Source: BL H. 1221. (4.) Pl no. 4356
Source music entered at Stationers' Hall 7 February 1834.

Hark! I hear the Harem Bells, by G. A. Hodson
Source: Glasgow University Library HQ01116, Item 10 of 38. Pl no. 4357
Source music entered at Stationers' Hall 19 April 1834.

Hope and Memory, a Ballad, Written and Composed by J. A. Augustine Wade Esqr.
Verso last leaf
Source: CAM Mus. 22. 1. (51.) Pl no. 4396
Source music entered at Stationers' Hall 19 April 1834.

"Oh! She is like the Snowdrop fair," a Ballad, Composed and dedicated to Thomas Beckford Simpson Esq^r., by Mrs. Philip Millard
Verso last leaf
Source: CAM Mus. 22. 1. (35.) Pl no. 4400.
Source music entered at Stationers' Hall 19 April 1834.

Ladye Mine, Ballad, the Poetry from an Old Author, the Music Composed by Miss Mounsey
Verso last leaf
Source: CAM Mus. 22. 1. (36.) Pl no. 4421
Source music entered at Stationers' Hall 19 April 1834.

Lovely Lady Mine (Herold's Le Pré aux Clercs), adapted by T. Cooke

Last leaf verso

Source: BL H. 555. g. (5.) Pl no. 4461

Source music entered at Stationers' Hall 28 August 1834.

Let Fools Their Fate Deserving (Herold's Le Pré aux Clercs), adapted by T. Cooke

Last leaf verso

Source: BL H. 555. g. (11.) Pl no. 4473

Source music entered at Stationers' Hall 28 August 1834.

The Home of My Childhood (Le Pré aux Clercs), adapted by T. Cooke

Last leaf verso

Source: BL H. 555. g. (6.) Pl no. 4468

Source music entered at Stationers' Hall 28 August 1834.

All in the Sea, so green, by Loüel

Last leaf verso

Source: BL H. 1279. (44.) Pl no. 4454

Source music entered at Stationers' Hall 28 August 1834.

Moonlight is Sleeping o'er Tree and Tower, By G. Linley

Source: Glasgow University Library HQ01094, Item 20 of 52. Pl no. 4476

Source music entered at Stationers' Hall 28 August 1834.

Hope's a Dream of Pleasure (Le Pré aux Clercs), adapted by T. Cooke

Last leaf verso

Source: BL H. 555. g. (7.) Pl no. 4480

Source music entered at Stationers' Hall 28 August 1834.

Scenes that time can never (Le Pré aux Clercs), adapted by T. Cooke

Last leaf verso

Source: BL H. 555. g. (8.) Pl no. 4481

Source music entered at Stationers' Hall 28 August 1834.

Times is Flying (Le Pré aux Clercs), adapted by T. Cooke

Last leaf verso

Source: BL H. 555. g. (9.) Pl no. 4483

Source music entered at Stationers' Hall 28 August 1834.

Place the Lamp in your Casement, by J. Barnett

Source: Glasgow University Library HQ01116, Item 12 of 38. Pl no. 4486

Source music entered at Stationers' Hall 28 August 1834.

CS 18b

Date: 30 June 1834 [on the foot of the catalogue]

Extent: 151 entries

Categories and sub-categories: 18

Additional subcategories: 5

Songs & c. In Herold's Opera, The Challenge, or Le Pre Aux Clercs, Adapted to the English Stage by T. Cooke; Songs in The Beulah Spa; Songs in The Welsh Girl; Songs, & c. By G. A. Hodson; Songs, & c. By Alexander Lee

Categories removed: 2

Songs, & c. by Mrs. Philip Millard; Madame Malibran's Popular Tyroliennes

Commentary:

Annot Lyle, Ballad by G. A. Hodson [Pl no. 4374]

New Entries: 58

[Songs & c. In Herold's Opera, The Challenge, or Le Pre Aux Clercs, as performed at the Theatre Royal, Covent Garden, Adapted to the English Stage by T. Cooke] Lovely Lady mine, Song, Sung by Mr. Wilson – Scenes that time can never, Bravura, Sung by Miss Shirreff – The Home of my Childhood, Air, Sung by Miss Shirreff – Hope's a Dream of Pleasure, Song – Let Fools their fate deserving, Song, Sung by Mr. Philips – Time is flying, Air, Sung by Miss H. Cawse – Thou art mine, Trio, Sung by Miss Shirreff, Miss Inverarity, & Mr. Wilson – [Songs in The Beulah Spa] By the margin of fair Zurich's Waters, Sung by Madame Vestris – I'll make him speak out, Sung by Madame Vestris – [Songs in The Welsh Girl. Consisting entirely of Welsh Melodies] It is not for gold, Sung by Madame Vestris – Listen to me, Sung by Madame Vestris – The Operetta complete (with the Overture) – [Songs, & c. By Henry R. Bishop] Roundelay of the Spanish Mountaineers, Duet sung by Mrs. Bishop & Miss Mason – [Songs, & c. By John Barnett] Place the lamp in your casement to-night, the Words by T. Haynes Bayly – Oh! for my native northern land – Adieu, Canzonet – [Songs, & c. By G. A. Hodson] Hark! I hear the Harem Bells, Ballad – My pretty Gazelle, Air – I've left them all for thee, Ballad – Feast of Love and Roses, Song, Sung by Mr. Templeton – He reached the Valley, Ballad, Sung by Mr. Parry, Junr. – List to my Mandolin, Song – My Mountain Home, Ballad – He never said he loved, Ballad (2d Edition) – Annot Lyle, Ballad – [Songs, & c. By Alexander Lee] Wilt thou be the Bride of a brave Bucanier, Words by T. Haynes Bayly – Far from the Home of my Childhood, Tyrolienne – Hark! 'tis the Waterfall, Sung by Mrs. Waylett, Words by T. Haynes Bayly – [Songs & c. By G. Linley] Moonlight is sleeping o'er Tree and Tower, Sung by Mr. Wilson – Farewell, my Lute, Ballad – [Songs, & c. By John Lodge, Esq.] Oh! do not say Farwell, Ballad – [Songs, & c. By J. Augustine Wade, Esq. Author of Meet me by Moonlight] Hope and Memory, Ballad – As the pale Flower, Cavatina – [Songs by Various Authors] The Cameo, containing Six Easy Songs, of progressive compass, calculated to facilitate the gradual extension of the Voice – All in the Sea so green, Sung by Mrs. Honey in Lurline, by Loüel – Beautiful Star, Ballad, by E. Spagnoletti – Bird at Sea, Song, Words by Mrs. Hemans, by J. Blockley – Dark-eyed one, Ballad, Sung by Madame Malibran, by C. E. Horn – Lady mine, Ballad, by Miss Mounsey – Lay of the Sailor's Bride, "Go! be still in battle first" Song, J. Thomson – Lovely Girl, introduced by Mr. Wilson in Cinderella, by Donizetti – The Memoirs of the past, introduced by Mr. Wilson in Cinderella, by Bellini – Mermaid's Cave, Song, by C. E. Horn – My Children's Home, Song, by J. Blockley – Oh! she is like the Snow-drop, Ballad, by Mrs. Millard – Old England Lady, Sung by Madame Vestris, Old Melody – Reflected on the Lake (Lines on Hope, by Bishop Heber), Beethoven – Rise from thy slumbers, my Lady fair, Serenade, by J. Blockley – They say that Hope is happiness, Canzonet, Words by Lord Byron, by J. Thompson – This Lock of thy raven hair, Ballad, by R. M. Hughes – When youth, Adèle, was ours, Song, by T. Labarre – [Duets, Trios, & c. by Various Authors] Come to me, my love, Duet, Air of Weber's last Waltz – The Harem Bells, Trio, 3 equal voices, by G. A. Hodson – List to the Convent Bells, Duet, by Blockley – Roundelay of the Spanish Mountaineers, Duet, sung by Mrs. Bishop and Miss Mason, by H.R. Bishop – Tis sweet at morn, Hunting Glee, for 3 Voices, by J. A. Wade – 'Tis sweet to hear at midnight, 4 Voices, by J. Lodge – Thou art mine, Trio, sung by Miss Shirreff, Miss Inverarity, and Mr. Wilson, in the Challenge, by Weber

Entries Removed: 74

[Songs by Barnett] Come touch the Harp, Ballad – [Songs, & c. By George Linley, Esq.] Through the emerald Woods, Alpine Air – When the first Star peeps, Serenade – Ellen Tree, Song – Under the Walnut Tree, Song – [Songs, & c. By John Lodge, Esq.] There be none of Beauty's Daughters, Canzonet – Through Cloudless Skies, Canzonet – In vain my Lyre, Canzonet – So we'll go no more a roving, Song – A Song of Delos, Song – I looked on her Face, Ballad – My light of Life, Ballad – We return no more, Ballad – Now at Moonlight's fairy Hour, Song – Stealing o'er the shades of night, Song – And will thy Spirit view, Song – Six Canzonets – [Songs, & c. By Mrs. Philip Millard, Authoress of Alice Gray] Dinna forget! Ballad – Forget thee, my Susie! Answer to Dinna Forget – I'll ne'er forget that happy Hour – A happy new Year – Ambition repentant – The Lament of the Scotch Fisherman's Widow – The Forget me not – [Songs, & c. By J. Augustine Wade, Esq. Author

of Meet me by Moonlight] Were a Wizard to say, Chansonnette – He do we meet again, Ballad – Come to me at morning, Ballad – Lonely Walks at Ev'ning Hours, Ballad – The Faithless one, Ballad – Come to the silence that dwells, Ballad – O Stranger hear my Story, Romance – [Stockhausen's Last Swiss Song] 'Twere vain to tell thee – When the day with rosy light – Once my Song – [Madame Malibran's Popular Tyroliennes] With a wild mountain strain (one or two voices), L'Indifference – Heart wounding cares, Le Retour de la Tyrolienne – One word from thee! (one or two voices), Je fus heureux – How sweet to meet again, Le Bonheur de se revoir – [Songs by Various Authors] And can'st thou, Lady, bid me sing, Ballad, from the Spanish Melodies – All by the shady Greenwood Tree, Song, sung by Mr. Wood, Rossini – And can'st thou think because we part, Ballad from the Spanish Melodies – Can I forget thee, though we part, Song, by Eulenstein – Give thee good morrow, busy Bee, Song, by E. Taylor – I danced and sing the live-long Day, sung by Miss Harriet Cawse, by A. Panseron – The Invitation "One Word with thee" Song, by G. A. Hodson – I wandered with my Love, Song, by A. Lee – Louise, Canzonet, by C. Smith – O Memory! torture me no more, Canzonet, by W. Ayrton – O tell me why the burning Tear, Song, by W. Cahusac – Orphan's Prayer (The) "Oh thou the friendless Orphan's Hope" – Star is in the West (The), Serenade, by H. Smart – Strike, oh strike those Chords again, Song, by C. Eulenstein – Sunset Hour (The) "O meet me at the Sunset Hour," Ballad, by S. Nelson – There is a thought, Song, adapted to a Melody of Beethoven – What hand is that that o'er those strings, Song, sung by Mr. Wilson, by C. Eulenstein – When the War Trumpet sounds, Bass Song, sung by Mr. E. Seguin, by G. Cooke – When my Soul oppressed with anguish, sung by Mr. Philips in the Maid of Judah – White Cliffs of England (The), Song, sung by Mr. Wilson, by W. Neuland – When the Triumph of Fame, Sung by Mr. Wood in the Maid of Judah, by R. Lacy – [Comic Songs] Charming Havannah! a Parody on "Love's Ritornella," written by W. H. Ainsworth, Esq., by T. Cooke – Something, sung by Mr. W. H. Williams, the Author of Mr. and Mrs. Smith – My Wife, the tight Lacer, sung by Mr. W. H. Williams, by W. Ball – [Duets, Trios, & c. By Various Authors] Butterfly and the Rose, Duet, by W. Kirby – Is it the Roar of Teviot's Tide (New Edition), Glee (4 voices), by Dr. Clarke – I've wandered in Dreams, Duet in the Two Houses of Grenade, by J. A. Wade – Now, like a Monarch in the Sky, Duet, by de Beauplan – O dearest Maid, Duet, by Meves – O listen, Lovers, duet, sung by Mons. & Mad. Jenny Colon, by Lafont – O warbling Birds (Preciosa), Duet, by Weber – O thou whose pow'r tremendous, the Prayer in Moses in Egypt (4 voices), by Rossini – O yes, we must for ever part, Duet, by J. A. Wade, by J. A. Wade – The Pilgrim's Prayer, Duet, by S. Nelson – See yonder Rose, Duet, by Crouch

Entries at Stationers' Hall:

Farewell, my Lute, a Ballad, Music by G. Linley, entered at Stationers' Hall 7 December 1833. [PI no. 4311]

Oh! do not say Farwell, a Ballad, J. Lodge, entered at Stationers' Hall 7 December 1833. [PI no. 4312]

As the pale Flower, a Cavatina, by J. A. Wade, entered at Stationers' Hall 22 January 1834. [PI no. 4335]

By the margin of fair Zurich's Waters, in the Beulah Spa, Sung by Madame Vestris, Symphonies and Accompaniments by L. S. Dance, entered at Stationers' Hall 22 January 1834. [PI no. 4345]

I'll make him speak out, Sung by Madame Vestris, in The Beulah Spa, by C. Dance, entered at Stationers' Hall 22 January 1834.

I've left them all for thee, a Ballad, by G. A. Hodson, entered at Stationers' Hall 7 February 1834. [PI no. 4356]

He reach'd the valley, a Ballad, by G. A. Hodson, entered at Stationers' Hall 7 February 1834. [PI no. 4355]

My pretty Gazelle, an Air, by G. A. Hodson, entered at Stationers' Hall 19 April 1834. [PI no. 4360]

Hark! I hear the Harem Bells, a Ballad, by G. A. Hodson, entered at Stationers' Hall 19 April 1834. [PI no. 4357]

Lady mine, a Ballad, by Miss Mounsey, entered at Stationers' Hall 19 April 1834. [PI no. 4461]

Oh! she is like the Snow-drop, a Ballad, by Mrs. Philip Millard, entered at Stationers' Hall 19 April 1834. [PI no. 4400]

Hope and Memory, a Ballad, by J. A. Wade, entered at Stationers' Hall 19 April 1834. [PI no. 4396]

The Cameo, containing Six Easy Songs, of progressive compass, calculated to facilitate the gradual extension of the Voice, entered at Stationers' Hall 19 April 1834. [PI no. 4001]

Time is flying, Air, Sung by Miss H. Cawse, Composed by T. Cooke, entered at Stationers' Hall 28 August 1834. [PI no. 4483]

Thou art mine, Trio, Sung by Miss Shirreff, Miss Inverarity, & Mr. Wilson, entered at Stationers' Hall 28 August 1834. [PI no. 4485]

Place the lamp in your casement to-night, the Words by T. Haynes Bayly, Music by John Barnett, entered at Stationers' Hall 28 August 1834. [PI no. 4486]

Scenes that time can never, Bravura, Sung by Miss Shirreff, Adapted by T. Cooke, entered at Stationers' Hall 28 August 1834. [PI no. 4481]

Roundelay of the Spanish Mountaineers, Duet sung by Mrs. Bishop & Miss Mason, Music by H. R. Bishop, entered at Stationers' Hall 28 August 1834.

Lovely Lady mine, Song, Sung by Mr. Wilson, Adapted by T. Cooke, entered at Stationers' Hall 28 August 1834. [PI no. 4461]

The Home of my Childhood, Air, Sung by Miss Shirreff, Adapted by T. Cooke, entered at Stationers' Hall 28 August 1834. [PI no. 4468]

Let Fools their fate deserving, Song, Sung by Mr. Phillips, Composed by T. Cooke, entered at Stationers' Hall 28 August 1834. [PI no. 4473]

Rise from thy slumbers, my Lady fair, Serenade, Composed by J. Blockley, entered at Stationers' Hall 28 August 1834. [PI no. 4489]

All in the Sea so green, Sung by Mrs. Honey in Lurline, Composed by H. Löuel, entered at Stationers' Hall 28 August 1834. [PI no. 4454]

Lay of the Sailor's Bride, "Go! be still in battle first" a Song, Composed by 28 August 1834. [PI no. 4494]

Tis sweet at morn, Hunting Glee, for 3 Voices, by J. A. Wade, entered at Stationers' Hall 28 August 1834. [PI no. 4475]

They say that Hope is Happiness. Canzonet, the Poetry by Lord Byron. The Music By John Thomson, entered at Stationers' Hall 28 August 1834.

Hark 'tis the waterfall, words by T. Haynes Bayly, Music Composed by A. Lee, entered at Stationers' Hall 7 November 1834. [PI no. 4493]

Oh! for my native northern land, a Song, Composed by John Barnett, entered at Stationers' Hall 8 November 1834. [PI no. 4488]

Publication Announcements:

"Music in the Challenge, Herold's New Opera, now performing at Covent garden Theatre. – Mr. Wilson's song, 'Lovely Lady mine,' 2s.; Miss Shirreff's two songs, 'the Home of my Childhood,' 2s., and 'Scenes that Time can never,' 2s.6d.; Miss Inverarity's song, 'Hope's a Dream of Pleasure,' 2s.; Mr. Phillips' two songs, 'Wine! Good Wine! 2s., and 'Let Fools their Fate,' 2s.; Miss H. Cawse's song, 'Time is flying, 2s.; and the trio sung by Miss Shirreff, Miss Inverarity, and Mr. Wilson, 'Thou art mine,' 2s.6d.'" *The Times*, 26 May 1834; 3 June 1834.

Publication Reviews:

"Ballad, "Oh! Do not say farewell," composed by John Lodge. (Chappell.)" *The Harmonicon*, Vol. 11, no. 9 (September 1833), p. 198.

Within:

The dark Blue Sea, a Ballad, being an answer to Mr. Horn's favorite Cavatina, The Deep Deep Sea, Sung with unbounded applause, by Miss Byfeld, at the Theatre Royal Dublin. The words by W. M^CGhie, Composed & Dedicated to Miss Flemming of Nutfield C^o. Clare, by G. A. Hodson

Verso last leaf

Source: CAM MUS. 22. 1. (15.) and BL H. 1221. (3.) PI no. 4377

Source music entered at Stationers' Hall 8 November 1834.

'Tis Sweet at Morn, a Hunting Glee, by J. A. Wade

Last leaf verso

Source: BL H. 1279. (44.) Pl no. 4475

Source music entered at Stationers' Hall 28 August 1834.

Thou art mine, by T. Cooke

Source: Glasgow University Library HQ01066, Item 18 of 23. Pl no. 4485

Source music entered at Stationers' Hall 28 August 1834.

Oh! For my Native Northern Land, Song, Written by Edward Nairne Esq^{re}., Composed by John Barnett
Verso last leaf

Source: BL H. 1316. (21.) Pl no. 4488

Source my entered at Stationers' Hall 8 November 1834.

Wilt thou be my Bride, Song Written by Thomas Haynes Bayly Esqr., Composed by Alexander Lee

Verso last leaf

Source: BL H. 1287. (25.) P no. 4490

Source music entered at Stationers' Hall 8 November 1834.

Hark! 'Tis the Waterfall, Cavatina, as Sung by Mrs. Waylet, at the New Theatre Royal, English Opera House, the Poetry by Thomas Haynes Bayly Esqr.

Verso last leaf

Source: BL H. 1287. (26.) Pl no. 4493

Source music entered at Stationers' Hall 7 November 1834.

Lay of the Sailor's Bride, by John Thomson

Last leaf verso

Source: BL H. 1685. (18.) Pl no. 4494

Source music entered at Stationers Hall 28 August 1834.

Strain of my Childhood! Romance, the Poetry by H. R. Addison Esq^r , The Music Arranged by Alexander Lee

Verso last leaf

Source: BL H. 1287. (24.) Pl no. 4496

Source music entered at Stationers' Hall 8 November 1834.

Summer and Winter, Song, the Words by Thomas Haynes Bayly, Esq^r, the Music by John Barnett

Verso last leaf

Source: BL H. 1316. (22.) Pl no. 4506

Source music entered at Stationers' Hall 8 November 1834.

CS 19

Title: NEW ENGLISH VOCAL MUSIC.

Imprint: London, Published by Chappell, Music Seller to Her Majesty, 50, New Bond Street.

Date: [Pl nos. 5642, 5891, 4193] c. 1837

Pages: 1p fol

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 21

English Operas, Complete; The Postilion of Longjumeau, A Comic Opera, by Adolphe Adam; Bellini's Opera of Norma, as performed at the Theatre Royal Drury Lane, Adapted by T. Cooke; Charles Matthews' Burletta, Hugo Bambino; Planché and Dance's Christmas Piece, Riquet with the Tuft; T. Haynes Bayly's Burletta, The Barrack Room, the Music by John Barnett; Songs by John

Barnett; Songs by George Linley, Esq.; Songs by J. P. Knight; Songs by Alexander Lee; Songs by Charles E. Horn; Songs by T. Haynes Bayly; Songs by G. A. Hodson; English Songs; Comic Songs; Classical German Songs. Adapted to English Words; Sacred; Duets, Trios, Quartetts, etc; In the Press

Extent: 199 entries

Commentary:

Strain of my childhood, Swiss Song, Arranged by Alexander Lee [Pl no. 4496]

Oh! the lake of Killarney, sung by H. Phillips, Composed by Henry Phillips [Pl no. 5153]

The Spanish Lady, sung by Madame Vestris in T. Haynes Bayly's Burletta, the Barrack Room, Composed by J. Barnett [Pl no. 5410]

Entries at Stationers' Hall:

The mountain storm, a Song, by G. A. Hodson, entered at Stationers' Hall 28 August 1834.

Herne the Hunter, a Song, Sung by Miss Costello, Composed by F. Hüntten, entered at Stationers' Hall 3 June 1837.

Within:

Such things were, Ballad, Composed by G. A. Osborne

Verso last leaf

Source: BL G. 810. (52.) Pl no. 5891.

The Forsaken, Ballad, the Words by L. B. Esqr., the Music Composed and Respectfully Dedicated to Lady Chatterton, by A. P. Herrmann

Verso last leaf

Source: BL G. 806. b. (46.) Pl no. 5642.

New Edition. Alice Gray, a Ballad, Sung by Mrs. Wood, Miss Stephens, & c. Composed & Inscribed to Mr. A. Pettet, by Mrs. Philip Millard

Source: CAM MR290. a. 80. 120. (22.) Pl no. 4193

CM 1

Title: MUSIC PUBLICATIONS, / *Printed by Clementi & Comp^y., Manufacturers of Upright & Horizontal / Grand and Small PIANO FORTES and MUSIC SELLERS to their / MAJESTIES, His Royal Highness The Prince of Wales, and all the ROYAL FAMILY.*

Date: c. 1802

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Engraved plate

Layout: 4 columns

Categories and sub-categories: 13

Sonatas. Piano Forte; Concertos. Piano Forte; Duets. Piano Forte; Overtures. Piano Forte; Opera Dances. Piano Forte; Harp Music; Violin Music; Violoncello Music; Flute Music; Military Music for a Band; Vocal Music; Organ Music; New Instruction Books

Extent: 165 entries

Commentary:

Entries at Stationers' Hall:

Six Songs and a Glee for three voices, by W. Bennett, entered at Stationers' Hall [by the composer] 17 July 1799.

Clementi's Introduction to the Art of Playing on the Piano Forte, entered at Stationers' Hall 26 October 1801.

Three Sonatas for the Piano Forte, by M. Clementi, Op. 40, entered at Stationers' Hall 11 September 1802.

Publication Announcements:

"Clementi's Introduction to the Art of Playing on the Piano Forte, containing the Elements of Music, Preliminary Notions on Fingering, with Examples, and 50 Fingered Lessons, in the major and minor Keys, mostly in use by Composers of the first rank, ancient and modern. To which are prefixed short Preludes by the Author, price 10s.6d." *The Times*, 21 April 1802.

"King's Russian Rondos, 3s." *The Times*, 21 April 1802.

"Devienne's Duets, Flute, Op. 64, books 1 and 2, each 6s." *The Times*, 21 April 1802.

"Henning's Duets, Flute, 6s." *The Times*, 21 April 1802.

"Park's Flute Preceptor, 5s. Ditto Hautboy ditto, 5s." *The Times*, 21 April 1802.

"Cramer's Three Sonatas dedicated to Haydn, Op. 22, 8s." *The Times*, 21 August 1802; 25 August 1802.

"Cramer's Two Sonatas, Op. 27, 8s." *The Times*, 21 August 1802; 25 August 1802.

"Gyrowetz's Three Sonatas, Op. 34. 8s." *The Times*, 21 August 1802; 25 August 1802.

"Steibelt's Sonatinas, Op. 50. 8s." *The Times*, 21 August 1802; 25 August 1802.

"Borghi's Second Set of Duets, Book 1st, 6s.; Ditto ditto ditto, Book 2d, 6s." *The Times*, 21 August 1802.

"Himmel's Six Canzonets, 8s." *The Times*, 21 August 1802; 25 August 1802.

"Steibelt's Fancy, 4s." *The Times*, 21 August 1802.

"Clementi's Sonatas for the Piano Forte, Op. 40, Bk. 1. Price 8s." *The Times*, 11 November 1802; 26 November 1802; 29 November 1802.

Publication Reviews:

"Six Duets Concertanti, for two Violins. Composed by J. B. Viotti. 8s. Muzio Clementi and Co." *MM*, No. 72 (May 1801), p. 332.

"Six Duets Concertanti, for two Violoncellos, dedicated to John Crosdill, Esq. as a tribute to his extraordinary talent, by his sincere friend, J. B. Viotti. 8s. Clementi and Co." *MM*, No. 73 (June 1801), p. 436.

"Two Trios, selected from the Works of Mozart, arranged for the Harp, with Accompaniments for a Violin and Violoncello, by Viscount de Marin. 8s. Clementi and Co." *MM*, No. 79 (November 1801), p. 334.

"Clementi's Introduction to the Art of Playing on the Piano-forte; containing the Elements of Music, Preliminary Notions on Fingering, with Examples, and fifty fingered Lessons in the Major and Minor Keys, mostly in use with Composers of the first Rank. 10s. Clementi and Co." *MM*, No. 80 (December 1801), p. 429.

Within:

A Grand Concerto for the Piano Forte, Op. 33, by D. Steibelt;

Source: BL g. 457. d. (1.)

A Concerto for the Piano Forte or Harpsichord with Accompaniments, in which is introduced The Favorite Air of the Plough Boy, Op. 15, by J. L. Dussek

Source: BL g. 271. s. (17.)

Pleyel's Celebrated Concertante in F, arranged for the Piano Forte by John Field

Source: BOD Tyson Mus. 1378 (3.) wm 1801 & BL h. 318. (9.) wm 1801

Six Sonatinas pour le Forte Piano ou le Clavecin avec Accompagnement d'un Flute, Op. 19, J. L. Dussek.

Source: BOD Tyson Mus. 1378 (2.) wm 1801

Oh stay sweet Fair! an Answer to MOORE'S favourite BALLAD, of *Oh Lady Fair!* Composed with an Accompaniment for the Piano forte, by J. A. Stevenson Mus. Doc.

Source: BL H. 1652. g. (7.) and BOD Mus 2. c. 99 (3.) and BL H. 2819. (28.)

A New Grand Sonata for the Piano Forte, Op. 78 by J. Haydn

Source: BL h. 655. k. (5.) wm 1801

A Favorite Duet for the Piano Forte, selected from the Six Sonatas, Dedicated to Her Majesty, the Queen of Great Britain, by Ignace Pleyel

Source: CAM Mus. 3. 60. (6.) and CAM Mus. 3. 60. (8.) wm 1802

Two Grand Sonatas, for the Pianoforte, Op. 27, by J. B. Cramer;

Source: BL g. 451. a. (3.) wm 1810, 1811

CM 2

Title: Index / *shewing the subject of each* / DUET, TRIO, QUARTETT & QUINTETT.

Imprint: London, Printed by Clementi, Banger, Hyde, Collard & Davis, 26, Cheapside.

Date: c. 1805; dated from the Publishers' imprint

Pages: 1p fol

Type of Catalogue: Within; Instrumental; Thematic

Process: Engraved and punched plate

Layout: One column for Duets and Trio; then adopted two column layout for Quartetts and Quintetts.

Categories and sub-categories: 4

Duets; Trio; Quartetts; Quintetts

Extent: 19

2 Duets, 1 Trio, 10 Quartetts and 6 Quintetts.

Commentary:

wm J. Whatman, 1801 on catalogue printed within second Viola part, Mozart Quintett Nos. 1, 3 and 4; also in Violino Primo part, Mozart's Quintetts Nos. 1 (K515), 2 (K516), 3 (K614), 4 (K593), 5 (K406) & 6 (K287); J. Whatman, 1801 in Viola Prima part

Within:

Mozart's Original Trio, for Violin, Tenor and Bass, Dedicated to the Prince of Wales, by the Editors [K. 563]

Source: CAM MRA. 320. 80. 18 and BL h. 2880. i. (1.) and BL Hirsch M. 1066

Mozart's Original Quintetts, for two Violins, two Tenors and Bass, Dedicated to the Prince of Wales, by the Editors [K. 515, 516, 614, 593, 406, 287]

Violoncello part; 2d Viola part

Source: CAM MRA320. 80. 99 and BL h. 2880. h.

CM 3a

Title: CLEMENTI and COMP^{YS}. / Collection of / RONDOS, AIRS with VARITIONS, MILITARY PIECES & c.

Imprint: [from source music title page] London, Printed by Clementi, Banger, Collard, Davis, & Collard, Cheapside.

Date: c. 1810

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraved plate

Extent: 47 entries

Nos. 1 to 50, Nos. 46, 48 and 49 left blank

Commentary:

Contains Collection of Rondos, Airs with Variations and Military Pieces, Nos. 1 to 50

Within:

Clementi & Co's Collection of Rondos, Airs with Variations and Military Pieces, for the Piano Forte, by the most Esteemed Composers. No. 48, The Mansion of Peace by Webbe Junior

Last leaf verso

Source: BL g. 232. h. (21.) Source music wm 1810

CM 3b

Date: c. 1810

Extent: 57 entries

Commentary:

New Entries: 10

Collection of Rondos, Airs with Variations and Military Pieces, No. 46. Here's a health to them, by Dussek – No. 48. The Mansion of Peace, by Webbe Junior – No. 49. Polonaise, by Field – No. 51. Les Papillons, by D. Steibelt – No. 52. Russian Air, by J. Field – No. 53 – No. 54 – No. 55. Fantasia, by D. Steibelt – No. 56 – No. 57. Gipsy Rondo, by Haydn

Publication Reviews:

"Clementi and Company's Collection of Rondos, Airs, with Variations, and Military Pieces, for the Piano-forte, by the most esteemed composers. [No. 49.] 3s." *MM*, No. 234 (December 1812), p. 446.

Within:

Clementi & Co's Collection of Rondos, Airs with Variations and Military Pieces, for the Piano Forte, by the most Esteemed Composers. No. 57, Gipsy [sic] Rondo, by Haydn

Last leaf verso

Source: BL Hirsch M. 1306. (4.) wm 1807, 1810

CM 3c

Title: CLEMENTI and COMP^{YS}. / Collection of / RONDOS, AIRS with VARIATIONS, MILITARY PIECES, & c.

Date: c. 1811

Extent: 60 entries

Commentary:

New Entries: 3

No. 58, Hush ev'ry Breeze and Oh Nanny, by Ling – N. 59, Speed the Plough, Field – No. 60, Light as thistle down & When the rosy morn, by Ling

Publication Reviews:

"Clementi and Company's Collection of Rondos, Airs with Variations, Military Pieces, & c. for the Piano-forte; by the most eminent Composers. [No. 60] 2s. 6d." *MM*, No. 232 (October 1812), p. 254.

Within:

Clementi & Co's Collection of Rondos, Airs with Variations and Military Pieces, for the Piano Forte, by the most Esteemed Composers, No. 53, Grand Fantasia, with Seven Variations, by D. Steibelt

Last leaf verso

Source: BL h. 301. d. (6.) Source music wm 1811

CM 4

Title: Table Thematique of Airs, / With Variations by / GELINEK. / London, Published by Clementi & C^o., 26 Cheapside.

Date: c. 1815

Pages: 1p fol

Type of Catalogue: Within; Piano Forte; Single composer; Thematic

Process: Engraved Plate

Layout: 4 columns, each containing 9 systems

Extent: 36 entries

Within:

No. 34, of Gelinek's *Airs*, with Variations.

Title page verso

Source: BL g. 1126. cc. (8) *Source music* wm 1815 and BL h. 62. hh. (4.) *Source music* wm 1815;
Source music Pl no. 436

CM 5

Title: *Just Published*, / By CHAPPELL and Co. 50, New Bond Street, and CLEMENTI and Co. 26, Cheap- / side, and may also be had at all the Principal Music-Shops

Date: c. 1820

Pages: 2pp 8vo.

Type of Catalogue: Stand-alone; Instrumental; Single composer [J. F. Burrowes]

Process: Letterpress

Layout: Single column on p. 1; 2 columns on p. 2

Categories and sub-categories: 2

Piano-Forte Music; Duets for Two Performers on the Piano-Forte

Extent: 117 entries

Commentary:

Contains the excerpts of the publication review of 2nd edition of *The Thorough Bass Primer*, by J. F. Burrowes from *London Literary Gazette*, 'Sept. 11, 1819'

Publication Announcements:

"The Thorough Bass Primer, containing explanations and examples of the Rudiments of Harmony, with 50 Exercises. By J. F. Burrowes." *The Times*, 7 April 1819.

"By J. F. Burrowes. The second edition of the Pianoforte Primer, calculated either for private tuition or teaching in classes." *The Times*, 7 April 1819.

"A collection of old and new Psalm Tunes, with a figured bass, as sung at St. James's, Westminster, selected and composed by J. F. Burrowes." *The Times*, 7 April 1819.

Entries at Stationers' Hall:

Saxe-Cobourg Waltz, for the Piano Forte, entered at Stationers' Hall 5 March 1816.

Select Melodies with Variations, for the Flute and Piano Forte, by C. Nicholson and J. F. Burrowes, Nos. 4, 5, and 6 entered at Stationers' Hall 8 December 1817.

Select Melodies with Variations, for the Flute and Piano Forte, by C. Nicholson and J. F. Burrowes, Nos. 7 and 8 entered at Stationers' Hall 15 May 1818.

La Chasse – Ennui, Introduction and Pollacca, entered at Stationers' Hall 23 June 1818.

Select Melodies with Variations, for the Flute and Piano Forte, by C. Nicholson and J. F. Burrowes, Nos. 9 and 10, entered at Stationers' Hall 18 June 1819.

Within:

Source: BOD Johnson d. 1704 (9)

CM 6

Title: *New Flute Music*.

Imprint: Clementi & Co. 26. Cheapside, London.

Date: earlier than January 1823

Pages: 2pp 8vo

Type of Catalogue: Stand-alone; Flute Music

Process: Letterpress

Layout: Single column

Extent: 32 entries

Commentary:

Publication Reviews:

"Le Bouquet, Flowers of Melody. London. Clementi and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 82.

Within:

Source: BOD Johnson d. 1704 (10)

CM 7

Title: NEW MUSIC, / PUBLISHED BY / CLEMENTI AND CO. / MANUFACTURERS OF THE / IMPERIAL PATENT GRAND AND SQUARE / PIANO FORTES, / *With Harmonic Swell and Bridge of Reverberation*, / AND / MUSIC AND MUSICAL INSTRUMENT SELLERS, / N^o. 26, *CHEAPSIDE*.

Date: January 1823

Pages: 4pp 8vo.

Type of Catalogue: Stand-alone; Vocal and Instrumental

Layout: Single column

Categories and sub-categories: 3

New Piano Forte Music; New Vocal Music; New Flute Music

Extent: 180 entries

Commentary:

Dated catalogue; stand-alone; letterpress – Printed by Burks and Kinnerbrook, Printers, Norwich.

Entries at Stationers' Hall:

Operatic Airs, by Kalkbrenner, Clementi, Latour, Ries, Potter, Kiallmark, Bomtempo, Rawlings, Holder and Meves, No. 2, entered at Stationers' Hall 17 April 1820.

No. 1, of C. Nicholson's Preceptive Lessons for the Flute, entered at Stationers' Hall 17 April 1820.

Rondo, on Rossini's Air "Di piacer," by F. Ries, entered at Stationers' Hall 24 April 1821.

No. 2, of C. Nicholson's Preceptive Lessons for the Flute, entered at Stationers' Hall 27 April 1821.

No. 3, 4, and 5, of C. Nicholson's Preceptive Lessons for the Flute, entered at Stationers' Hall 13 October 1820.

Three Sonatas for the Piano Forte, Composed by Muzio Clementi, Op. 50, entered at Stationers' Hall 13 June 1821.

6th Fantasia, with "Gente è quì l'uccelatore," for the Piano Forte, Op. 97, by F. Ries, entered at Stationers' Hall 26 January 1822.

11th Fantasia, with "We're a Noddin," for the Piano Forte, by F. Kiallmark, entered at Stationers' Hall 10 May 1822.

Fantasia and Variations on "Nel cor piu," for the Piano Forte, by D. Steibelt, entered at Stationers' Hall 4 June 1822.

Hassan the Brave (from the Arabic), by J. Clarke, entered at Stationers' Hall 6 August 1822.

No more shall Beauty, Song, by R. Topliff, entered at Stationers' Hall 6 August 1822.

Lorenzo to Jessica, an English Air, by J. C. Clifton, entered at Stationers' Hall 6 August 1822.

Let the Night darken in (a Winter's Song), by R. Topliff, entered at Stationers' Hall 6 August 1822.

Crown the passing Hour, Glee, by W. Horsley, entered at Stationers' Hall 6 August 1822.

2d of Italian Airs, Piano Forte and Flute Concertante, for the Piano Forte, by Pio Cianchettini, entered at Stationers' Hall 6 August 1822.

Variations, "My Lodging is on the cold Ground," for the Piano Forte, by A. Meves, entered at Stationers' Hall 2 November 1822.

Operatic Airs, by Kalkbrenner, Clementi, Latour, Ries, Potter, Kiallmark, Bomtempo, Rawlings, Holder and Meves, Nos. 5, 8 and 11, entered at Stationers' Hall 4 November 1822.

Oh remember when first Orinoko's broad Stream, a Patriotic Song, by T. Cooke, entered at Stationers' Hall 11 January 1823.

Tarry and Woo, the admired Song, sung with great applause by Miss Graddon, by T. Cooke, entered at Stationers' Hall 11 January 1823.

Variations on "Ah Perdona," for the Piano Forte, by F. C. Perry, entered at Stationers' Hall 11 January 1823.

Arrangement of "Per piacere alla Signora," for the Piano Forte with Flute Obligato, by C. M. Sola, entered at Stationers' Hall 11 January 1823.

Arrangement of "Di piacer," for the Piano Forte with Flute Obligato, by C. M. Sola, entered at Stationers' Hall 11 January 1823.

Arrangement of "Occhi, miei," for the Piano Forte with Flute Obligato, by C. M. Sola, entered at Stationers' Hall 11 January 1823.

Duet, "Hm perche menti" (Mozart) for two performers on Piano Forte, arranged by J. C. Nightingale, entered at Stationers' Hall 11 January 1823.

Nos. 9 and 10, of C. Nicholson's Preceptive Lessons for the Flute, entered at Stationers' Hall 11 January 1823.

Publication Reviews:

"Operatic Airs. The subjects taken from the most approved Operas, Italian, English, & c. & c. and arranged for the Piano Forte, with an Introductory Movement to each, by the most eminent Authors; amongst whom are Messrs. Clementi, Kalkbrenner, Latour, Mazzinghi, & c. & c. London. Goulding, D'Almaine, Potter and Co. Clementi and Co. and Chappell and Co." *QMMR*, Vol. 2, no. 7 (1820), p. 342.

"Numbers 1 and 2 of Nicholson's Preceptive Lessons for the Flute, 2s.6d. each." *MM*, No. 346 (November 1820), p. 368.

"My Lodging is on the cold Ground, a favorite Air, with Variations for the Piano Forte; composed by Augustus Meves. London. Clementi and Co." *QMMR*, Vol. 3, no. 11 (1821), p. 344.

"Operatic Airs, Nos. 3, 4, and 5. London. Goulding and Co. Clementi and Co. Chappell and Co." *QMMR*, Vol. 3, no. 9 (1821), p. 114.

"Lady, the Silver Moon shines bright; composed by John Barnett. London. Clementi and Co." *QMMR*, Vol. 3, no. 11 (1821), p. 347.

"Lorenzo to Jessica; an original English Air; the Words from a Scene in the Merchant of Venice; by W. F. Collard; the Symphonies and Accompaniments by J. C. Clifton. London. Clementi and Co." *QMMR*, Vol. 3, no. 11 (1821), p. 349.

"Variations for the Piano Forte and Flute Obligato on the favourite Cavatina, "Di Tanti Palpiti," composed by H. Köhler. London. Clementi and Co." *QMMR*, Vol. 3, no. 11 (1821), p. 352.

"Hassan the Brave, an Arabic Love Song; composed by James Clarke. London. Clementi and Co." *QMMR*, Vol. 3, no. 12 (1821), p. 516.

"Fantasia for the Flute and Piano Forte, in which are introduced the favorite Air of La ci darem la man and Roslin Castle, with an Introduction and Bolero, composed by Charles Nicholson. No. 1. London. Clementi and Co." *QMMR*, Vol. 3, no. 12 (1821), p. 518.

"Fantasia for the Flute and Piano Forte, in which is introduced a favorite Irish Melody, composed by Charles Nicholson. No. 2. London. Clementi and Co." *QMMR*, Vol. 3, no. 12 (1821), p. 518.

"Six Duets, for Two Flutes, composed in an easy though brilliant style; by W. Gabrielsky, (comprised in two books.) Op. 52. London. Clementi and Co." *QMMR*, Vol. 3, no. 12 (1821), p. 519.

"Twelve Monferrinas for the Piano Forte, composed and dedicated to Signora Barbarina Frigerio, of Milan, by Muzio Clementi. 5s." *MM*, No. 364 (February 1822), p. 71.

"Look from thy lattice, my sweetest; by R. Topliff. London. Clementi and Co." *QMMR*, Vol. 4, no. 13 (1822), p. 115.

"Rossini's favourite Cavatina "Di piacer mi balza il cor," arranged as a Rondo for the Piano Forte, by Fred. Ries, Member of the Royal Academy of Music in Stockholm. 4s." *MM*, No. 365 (March 1822), p. 168.

"Six Nottornos for the Piano Forte, by A. A. Klengel. Op. 23. London. Clementi and Co." *QMMR*, Vol. 4, no. 13 (1822), p. 116.

"Crown these passing hours with joy, a glee for three voices; by Wm. Horsley, Mus. Bac. Oxon. London. Clementi and Co." *QMMR*, Vol. 4, no. 13 (1822), p. 117.

"No. 10, of Operatic Airs, the subjects taken from the most approved Operas. Italian, English, & c. & c. and arranged for the Piano Forte, with an Introductory Movement to each, by the most eminent Authors; amongst whom are Messrs. Clementi, Kalkbrenner, Latour, Ries, Rawlings, & c. & c. 3s." *MM*, No. 365 (March 1822), p. 168.

"Pastorale Rondo pour le Piano Forte, par F. Kalkbrenner. Op. 59. London. Chappell and Co. Clementi and Co." *QMMR*, Vol. 4, no. 14 (1822), p. 205.

"Eleventh Fantasia for the Piano Forte, in which is introduced the favourite Scotch Air, "We're a' noddin," by F. Kalkbrenner. London. Clementi and Co. Chappell and Co." *QMMR*, Vol. 4, no. 14 (1822), p. 205.

"Sixth Fantasia A-la-Mode for the Piano Forte, on the Air "Gente è qui l'ucellatore," from Mozart's celebrated Opera, Il Flauto Magico, by Ferd. Ries, Op. 97. London. Clementi and Co." *QMMR*, Vol. 4, no. 14 (1822), p. 230.

"Six Themes, with brilliant Variations, composed in a pleasing style, as Solos for the Flute, by W. Gabrielsky. 4s." *MM*, No. 368 (June 1822), p. 456.

"O! pity a poor sailor boy," sung at the Surrey Theatre by Master T. Ridgway, composed by E. Solis. 1s.6d." *MM*, No. 369 (July 1822), p. 546.

"Fantasia and Air, with Variations for the Flute, with an Accompaniment for the Piano-forte, composed by T. Tulou. 4s." *MM*, No. 371 (August 1822), p. 52.

"Mi manca la Voce," a Quartetto introduced in the favourite Opera of Pietro l'Eremita. Composed by Rossini. 4s." *MM*, No. 373 (October 1822), p. 250.

"Fantasia for the Piano-Forte, in which is introduced the favourite Scotch Air, "We're a' Noddin, by Frederick Kalkbrenner. 4s." *MM*, No. 373 (October 1822), p. 251.

"Parody on the Overture to Lodoiska, for the Piano-Forte, with an Accompaniment for the Flute. Composed by T. Haigh. 2s.6d." *MM*, No. 374 (November 1822), p. 354.

"Fantasie, avec dix Variations, sur l'air Italiennne "Nel cor più non mi sento," compose pour le Piano Forte, par D. Steibelt. London. Clementi and Co." *QMMR*, Vol. 4, no. 15 (1822), p. 329.

"Good Night," by Augustus Meves. London. Clementi and Co." *QMMR*, Vol. 4, no. 15 (1822), p. 360.

"Preceptive Lessons for the Flute. London. (For the author); by Clementi and Co." *QMMR*, Vol. 5, no. 17 (1822), p. 82.

"Six Fantasias. [by Nicholson.] London. Clementi and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 82.

"Mayseder's Polonoise, for the Flute and Piano Forte. [by Nicholson] London. Clementi and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 82.

"Oh pity a poor Sailor Boy; by E. Solis. London. For the Author, by Clementi and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 108.

"Per piacere alla Signora, Occhi miei, [and] Di piacer mi balza il cor; arranged for the Flute and Piano Forte, by C. M. Sola. Clementi and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 110.

"Good Night," a song, written by T. Blake; the music by Augustus Meves. (Clementi and Co.)" *The Harmonicon*, No. 6 (June 1823), p. 84.

"Oh! turn those dear, dear Eyes away," a Song composed by Joseph de Pinna. (Clementi & Co.)" *The Harmonicon*, No. 11 (November 1823), p. 171.

Within:

Source: BOD Johnson d. 1704 (5)

CM 8

Title: NEW MUSIC, / PUBLISHED BY / CLEMENTI AND CO. / MANUFACTURERS OF / THE IMPERIAL PATENT GRAND AND SQUARE / Piano Fortes, / WITH HARMONIC SWELL AND BRIDGE OF REVERBERATION, / AND / MUSIC AND MUSICAL INSTRUMENT SELLERS, / N^o. 26, CHEAPSIDE, LONDON.

Date: February 1823.

Pages: 2pp 8vo.

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Letterpress, printed by Sloman, Printer, Yarmouth.

Layout: Single column

Categories and sub-categories: 6

Vocal Music; Piano Forte Music; Flute Music; Violin Music; Violoncello Music; Spanish Guitar Music

Extent: 120 entries

Commentary:

Entries at Stationers' Hall:

Variations on La Charmante Gabrielle, for the Piano Forte, by F. Ries, entered at Stationers' Hall 21 December 1818

Steibelt's Rondo from Le Retour du Zephyr, arranged as a Duet for the Piano Forte, by T. Costellow, entered at Stationers' Hall 11 January 1823.

Five Italian Canzonets, dedicated to Miss Gaussen, 6th Set, by C. M. Sola, entered at Stationers' Hall 11 January 1823. [wm 1821 at BL H. 1280. (33.)]

Six French Songs, with Accompaniment for Spanish Guitar, dedicated to Lady Belhaven, No. 1. Vous exigez une chason, No. 2. Je pense a toi, No. 3. Les Femmes et la Rose, No. 4. Le Pouvoir de l'Amour, No. 5. J'ai dix-huit ans, No. 6. Je l'aime, by C. M. Sola, entered at Stationers' Hall 11 January 1823. [wm 1821 at BL H. 1280. (34.)]

O'er vale and mountain, a Song with an Accompaniment for the Piano Forte, by C. M. Sola, entered at Stationers' Hall 11 January 1823.

Five Italian Canzonets, with an Accompaniment for the Spanish Guitar, dedicated to Miss Gaussen, 6th Set, by C. M. Sola, entered at Stationers' Hall 11 January 1823.

Bonbonniere Musicale -- a set of easy & agreeable Pieces, Op. 55, for the Piano Forte, by I. Moscheles, entered at Stationers' Hall 14 January 1823.

Military Rondo, for the Piano Forte, dedicated to Miss M. W. Martin, Op. 62, by F. Kalkbrenner, entered at Stationers' Hall 16 January 1823.

Arrangement of Mozart's Celebrated Symphony, in C., called "Jupiter," for Piano, Flute, Violin, and Violoncello, by M. Clementi, entered at Stationers' Hall 29 September 1823.

Sweet Rosalie, a Song, by J. Blewitt, entered at Stationers' Hall 29 September 1823.

Publication Reviews:

"Military Rondo for the Piano Forte, by F. Kalkbrenner. Op. 62. London. Chappell and Co. Clementi and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 79.

"Bonbonniere Musicale; a Set of easy and agreeable Pieces, composed and fingered for the Piano Forte, by I. Moscheles. Op. 55. London. Clementi and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 95.

"Moral Songs, written by W. F. Collard; the music composed and adapted by J. C. Clifton. Eight Numbers. London. Clementi and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 97.

"When Liberty first; by R. Topliff. London. Clementi and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 108.

"Mozart's celebrated Symphony, 'The Jupiter,' newly adapted for the Piano Forte, with Accompaniments for a Flute, Violin, and Violoncello Accompaniment, ad lib. by Muzio Clementi. No. 6. London. Clementi and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 228.

"A Series of Moral Songs. The words by W. F. Collard, and the Music by J. C. Clifton, Nos. I. to VIII. (Clementi and Co.)' *The Harmonicon*, No. 5 (May 1823), p. 69

"'Here's a health to all good lasses.'" Arranged for the Piano-Forte as a Rondo, in the dramatic style, by Augustus Meves. Clementi and Co." *The Harmonicon*, No. 5 (May 1823), p. 71.

"Military Movement from Haydn's twelfth Symphony, arranged for the Piano-Forte, Harp, and Flute, by J. G. Graeff. Clementi and Co." *The Harmonicon*, No. 5 (May 1823), p. 71.

"Mozart's celebrated Symphony, The Jupiter, newly adapted for the Piano-Forte with Accompaniments for a Flute, Violin, and Violoncello, ad libitum, by Muzio Clementi, No. 6, Published by Clementi and Co., Cheapside." *The Harmonicon*, No. 6 (June 1823), p. 83.

"'When Liberty first,' a Ballad, sung by Miss Carew, written by G. Patrick Esq., composed by R. Topliff. (Clementi and Co.)" *The Harmonicon*, No. 6 (June 1823), p. 84.

"'Go, fickle heart,' a song, sung by Mr. Pearman, written by G. Patrick Esq., and composed by R. Topliff. (Clementi and Co.)" *The Harmonicon*, No. 6 (June 1823), p. 84.

"La Charmante Gabrielle; a favourite French Air, with variations for the Piano Forte; by Ferd. Ries. Clementi and Co. Chappell and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 220.

"La Mia Dorabella; a favourite Trio from the Opera of 'Cosi fan Tutti;' composed by Mozart; arranged for the Piano Forte by S. Webbe. London. Clementi and Co." *QMMR*, Vol. 5, no. 18 (1823) p. 222.

"Here's a Health to all good Lasses;" arranged for the Piano Forte as a Rondo, in the Dramatic style, by Aug. Meves. London. Clementi and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 222.

"Sweet Rosalie," a Serenade, composed by J. Blewitt. (Clementi & Co.)" *The Harmonicon* (November 1823), p. 171.

"Mayseder's celebrated Polonoise, now performing by all the celebrated violinists, adapted as a Flute Solo, with an Accompaniment for the Piano-Forte; by Chas. Nicholson. (Clementi and Co.)" *The Harmonicon*, No. 9 (September 1823), p. 131

Within:

Source: BOD Johnson d. 1704 (6)

CM 9

Title: A / CATALOGUE / OF / VOCAL & INSTRUMENTAL / Music, / PUBLISHED BY / CLEMENTI, COLLARD & COLLARD, / 26, / *CHEAPSIDE*, / LONDON. / [rule]. / [centre] 1823 / PRICE TWO SHILLINGS AND SIXPENCE.

Date: 1823

Pages: 189 pp 12°

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: Single column

Categories and sub-categories: 65

A retail list of prices of musical instruments, manufactured & Sold by Clementi & Co; Piano-Forte. Sets of Sonatas; Piano Forte. Single Sonatas; Piano Forte Concertos; Piano Forte. Rondos and Airs with Variations; Cramer's Rondos; Piano Forte. Overtures; Piano Forte. Marches; Piano Forte. Duets; Piano Forte. Dances, Waltzes, Quadrilles, & c.; Piano Forte. Ballet Dances; Voluntaries, & c. Organ or Piano Forte; Harp. Sonatas, Concertos, & c.; Harp. Rondos, Variations, & c.; Harp. Duets, & c.; Flute Music. Duets for two Flutes; Flute Solos, & c. with Accompaniments; Flute Music. Sonatas or Duets, for Flute and Piano Forte; Sonatas for the Piano Forte, & c. with Flute Accompaniment; Flute Trios; Flute Quartets; Trios. Two Flutes and Bass; Trios. Flute, Violin, and Bass; Operas and Entertainments for the Flute; Oboe. Concertos; Clarinet Duets; Bassoon Music; Violin Music. Solos, & c.; Concertos. Violin; Duets. Two Violins; Duets. Violin and Tenor; Duets. Violin and Violoncello; Trios. Two Violins and Bass; Trios. Violin, Tenor and Bass; Trios. Violin, Flute and Bass; Violoncello. Solos; Duets. Two Violoncellos; Quartets (strings); Quintets (strings); Overtures, in Parts, for Violins, & c.; Military Music, in Parts; Single Marches, in Score for Military Bands; Single Marches, in Score, for Military Bands; Highland and Irish Music, for the Piano Forte, Flute, Violin, Bagpipes, & c.; Guitar Music. Operas and Entertainments for the English Guitar, Lyre or Lute; Spanish Guitar Music; Treatises, Instruction Books, Studies, Preludes, Lessons and Exercises, for the Piano Forte; Vocal Music. Operas and Entertainments, Voice and Piano Forte; Canzonets, Collection of Songs, & c. Voice and Piano Forte; Collection of Catches, Canons, Glees, & c.; Single Glees, Catches, Canons, & c.; Vocal Harmony being a Collection of Glees, Madrigals, Elegies, Quartets, Canzonets, & c.; Vocal Duets; Sacred Music. Psalms, Hymns, Anthems, Cathedral Services, & c.; Sacred Music. A selected Collection of the most esteemed Songs, Duets, Trios, in Score; Sacred Music. Collection of Handel's Songs, & c.; Single Pieces from Haydn's "Creation," arranged by Clementi, for Voice and Piano Forte; Haydn's Seasons, Voice and Piano Forte, arranged by Clementi; Single Songs, Duets from Haydn's Seasons; Italian Operas, Canzonets, Duets, Canons, & c. & c. Voice and Piano Forte; Italian Songs, Duets, & c.; French Songs, & c.; Songs, Duets, & c.; A Series of Moral Songs; Contents of Mr. Clementi's Practical Work

Extent: 6906 entries

Commentary:

Entries at Stationers' Hall:

When I beheld thy blue Eye, by Joseph Kemp, entered at Stationers' Hall [by the composer] 18 September 1801.

Once Happy in a peaceful Home, by William Reeve, entered at Stationers' Hall 6 November 1802.

A Concerto [in A] for the Violin, with Accompaniment, by G. B. Viotti, entered at Stationers' Hall 22 November 1802.

Three Trios, for two Violins and Violoncello, by G. B. Viotti, Op. 17, entered at Stationers' Hall 4 December 1802.

The Sailor's Welcome Home, by John Davy, entered at Stationers' Hall 22 December 1802.

May we ne'er want a Friend, by John Davy, entered at Stationers' Hall 22 December 1802.

Three Duets for two Violins, by G. B. Viotti, Op. 18, entered at Stationers' Hall 15 March 1803.

Overture to Lodoiska, composed by Cherubini, arranged as a duet for the Piano Forte, by F. Mezger, entered at Stationers' Hall 15 February 1803.

Of the rose fair and young, written by Mr. Holcroft, music by a lady, entered at Stationers' Hall 5 February 1803.

Trois Grand Sonatas pour le Piano Forte, by J. B. Cramer, Op. 29, entered at Stationers' Hall 1 March 1803.

How happy the Season of Childhood appears, a canzonet by W. Carnaby, entered at Stationers' Hall 16 April 1803.

Two Sonatas for the Piano Forte, by D. Steibelt, Op. 61, entered at Stationers' Hall 26 April 1803.

Three Duets for two Violins, by F. Krommer, entered at Stationers' Hall 20 June 1803.

O! How should I like to be brave, a favourite Song, by Dr. T. Busby, entered at Stationers' Hall [by the composer] 29 June 1803.

A Sixth Grand Concerto for the Piano Forte, by J. L. Dussek, entered at Stationers' Hall 27 July 1803.

When gazing on his dear one's Cheek, a favourite Song, composed by Dr. T. Busby, entered at Stationers' Hall 4 August 1803.

Fantasia and Fugue for the Piano Forte, by J. L. Dussek, entered at Stationers' Hall 25 June 1804.

Three Sonatas for the Piano Forte, with Flute or Violin accompaniment, by J. L. Dussek, Op. 51, entered at Stationers' Hall 10 August 1804.

Will with a Wisp, a ballad, by John Whitaker, entered at Stationers' Hall 3 September 1804.

Six Canzonets, by J. L. Dussek, Op. 52, entered at Stationers' Hall 3 September 1804.

A Grand Sonata for the Piano Forte, by Beethoven, Op. 47, entered at Stationers' Hall 3 September 1804.

God save the King, Variations for the Piano Forte, by Beethoven, entered at Stationers' Hall 7 September 1804

A Grand Quartet, for the Piano Forte, Violin, Tenor and Violoncello, by J. L. Dussek, Op. 53, entered at Stationers' Hall 10 September 1804.

Twelve Exercises for the Voice, by V. Righini, Op. 10, entered at Stationers' Hall 17 September 1804.

If in that Angel breast, a Song, by J. B. Cramer, entered at Stationers' Hall 21 February 1805.

Three Sonatas for the Piano Forte, with Violin or Flute accompaniment, by J. B. Cramer, Op. 31, entered at Stationers' Hall 22 February 1805.

Out of Place, or the Lake of Lausanne, an operatic romance, composed by W. Reeve and J. Braham, entered at Stationers' Hall 25 March 1805.

A Bird in the Hand, a ballad, composed by W. Reeve, entered at Stationers' Hall 6 May 1805.

Have you forgot the Masquerade, Composed by M. P. King, entered at Stationers' Hall 25 November 1805.

Far, far from me my Love flies, composed by M. P. King, entered at Stationers' Hall 25 November 1805.

A Third Concerto for the Piano Forte, by J. Woelfl, Op. 32, entered at Stationers' Hall 17 December 1805.

Heigho! Composed by W. Shield, entered at Stationers' Hall 1 November 1808.

Thema, with Variations, for the Piano Forte, by Beethoven [Op. 76] entered at Stationers' Hall 18 August 1810.

Quartets, Op. 62 [correctly Op. 74], by Beethoven, entered at Stationers' Hall 1 September 1810.

Commandments, in Ten Canons, for 3, 4, and 5 Voices, by Haydn, entered at Stationers' Hall 1 September 1810.

Fantasia, for the Piano Forte, by Beethoven [Op. 77], entered at Stationers' Hall 31 August 1810.

2 Sonatas, Op. 63, by Beethoven, entered at Stationers' Hall 31 August 1810.

Remembrance, arietta, by Beethoven, entered at Stationers' Hall 31 August 1810.
 Know'st thou the land? Arietta, by Beethoven, entered at Stationers' Hall 31 August 1810.
 Irresolute lover, arietta, by Beethoven, entered at Stationers' Hall 31 August 1810.
 Flea, by Beethoven, entered at Stationers' Hall 31 August 1810.
 Mary's warning, arietta, by Beethoven, entered at Stationers' Hall 31 August 1810.
 Distant Lover, arietta, by Beethoven, entered at Stationers' Hall 31 August 1810.
 Contented Man, arietta, by Beethoven, entered at Stationers' Hall 31 August 1810.
 Grand Fantasia, with Orchestra and Chorus, composed for Clementi and Co's newly constructed Piano Fortes, with extra additional keys up to F and also arranged for the Piano Forte up to C, Op. 65, by Beethoven, entered at Stationers' Hall 31 August 1810.
 3d Concerto, for the Piano Forte, by Bomtempo, Op. 7, entered at Stationers' Hall 28 September 1810.
 Anxiety of Absence, Arietta, by Beethoven, entered at Stationers' Hall 31 October 1810.
 The Lover, arietta, by Beethoven, entered at Stationers' Hall 31 October 1810.
 Grand Concerto, for the Piano Forte, Composed for Clementi & Co's newly-constructed Piano Fortes, with extra keys up to FF, and also arranged for the Piano Forte up to C, Op. 64, by Beethoven, entered at Stationers' Hall 1 November 1810.
 Practical School for the Piano Forte, consisting of Fifty Exercises, composed and fingered by the Author, Op. 56, in 2 Vols., Vol. 1, by J. Woelfl, entered at Stationers' Hall 20 December 1810.
 A Grand Concerto for the Piano Forte, by J. B. Cramer, Op. 48, entered at Stationers' Hall 3 January 1811
 Les Adieu, Sonate Caractéristique, for Piano Forte by Beethoven, entered at Stationers' Hall 28 January 1811.
 T'intendo si, by Beethoven, entered at Stationers' Hall 1 February 1811.
 Dimme Ben Mio, by Beethoven, entered at Stationers' Hall 1 February 1811.
 Odi L'Aura, Duet, by Beethoven, entered at Stationers' Hall 1 February 1811.
 3 Sonatas, dedicated to Clementi, by Bomtempo, Op. 9, entered at Stationers' Hall 5 April 1811.
 A Grand Sonata, for the Harp, with Violin accompaniment, by J. B. Viotti, entered at Stationers Hall 9 April 1811.
 Appendix to the fifth edition of Clementi's Introduction to the Art of Playing on the Piano Forte, by M. Clementi, entered at Stationers' Hall 9 April 1811.
 Lusitanian Hymn, by Bomtempo, entered at Stationers' Hall 20 August 1811.
 Melodies of Mozart, united to original English Verses, never before published, written by David Thompson, Esq. The Accompaniments for the Piano Forte arranged from the original Scores by Muzio Clementi, Vol. 1, entered at Stationers' Hall 14 October 1813.
 Spanish Dollars, by Davy, entered at Stationers' Hall 8 July 1814.
 Avarice, a Canzonet, entered at Stationers' Hall 5 April 1815.
 Studio, for the Piano Forte; consisting of 24 Exercises in the major and minor Keys; composed, fingered, and dedicated to M. Clementi, by Kalkbrenner, entered at Stationers' Hall 14 July 1815.
 God save the King, with Variations for the Piano Forte, Op. 18, by Kalkbrenner, entered at Stationers' Hall 20 July 1815.
 Ah! vous dirai-je Maman, with Variations for the Piano Forte, entered at Stationers' Hall 20 July 1815.
 Overture to Del Crescendo, arranged for the Piano Forte, by Cherubini, entered at Stationers' Hall 20 July 1815.
 Vive Henri Quatre, with Variations for the Piano Forte, by F. Kalkbrenner, entered at Stationers' Hall 20 July 1815.
 Andante, with Variations for the Piano Forte, Op. 17, by F. Kalkbrenner, entered at Stationers' Hall 20 July 1815.
 New Rondo on an Irish Air, for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 20 July 1815.
 Forty fingered Preludes in the major and minor Keys, by F. Ries, entered at Stationers' Hall 20 July 1815.
 Little Jacky Horner, arranged as a Rondo for the Piano Forte, by S. Wesley, entered at Stationers' Hall 20 July 1815.

A Concerto for the Piano Forte, Dedicated to the Prince Regent, Op. 13, by Logier, entered at Stationers' Hall 20 July 1815.

Return of the Troops, a March, for two performers on One Piano Forte, by F. Ries, entered at Stationers' Hall 20 July 1815.

Triumphal March for two Performers on One Piano Forte, by F. Ries, entered at Stationers' Hall 20 July 1815.

Russian Sailor's Song, as a Rondo for the Piano Forte, by F. Ries, entered at Stationers' Hall 20 July 1815.

7th Concerto, for the Piano, Op. 56, dedicated to Miss Gregg, by J. B. Cramer, entered at Stationers' Hall 28 March 1816.

Twenty four Exercises for the Piano Forte, by F. Kalkbrenner, Book 2, entered at Stationers' Hall 28 March 1816.

Les Suivantes, for the Piano Forte, No. 1, Op. 56, by J. B. Cramer, entered at Stationers' Hall 29 May 1817

Les Suivantes, for the Piano Forte, No. 2, Op. 56, by J. B. Cramer, entered at Stationers' Hall 29 May 1817

Air Russe, Variations, for the Piano Forte, by F. Ries, entered at Stationers' Hall 29 May 1817.

31st Sonata, Op. 45, for the Piano Forte, by F. Ries, entered at Stationers' Hall 29 May 1817.

Tyrolean Waltz, with Variations for the Piano Forte, by Kalkbrenner, [Op. 29] entered at Stationers' Hall 29 May 1817.

Grand Quintetto, Piano Forte, 2 Violins, Tenor and Violoncello (double bass, ad lib.) Op. 30, by F. Kalkbrenner, entered at Stationers' Hall 29 May 1817.

Two Sacred Songs, by J. B. Cramer, entered at Stationers' Hall 29 May 1817.

Russian Troubadour; a Collection of Ukranian and other national Melodies; together with the Words of each respective Air translated into English Verse, by the Author of the German Erato, entered at Stationers' Hall 29 May 1817.

Les Suivantes, Sonata for the Piano Forte, Op. 59, No. 3, by J. B. Cramer, entered at Stationers' Hall 7 June 1817.

12 Short Pieces, with a full Voluntary added, dedicated to organists in general, by S. Wesley, entered at Stationers' Hall 7 June 1817.

Baskyrian Air, Variations, for the Piano forte, by F. Ries [Op. 73, no. 2] entered at Stationers' Hall 7 June 1817.

32d Sonata, Op. 47, for two Performers on Piano Forte, by F. Ries, entered at Stationers' Hall 7 June 1817.

Ally Croaker, Variations, for the Piano Forte, by R. Williams, entered at Stationers' Hall 20 June 1817.

Grand Quintetto, Violin, Tenor, Violoncello & Double Bass, Op. 74, by F. Ries, entered at Stationers' Hall 5 December 1817.

Rondino for the Piano Forte, dedicated to Miss Tisdall, Op. 32, by Kalkbrenner, 15 December 1817.

Fantasia, Il Lamento, for the Piano Forte, composed on the death of her late Royal Highness the Princess Charlotte, Op. 36, by F. Kalkbrenner, entered at Stationers' Hall 4 February 1818.

Essai sur differentes Caracteres, O. 34, Book 2, by F. Kalkbrenner, entered at Stationers' Hall 4 February 1818.

3 Russian Themes, Piano Forte and Violoncello, Concertante (or Violin), Op. 72, by F. Ries, entered at Stationers' Hall 4 February 1818.

Fantasia, and Variations on Roy's Wife, Op. 37, by Kalkbrenner, entered at Stationers' Hall 8 July 1818.

Rhinish Song, Variations, Op. 75, by F. Ries, entered at Stationers' Hall 21 July 1818.

Introduction and Rondo Scherzando, No. 2, Op. 64, by F. Ries, entered at Stationers' Hall 14 August 1818.

40th Sonata for the Piano Forte, Op. 81, No. 1, by F. Ries, entered at Stationers' Hall 25 November 1818.

41st Sonata for the Piano Forte, Op. 81, No. 2, by F. Ries, entered at Stationers' Hall 25 November 1818.

42d Sonata, for the Piano Forte, with Violin Obligato, Op. 83, by F. Ries, entered at Stationers' Hall 25 November 1818.

Venetian Air, La Biondina in Gondoletta, Variations, for the Piano Forte, by F. Ries, entered at Stationers' Hall 21 December 1818.

Air from Griselda, with Variations for the Piano Forte, By F. Ries, entered at Stationers' Hall 21 December 1818.

Fantasia, and Variation on Cossack Dance, Op. 22, for the Piano Forte, by Klengel, entered at Stationers' Hall 18 February 1819.

Sonata for the Left Hand Obligato, dedicated to W. F. Collard, Op. 40, by Kalkbrenner, entered at Stationers' Hall 20 March 1819.

Gradus ad Parnassum, or the Art of Playing on the Piano Forte, exemplified in a Series of Exercises in the strict and free Styles, Op. 41, Vol. 2, By M. Clementi, entered at Stationers' Hall 16 April 1819.

Yellow-hair'd laddie, with Variations for the Piano Forte, Op. 24, by Klengel, entered at Stationers' Hall 16 April 1819.

La Biondina in Gondoletta, Variations for the Piano Forte, Op. 41, by F. Kalkbrenner, entered at Stationers' Hall 4 May 1819.

Duet for Harp and Piano Forte, with Violin & Violoncello ad. lib. Accompaniment, dedicated to the Misses Beaumont, Op. 42, by F. Kalkbrenner, entered at Stationers' Hall 21 August 1819.

15 Easy Sonatinas, fingered, Op. 21, Book 2, by Klengel, entered at Stationers' Hall 11 November 1819.

6 Nottunos, Op. 23, for the Piano Forte, by Klengel, entered at Stationers' Hall 20 November 1819.

La Solitudine, Rondo, Op. 46, by Kalkbrenner, entered at Stationers' Hall 18 January 1820.

Hail, George the Fourth; a patriotic Song and Chorus. Words by W. F. Collard; the Music by Kalkbrenner, entered at Stationers' Hall 16 March 1820.

Sonata, dedicated to Kalkbrenner, Op. 46, by Clementi, entered at Stationers' Hall 23 May 1820.

*3 Brilliant Duets, Op. 39 (Foreign), by Gabrielsky, entered at Stationers' Hall 16 March 1820.

Woman's Will - a Riddle; an Operatic Drama, written by E. L. Swift, Esq., Music by John Davy, entered at Stationers' Hall 13 October 1821.

Fantasia and Variations on Au clair de la Lune, Op. 48, by Clementi, entered at Stationers' Hall 15 January 1821.

Fantasia and Tema, Variations, Op. 38, by Naderman, entered at Stationers' Hall 24 January 1821.

Two Capriccios, Op. 47, by Clementi, entered at Stationers' Hall 1 February 1821.

La dernière Sonate, for Piano Forte & Violin, by Joseph Haydn, entered at Stationers' Hall 1 February 1821.

Polonaise, Op. 55, by Kalkbrenner, entered at Stationers' Hall 6 March 1821.

Ten Canons, for three Voices, Composed by L. Cherubini, entered at Stationers' Hall 9 June 1821.

Sixième Rondo, for the Piano Forte, Op. 26, by A. Klengel, entered at Stationers' Hall 4 June 1822.

51, Wave thy fair head, then early flower, 3 Voices, by J. McMurdie, entered at Stationers' Hall 3 August 1822.

O look but on that fairest form, Canzonetta, by C. M. Sola, entered at Stationers' Hall 3 August 1822.

Variations on Paisiello's Air, "Quante è piu bella," for the Piano Forte, by Thomas Adams, entered at Stationers' Hall 6 August 1822.

Love wakes and weeps, Serenade, by J. McMurdie, entered at Stationers' Hall 6 August 1822.

Haydn's Symphony (letters A) arranged by Mr. Haigh, for Piano Forte and Flute, entered at Stationers' Hall 6 August 1822.

Haydn's Symphony (letters B) arranged by Mr. Haigh, for Piano Forte and Flute, entered at Stationers' Hall 6 August 1822.

Haydn's Symphony (letters C) arranged by Mr. Haigh, for Piano Forte and Flute, entered at Stationers' Hall 6 August 1822.

Haydn's Symphony (letter S) arranged as a Duett for two Performers on One Piano Forte, by W. Watts, entered at Stationers' Hall 2 November 1822.

O my Love is like the Red Rose, Variations, for the Piano Forte, by A. Voigt, entered at Stationers' Hall 4 November 1822.

My Soldier Love, arranged as a Rondo for the Piano Forte, by A. Voigt, entered at Stationers' Hall 4 November 1822.

Give me again that look of love, a Song with an Accompaniment for the Piano, by A. Voigt, entered at Stationers' Hall 4 November 1822.

With love-fraught eyes, a Ballad, by J. C. Clifton, entered at Stationers' Hall 4 November 1822.

A Paraphrase on the [Dr. Arne's] Soldier tir'd, by Webbe, entered at Stationers' Hall 4 November 1822.

Blue bonnets, a Scotch Song, with an Accompaniment for the Piano Forte, by W. T. Parke, entered at Stationers' Hall 4 November 1822.

Fugue and 2 Canons, Op. 18, a Duet for two Performers, on the Piano Forte, by J. B. Logier, entered at Stationers' Hall 4 November 1822.

Will you come to the Bower, Introduction and Variations, for the Harp, by A. C. Whitcombe, entered at Stationers' Hall 4 November 1822.

Introduction and Rondo, for the Piano Forte, by J. Bottomley, entered at Stationers' Hall 4 November 1822.

Sonata, with Blue Bells, Variations, for the Piano Forte, with Flute Accompaniment, Op. 8, by J. B. Logier, entered at Stationers' Hall 4 November 1822.

A thema, with Variations for the Violoncello, by J. W. Crouch, entered at Stationers' Hall 4 November 1822.

Bolivar's Triumphal March, for the Piano Forte, by T. Cooke, entered at Stationers' Hall 11 January 1823.

The sun in clouds of rosy hue (Duet), for two voices, by C. M. Sola, entered at Stationers' Hall 11 January 1823.

Rondo Scherzando, for the Piano Forte, by J. C. Nightingale, entered at Stationers' Hall 11 January 1823.

Variations on a Moldavian Air, for the Piano Forte, by F. Ries, entered at Stationers' Hall 1 May 1823. 7th Fantasia, "Resignation," for the Piano Forte, by F. Ries, entered at Stationers' Hall 1 May 1823.

Theme from Il Seraglio, arranged as a Rondo for the Piano Forte, by F. Ries, entered at Stationers' Hall 26 June 1823.

5th Sonatina, for the Piano Forte, by F. Ries, entered at Stationers' Hall 29 September 1823.

6th Sonatina, for the Piano Forte, by F. Ries, entered at Stationers' Hall 29 September 1823.

Publication Announcements:

"Six English Canoznetts, and two Duettings, with an Accompaniment for the Piano Forte, or Harp. The Words by Lady Tuite, the Music by Philip Antony Corri." *The Times*, 6 January 1802.

"Clementi's Selection of Practical Harmony, for the Organ or Piano Forte, containing Voluntaries, Fugues, Canons, and other ingenious Pieces, by Kirnberger, Charles Philip Emanuel Bach, Fasch, Francesco Turini, Padre Martini, Agostini, Christoforo Caresana, Giacomo Antonio Perti, Joseph Haydn, Handel, Porpora, Albrechtsberger, George Philip Telemann, John Ernest Eberlin, Umstatt, Marpurg, Mozart, Ernest Bach, and Sebastian Bach. To which is prefixed, an Epitome of Counterpoint, by the Editor, vol. I. price 21s." *The Times*, 27 April 1802.

"Field's Sonatas, Op. 1, dedicated to Mr. Clementi." *The Times*, 21 April 1802; 21 August 1802; 25 August 1802.

"Clementi's Selection of Practical Harmony, Vol. 2, price 21s." *The Times*, 21 April 1802; 21 August 1802; 25 August 1802.

"Haydn's Variations, 3s." *The Times*, 21 April 1802.

"Haigh's Twelve Petit Pieces and Preludes, Op. 32, 8s." *The Times*, 21 April 1802; 25 August 1802.

"Masi's Rondos, 3s." *The Times*, 21 April 1802.

"King's Sonata on Peace, 3s." *The Times*, 21 April 1802.

"Steibelt's Pastoral Overture, 3s." *The Times*, 21 August 1802; 25 August 1802.

"Viotti's Three Sonatas, Op. 15, 8s." *The Times*, 21 August 1802; 25 August 1802; 29 November 1802.

"Woelfl's Three Sonatas, Op. 15, 8s." *The Times*, 21 August 1802.

"Viotti's Trios, Op. 16, 8s." *The Times*, 21 August 1802; 26 November 1802; 14 December 1803.

"Webbe, The Lord's Prayer, an Anthem, 3s." *The Times*, 21 August 1802; 25 August 1802.

"Ross, 'Go Julia, go,' 1s." *The Times*, 21 August 1802; 25 August 1802.

"Sharp, 'Ah frown not so,' 1s. Ditto. 'Painful is the Sailor's Life,' 1s." *The Times*, 21 August 1802; 25 August 1802.

"Nicks, 'Little Fanny,' sung by Mrs. Bland, at Vauxhall, 1s." *The Times*, 21 August 1802; 25 August 1802.

"Cope, The Fair Cottager. 1s." *The Times*, 21 August 1802; 25 August 1802.

"Duets, Piano-Forte and Harp. Cramer's Duet Op. 24. 6s." *The Times*, 21 August 1802; 25 August 1802.

"'Once happy in a peaceful Home,' as sung by Mrs. H. Siddons, in the favourite Comedy of Delays and Blunders, with the Duet, as sung by Mr. Fawcett and Mr. Munden, price 1s.6d." *The Times*, 11 November 1802; 26 November 1802; 24 January 1803; 25 January 1803.

"Family Quarrels. .. The much admired Songs, as sung by Mr. Incledon, 'May we ne'er want a Friend, nor a Bottle to give him,' price 1s.6d. 'The Sailor's welcome Home,' price 1s.6d." *The Times*, 22 December 1802; 24 January 1803; 25 January 1803; 17 February 1803.

"'Oh stay, sweet Fair,' an answer to Moore's favourite ballad of 'Oh Lady fair,' composed by Dr. Stevenson, 3s." *The Times*, 24 January 1803; 25 January 1803; 17 February 1803.

"'Patty and the Nightingale,' as now sung by Miss Jacobs, at the Royal Spa Gardens, Bermondsey, with the utmost applause. Written by Dr. Houlton, composed by Mr. Cobham." *The Times*, 7 September 1803.

"The Negotiation; or John Bull Versus Bonaparte, 1s. The Chapter of Politicians, 1s.; How happy the Season, by Carnaby, 1s.6d." *The Times*, 19 October 1803.

"Cramer's Sonatas, Op. 29, 8s." *The Times*, 14 December 1803; 23 December 1803; 27 December 1803.

"Dussek's Duets, Polonoise, for three hands, 3s." *The Times*, 14 December 1803.

"Steibelt's two Sonatas, Op. 61, 7s.6d." *The Times*, 14 December 1803; 23 December 1803; 27 December 1803.

"Beethoven's Grand Trio, Op. 3, 5s." *The Times*, 14 December 1803.

"Beethoven, Three Trios, Op.4, 8s." *The Times*, 14 December 1803.

"Viotti, Quartetts, Op. 18, Book 1 and 2, each 8s. Ditto, Single Quartett, 6s." *The Times*, 14 December 1803.

"Romberg's Duets, Op. 4, 7s.6d." *The Times*, 14 December 1803.

"Viotti, Three Trios, Op. 20, 8s." *The Times*, 14 December 1803.

"Yaniewicz Trios, Book 1 and 2, each 7s.6d." *The Times*, 14 December 1803.

"Whittaker, 'Does the Harp of Rosa,' 1s." *The Times*, 14 December 1803; 23 December 1803; 27 December 1803.

"Major, 'Britannia Braves the Powers of France,' 1s." *The Times*, 14 December 1803; 23 December 1803; 27 December 1803.

"A Pastoral Elegy upon the Death of the late Mr. Wm. Jackson, written by Peter Pindar, and set to music by Mr. Paddon, 2s." *The Times*, 14 December 1803; 27 December 1803.

"'As down the Vale,' by Costellow, 4s." *The Times*, 23 December 1803; 27 December 1803.

"Steibelt, Polonoise, 2s." *The Times*, 23 December 1803; 27 December 1803.

Publication Reviews:

"Second Volume of a miscellaneous Collection of Songs, Ballads, Canzonets, Duets, Trios, Glees, and Elegies, in two Volumes, properly adapted for the Voice and Piano-forte. The Whole compiled from the Works of the best Authors, and respectfully dedicated to William Shield, Esq. by F. A. Hyde. 1l. 6s. Clementi and Co. late Longman and Broderip." *MM*, No. 71 (April 1801), p. 247.

"Haydn's celebrated Air of 'God save the Emperor,' with Variations adapted for the Piano-forte, with Accompaniments for the Violin and Violoncello, ad libitum. By Muzio Clementi. 2s. 6d. Clementi and Co. late Longman and Broderip." *MM*, No. 71 (April 1801), p. 248.

"'Virginia,' a Comic Opera in Three Acts, as performed at the Theatre-royal Drury Lane. The Music entirely new, composed by Mrs. Frances Plowden. 12s. Clementi, Banger, Hyde, Collard and Davis." *MM*, No. 74 (July 1801), p. 535.

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“Introduction and Polonoise for the Piano Forte; composed by T. Haigh. London. Clementi and Co.” *QMMR*, Vol. 3, no. 9 (1821), p. 110.

“Divertimento, for two Performers on one Piano Forte, with an Accompaniment for the Flute, (ad lib.); composed by T. Skarratt. London. Clementi and Co.” *QMMR*, Vol. 3, no. 9 (1821), p. 112.

“The Groves of Pomona, a grand Scena, sung by Mr. Braham at the London Concerts. The words from Thomson’s Seasons, the music composed by Master Barnett. London. Clementi and Co.” *QMMR*, Vol. 3, no. 9 (1821), p. 113.

“Three Times Three, a convivial Glee for Three Voices, with Chorus; the Words by W. F. Collards, the Music by Sir J. Stevenson, Mus. Doc. London. Clementi and Co.” *QMMR*, Vol. 3, no. 9 (1821), p. 115.

“Inform me, O delicious Kiss; by G. Nicks. London. Clementi and Co.” *QMMR*, Vol. 3, no. 9 (1821), p. 117.

“‘Tis vain to deck thy Brow with Pearls; by Joseph de Pinna. London. – For the Author. Clementi and Co.” *QMMR*, Vol. 3, no. 9 (1821), p. 117.

“Three Sonatinas, composed for the Piano Forte, by Joseph De Pinna. London. Clementi and Co.” *QMMR*, Vol. 3, no. 10 (1821), p. 251.

“Le Garçon Volage; arranged with Variations, for the Piano Forte, by J. McMurdie, Mus. Bac. Oxon. London. Clementi and Co.” *QMMR*, Vol. 3, no. 11 (1821), p. 346.

“The Silesian Waltz; composed with Variations, for the Piano Forte; by Samuel Webbe. London. Clement and Co.” *QMMR*, Vol. 3, no. 11 (1821), p. 346.

“A Paraphrase upon Dr. Arne’s celebrated song, “The Soldier tir’d of War’s Alarms,” composed with an introduction, by Samuel Webbe. London. Clementi and Co.” *QMMR*, Vol. 3, no. 11 (1821), p. 346.

“Chanson Russe variée pour le Piano Forte, par John Field. A Londres. Clementi and Co.” *QMMR*, Vol. 3, no. 11 (1821), p. 346.

“The Miller’s Daughter; an original English Air, the Words by W. F. Collard; the Symphonies and Accompaniments by J. C. Clifton. London. Clementi and Co.” *QMMR*, Vol. 3, no. 11 (1821), p. 349.

“Introduction and an Italian Air, with Variations for the Piano Forte and Flute or Violin; composed by Pio Cianchettini. London. Clementi and Co.” *QMMR*, Vol. 3, no. 11 (1821), p. 352.

“Introduction, Fugue, and two Canons; a Duet for two Performers on one Piano Forte; composed by J. B. Logier. London. Clementi and Co.” *QMMR*, Vol. 3, no. 11 (1821), p. 360.

“The Maid of Valdarno; a Duet for two Voices; the Words by W. F. Collard; the Music by John Field, of St. Petersburg. London. Clementi and Co.” *QMMR*, Vol. 3, no. 11 (1821), p. 365.

“With Love-fraught Eyes; the Music by J. C. Clifton. London. Clementi and Co.” *QMMR*, Vol. 3, no. 11 (1821), p. 373.

“Second Part of Clementi’s Introduction to the art of playing on the Piano Forte, being an Improvement upon his work formerly called an Appendix, containing Preludes, Scale Exercises, National Airs, Variations, two masterly Fugues of Sebastian Bach, with other pleasing and instructive Pieces, calculated for the greatest improvement of the Student. The whole arranged and fingered by the Editor, Muzio Clementi. Op. 43. London. Clementi, Collard, Davis, and Collard.” *QMMR*, Vol. 3, no. 12 (1821), p. 489.

“Ten Canons for Three Voices, composed by L. Cherubini, London. Clementi and Co.” *QMMR*, Vol. 3, no. 12 (1821), p. 496.

"Sweet is the balmy Evening hour, a ballad; the Music composed with an Accompaniment for the Piano Forte, by J. McMurdie, Mus. Bac. Oxon. London. Clementi and Co." *QMMR*, Vol. 3, no. 12 (1821), p. 514.

"A second Canzonet, "As through life's early paths we rove; composed by J. C. Clifton. London. Clementi and Co." *QMMR*, Vol. 3, no. 12 (1821), p. 516.

"Haydn's Symphony Letter S as performed at the Philharmonic Concerts. Arranged as Duett for Two Performers on one Piano Forte, by W. Watts. 6s." *MM*, No. 364 (February 1822), p. 71.

"Wave thy fair Head," a Glee for three Voices, with an Accompaniment for the Piano Forte. Composed by J. McMurdie, Mus. Bac. Oxon. 2s." *MM*, No. 364 (February 1822), p. 71.

"Le Carnival de Venise," a favourite Air, arranged as a Rondo for the Piano Forte, by Augustus Voigt. 2s.6d." *MM*, No. 364 (February 1822), p. 72.

"Love wakes and weeps; Serenade, from the Pirates; composed with an Accompaniment for the Piano Forte; by J. McMurdie, Mus. Bac. Oxon. London. Clementi and Co." *QMMR*, Vol. 4, no. 13 (1822), p. 119.

"Operatic Airs, No. 12. The favourite Polacca from the Opera Il Tancredi; by T. Latour. London. Chappell and Co. Goulding and Co. Clementi and Co." *QMMR*, Vol. 4, no. 13 (1822), p. 202.

"Love Wakes and Weeps," a Serenade from the Pirate. The music composed by J. McMurdie, Mus. Bac. Oxon. 1s.6d." *MM*, No. 365 (March 1822), p. 169.

"Fantasie et Variations sur l'Air favori, "Au clair de la Lune," pour le Forte-Piano; composées par Ignace Moscheles. 6s." *MM*, No. 368 (June 1822), p. 456.

"O look but on that fairest form," Canzonetta, by C. M. Sola. 1s.6d." *MM*, No. 368 (June 1822), p. 457.

"Hail, beauteous Stranger." Composed by Joseph de Pinna. 2s." *MM*, No. 372 (September 1822), p. 158.

"Tis vain to deck thy Brow with Pearls." A song composed by Joseph de Pinna. 2s." *MM*, No. 372 (September 1822), p. 159.

"Three Airs from Haydn's Creation, arranged for the Piano-Forte, with a Flute Accompaniment, by Joseph de Pinna. 4s." *MM*, No. 374 (November 1822), p. 353.

"The sun in clouds of rosy hue; a Notturmo for Two Voices; by C. M. Sola. Clementi and Co." *QMMR*, Vol. 4, no. 16 (1822), p. 504.

"Three Glees, for Three, Four, and Five Voices; by J. C. Clifton. London. Clementi and Co." *QMMR*, Vol. 4, no. 16 (1822), p. 504.

"A Pot Pourri, for Flute and Piano Forte, introducing "Life let us cherish" "Auld Robin Gray," and favourite Quadrilles, "La Matilda," as a Rondo. Clementi and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 82.

"La Placidita, by C. Potter. London. Clementi and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 376.

"The Maid of Valdarno, the words by W. F. Collard, the music by John Field, of Petersburg. (Clementi and Co.)" *The Harmonicon*, No. 9 (September 1823), p. 130.

"Three Glees, for Three, Four, and Five Voices, composed by J. C. Clifton. (Clementi & Co.)" *The Harmonicon*, No. 10 (October 1823), p. 143

"A Fifth Sonatina, for the Piano Forte, by Ferd. Ries." *The Harmonicon*, No. 11 (November 1823), p. 169.

A Sixth Do., by the same. *The Harmonicon*, No. 11 (November 1823), p. 169

"Tis vain to deck thy brow with Pearls," a song by Joseph de Pinna. (Clementi & Co.)" *The Harmonicon*, No. 11 (November 1823), p. 171.

"Hail, Beauteous Stranger!" a song by Joseph de Pinna. (Clementi & Co.) *The Harmonicon*, No. 11 (November 1823), p. 171.

"A fifth Sonatina for the Piano Forte; composed by Ferd. Ries. London. Clementi and Co." *QMMR*, Vol. 5, no. 20 (1823), p. 551.

"A sixth Sonatina for the Piano Forte; composed by Ferd. Ries. London. Clementi and Co." *QMMR*, Vol. 5, no. 20 (1823), p. 551.

"A Moldavian Air, with Variations for the Piano Forte; composed by Ferd. Ries. Op. 105. No. 4. London. Clementi and Co." *QMMR*, Vol. 5, no. 20 (1823), p. 551.

"Fantasia for the Flute, with an Accompaniment for the Piano-Forte, in which are introduced Rode's air, with three new Variations, and an Original Bolero; by Chas. Nicolson. No. 7. (Clementi and C.) *The Harmonicon*, No. 17 (May 1824), p. 96.

Within:

Source: BL Mic. A. 2054 189 pp 12°

CM 10

Title: NEW MUSIC, / PUBLISHED BY / CLEMENTI AND COMPANY, / MANUFACTURERS OF / IMPERIAL PATENT GRAND & SQUARE / Piano=Fortes, / *With Harmonic Swell and Bridge of Reverberation*, / AND / MUSIC AND MUSICAL INSTRUMENT-SELLERS, / N^o. 26, CHEAPSIDE, LONDON.

Date: November 1823.

Pages: 2pp 8vo.

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Letterpress

Layout: Single column

Categories and sub-categories: 7

Piano Forte Music; Flute Music; Violin Music; Violoncello Music; Spanish Guitar Music; Vocal Music; Vocal Italian, from Rossini's Opera *La donna del Lago*

Extent: 155 entries

Commentary: Dated catalogue.

Entries at Stationers' Hall:

Grand Concerto for the Piano forte, dedicated to the Emperor of Russia, Op. 61, by F. Kalkbrenner, entered at Stationers' Hall 1 January 1823.

Grand Sonata, Op. 111, by Beethoven, entered at Stationers' Hall 25 April 1823.

Trifles, (a Set of Eleven Pleasing Pieces), by Beethoven, entered at Stationers' Hall 3 June 1823.

Sonatas, for the Piano Forte, Op. 110, by Beethoven, entered at Stationers' Hall 2 July 1823.

Rossini's Celebrated Airs from *La donna del Lago*, arranged for Piano-forte & Flute, by C. M. Sola, entered at Stationers' Hall 26 June 1823.

Effusio Musica, a Capriccio, Op. 68, for the Piano Forte, by F. Kalkbrenner, Op. 68, entered at Stationers' Hall 15 September 1823.

Arrangement of "Rule Britannia," for Piano Forte and Harp, by Olivia Dussek, entered at Stationers' Hall 29 September 1823.

Introduction and Variations on "Fall of Paris," for the Flute, with an Accompaniment for the Piano Forte, entered at Stationers' Hall 29 September 1823.

Publication Reviews:

"Three Airs from Haydn's Creation, arranged for the Piano-Forte, with a Flute Accompaniment, by Joseph de Pinna. Clementi and Co." *The Harmonicon*, No. 6 (June 1823), p. 83.

"Grand Waltz for the Piano Forte, with an accompaniment for the Flute, ad libitum; by F. Kalkbrenner. Op. 63. London. Clementi and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 220.

"Un offerta alle Grazie; Introduction and Air, with Variations for the Piano Forte, by G. F. Harris. London. Clementi and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 222.

"Un Offerta alle Grazie, Introduction and Air, with Variations for the Piano-forte, by G. F. Harris. (Clementi & Co.)" *The Harmonicon*, No. 7 (July 1823), p. 98

"A Bumper of Sparkling Wine," a convivial song; words by W. F. Collard; music by J. C. Clifton. (Clementi and Co.)" *The Harmonicon*, No. 8 (August 1823), p. 115

"Mary, loving thee," a favourite song, written by L. H. Cone, Esq.; composed, with an accompaniment for the Piano-Forte, by G. F. Harris. (Clementi and Co.)" *The Harmonicon*, No. 8 (August 1823), p. 115.

"Grand Sonata, composed for the Piano-Forte, and dedicated to Madame Antonia de Bretano, by L. V. Beethoven, Op. 111. (Clementi and Co.)" *The Harmonicon*, No. 8 (August 1823), p. 112.

"Morals Songs, written by W. F. Collard; composed and adapted by J. C. Clifton. -- Nos. 9 and 10. [Clementi and Co.]" *The Harmonicon*, No. 8 (August 1823), p. 115.

"Grand Waltz, for the Piano-Forte, with an accompaniment for the Flute, ad libitum, dedicated to Miss Beaumont, by Frederick Kalkbrenner, Op. 63. (Clementi & Co.)" *The Harmonicon*, No. 9 (September 1823), p. 129

"A Rondoletto, with an Introduction for the Piano-Forte, by W. T. Ling, Jun. Op. 4 (Clementi & Co.)" *The Harmonicon*, No. 9 (September 1823), p. 129

"The Savoyard, a Ballad, by C. Shannon, Esq. (Clementi & Co.)" *The Harmonicon*, No. 9 (September 1823), p. 130.

"The Jasmine Wreath, a Canzonet, composed by Carafa, the words written, and the music arranged, by C. Shannon, Esq. (Clementi & Co.)" *The Harmonicon*, No. 9 (September 1823), p. 130.

[Flute Music] "Introduction and six Variations, in the favourite military air, The Fall of Paris, with an ad libitum for the Piano-Forte, by Charles Nicholson. (Clementi & Co.)" *The Harmonicon*, No. 9 (September 1823), p. 131.

"Rondo Villageois, pour le Piano Forte, par Frederic Kalkbrenner. Op. 67. London. Clementi and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 369.

"Gage d' Amitié, Grand Rondo pour le Piano Forte avec Orchestre, (ad libitum), par Fred. Kalkbrenner. Oeuvre 66. London. Chappell and Co. Clementi and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 369.

"Trifles for the Piano Forte; consisting of eleven pleasing Pieces, composed in various styles, by L. van Beethoven. Op. 90. London. Clementi and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 374.

"Sonata for the Piano Forte, composed by L. van Beethoven. Op. 99. London. Clementi and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 374.

"Rule Britannia; arranged as a Duet for the Harp and Piano Forte; by Olivia Dussek. London. Clementi and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 386.

"Theme from Mozart's Opera Il Serraglio, arranged for the Piano Forte, by Ferd. Ries. Op. 96, No. 2. London. Clementi and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 391.

"Six Select Airs, from Rossini's celebrated Opera, La donna del Lago, arranged for the Piano Forte and Flute, by C. M. Sola. (Clementi and Co.)" *The Harmonicon*, No. 10 (October 1823), p. 144

"The Tyrolese Air, arranged with easy variations for the Piano-forte, by M. Holst.

"Scots wha ha," with ditto by ditto.

"Sul Margine d'un Rio," with ditto by ditto.

"Le Vaillant Troubadour," with ditto by ditto.

National Waltz, with ditto by ditto.

"Di tanti palpiti," with ditto by ditto."

The Harmonicon, No. 11 (November 1823), p. 170.

"Trifles for the Piano-forte, consisting of Eleven pleasing Pieces, composed in various styles, by L. Van Beethoven. (Clementi and Co.)" *The Harmonicon*, No. 12 (December 1823), p. 195.

"Dulce Domum," a favourite air by Braham, arranged as a rondo, for the Piano-forte, by M. Holst, No. 7 (Clementi and Co.)" *The Harmonicon*, No. 12 (December 1823), p. 195.

"Dunois the Brave," No. 8, a favourite French Romance, arranged & c., by M. Holst. (Clementi and Co.)" *The Harmonicon*, No. 12 (December 1823), p. 195.

"Di piacer mi balza il cor," No. 9, arranged & c., by M. Holst. (Clementi and Co.)" *The Harmonicon*, No. 12 (December 1823), p. 195.

"The Bolero," in Tancredi, No. 10, arranged & c., by M. Holst. (Clementi and Co.)" *The Harmonicon*, No. 12 (December 1823), p. 195.

"The Maid of Valdarno," No. 11, arranged & c., by M. Holst. (Clementi and Co.)" *The Harmonicon*, No. 12 (December 1823), p. 195.

"The Gypsy Chorus," from the Turco in Italia. No. 12, arranged & c., by M. Holst. (Clementi and Co.)" *The Harmonicon*, No. 12 (December 1823), p. 195.

"Effusio Musica, ou Grand Fantaisie, pour le Piano-forte, by Frederick Kalkbrenner, Op. 68. (Clementi and Co.)" *The Harmonicon*, No. 12 (December 1823), p. 195.

"Ah! County Guy," the celebrated Serenade, in Quentin Durward, sung by Mrs. Ashe, and composed by Burford G. H. Gisborne. (Clementi and Co.)" *The Harmonicon*, No. 12 (December 1823), p. 197.

"Marie Louise, ou Le favori de Buonaparte, a favourite French Air, with Variations for the Piano Forte; by Henry Compton. London. Clementi and Co." *QMMR*, Vol. 5, no. 20 (1823), p. 550.

"Theme, from Mozart's Opera, "Il Serraglio," arranged as a Rondo for the Piano-Forte, Ferd. Ries. (Clementi & Co.)" *The Harmonicon*, No. 13 (January 1824), p. 6.

"A Moldavian Air, with Variations for the Piano Forte, by Ferd. Ries. Op. 105, No. 4. (Clementi and Co.)" *The Harmonicon*, No. 13 (January 1824), p. 6.

"Marie Louise, ou le Favori de Buonaparte, a favorite French air with Variations for the Piano Forte, by Henry Compton, Organist of Dartmouth, Devon. (Clementi and Co.)" *The Harmonicon*, No. 13 (January 1824), p. 7.

"Rule Britannia," arranged as a Duet, for the Harp and Piano-Forte, by Olivia Dussek. (Clementi and Co.)" *The Harmonicon*, No. 13 (January 1824), p. 8.

"A Sonata, for the Piano-Forte, with an accompaniment for the Violin, by Thurston B. Clough, (Op. 1) (Clementi and Co.)" *The Harmonicon*, No. 13 (January 1824), p. 8.

"A Sonata, for the Piano-Forte, with an accompaniment for the Violin, by Thurston B. Clough, (Op. 1) (Clementi and Co.)" *The Harmonicon*, No. 13 (January 1824), p. 8.

"Effusio Musica, on Grande Fantasia pour le Piano Forte, dédiée à Mons. Catel, Professeur au Conservatoire de Paris, par Frederic Kalkbrenner. London. Clementi and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 135.

"The Fairy's Song; Words by W. F. Collard; Music by J. G. Graeff. London. Clementi and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 149.

"Canzonetta, "The kiss, dear maid," as sung before His Majesty, by George Aspull, aged 8 years, written by Lord Byron, and composed by William Aspull. (Clementi and Co.)" *The Harmonicon*, No. 17 (May 1824), p. 97.

"Song, "Miss Bridget Adair," composed by William Aspull. (Clementi and Co.)" *The Harmonicon*, No. 17 (May 1824), p. 97.

"Sonata for the Piano-Forte, Composed by L. V. Beethoven, Op. 110. (Clementi & Co., Cheapside.)" *The Harmonicon*, No. 16 (April 1824) p. 67.

Within:

Source: BOD Johnson d. 1704 (7)

CM 11

Title: JUST PUBLISHED BY / CLEMENTI AND CO. / No. 26, Cheapside, London.

Date: January, 1824

Pages: 2pp 8vo.

Type of Catalogue: Stand-alone; Vocal

Process: Letterpress

Layout: Single column

Categories and sub-categories: 2

A Series of Sentimental & Moral Songs; Popular Sacred Music

Extent: 47 entries

Commentary:

Dated catalogue; printed by Sloman, Printer, Yarmouth.

Within:

Source: BOD Johnson d. 1704 (4)

CM 12

Title: New Flute Music. / recently Published by Clementi & C^o., 26, Cheapside. / In addition to their former VERY EXTENSIVE CATALOGUE of compositions for the same Instrument. / 1824.

Date: 1824

Pages: 1p fol.

Type of Catalogue: Within; Flute music

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 4

For the Flute and Piano Forte; Duets for two Flutes; Trios for Three Flutes; Solos for the Flute

Extent: 85 entries

Commentary:

Twelve Favorite Airs, with Variations, for the Flute with an ad lib. Accompaniment for the Piano Forte, No. 4, Portuguese Air, by C. Nicholson, at BL h. 2050. l. (9.) wm 1823.

Twelve Select Airs, with Variations for Flute and Piano Forte ad lib. No. 8, Kitty of Coleraine, by C. Nicholson, at BL h. 2050. l. (10.) wm 1823.

Entries at Stationers' Hall:

A Series of Preceptive Lessons, by C. Nicholson, No. 1, entered at Stationers' Hall 17 April 1820.

A Series of Preceptive Lessons, by C. Nicholson, for the Flute, Nos. 2 to 5, entered at Stationers' Hall 13 October 1820.

Nos. 6 and 7, of C. Nicholson's Preceptive Lessons, for the Flute, entered at Stationers' Hall 11 April 1821.

Nicholson's A New Series of Twelve Fantasias by C. Nicholson, are not publishing the first six of may be already be had, No. 1, with "La ci darem," Roslyn Castle, and Bolero; the Piano Forte by J. C. Clifton, entered at Stationers' Hall 6 August 1822.

Nicholson's A New Series of Twelve Fantasias by C. Nicholson, are not publishing the first six of may be already be had, No. 2, introducing a favorite Irish Melody; the Piano Forte by N. C. Bochsa, entered at Stationers' Hall 6 August 1822.

Nicholson's A New Series of Twelve Fantasias by C. Nicholson, are not publishing the first six of may be already be had, No. 3, Introduction and Rondo; the Piano Forte by J. B. Taylor, entered at Stationers' Hall 6 August 1822.

Nicholson's A New Series of Twelve Fantasias by C. Nicholson, are not publishing the first six of may be already be had, No. 4, Favorite Polonaise & "Di tanti Palpiti," Variations; the Piano Forte Accompaniment, by R. Cudmore, entered at Stationers' Hall 6 August 1822.

Nicholson's A New Series of Twelve Fantasias by C. Nicholson, are not publishing the first six of may be already be had, No. 5, with "Auld Lang Syne" & Waltz Rondo, the Piano Forte by J. B. Taylor, entered at Stationers' Hall 6 August 1822.

Introduction & Carnival of Venice; Adagio, "Yellow hair'd Laddie," and Rondo, Allegro, "Zitti Zitti," arranged as a Melange by T. Lindsay, entered at Stationers' Hall 4 November 1822.

Six Trios for 3 Flutes by W. Gabrielsky, in 2 Sets, Op. 56, entered at Stationers' Hall 11 January 1823.

A Series of Preceptive Lessons, by C. Nicholson, in 10 nos. Nos. 9 and 10, entered at Stationers' Hall 11 January 1823.

Fantasia & Variations, on the Groves of Blarney with Piano Forte Accept, Op. 32, by C. Weidner, entered at Stationers' Hall 11 January 1823.

Within:

Introduction and Favorite Irish Air Gramachree, with Variations and Coda, for the Flute, with an Accompaniment for the Piano Forte or Harp, Composed by Charles Nicholson, No. 11

Last leaf recto, Piano Forte Part

Source: BL h. 2050. l. (11.) wm 1823

The Favorite Air, Oh! Nanny wilt thou gang wi' me, Arranged with Variations for the Flute with an Accompaniment ad lib. for the Piano Forte or Harp, by Charles Nicholson, No. 9

Leaf ii recto

Source: BL g. 525. (2.) wm 1817.

Six Variations, on the favorite Air, of The Blue Bells of Scotland, Arranged for the flute, with an ad libitum Accompaniment, for the Piano Forte, as Performed at the Public & Private Concerts, by Charles Nicholson

Last leaf verso

Source: BL g. 525. (5.) wm 1821

Fantasia, for the Flute and Piano Forte, in which are Introduced the popular Scottish Airs, "We're à noddin," "Charlie is my Darling," and "The Corn Riggs are bonny," Arranged with Variations and Embellishments, by Charles Nicholson, No. 6

Last leaf verso

Source: BL g. 525. (12.) wm 1821

CM 13

Title: NEW MUSIC, / PUBLISHED BY / CLEMENTI AND CO., / MUSIC-SELLERS, / N^o. 26, CHEAPSIDE, LONDON.

Date: January, 1825

Pages: 4pp 8vo.

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Letterpress

Layout: Single column

Categories and sub-categories: 8

From Weber's celebrated Opera "Der Freischütz"; New Music for the Piano Forte; For the Violin; For the Flute; For the Violoncello; Vocal music, with an accompaniment for the Piano Forte; Songs, & c. with an Accompaniment for the Guitar; For Levien's Improved Harp-Guitar

Extent: 249 entries

Commentary:

Dated catalogue; printed by Sloman, Engraver and Printer, Yarmouth.

Entries at Stationers' Hall:

'Tis that dear Song, Canzonetta, with an Accompaniment for the Piano Forte, by C. M. Sola, entered at Stationers' Hall 29 September 1823.

Mozart's Symphony in G minor newly adapted for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello, by M. Clementi, entered at Stationers' Hall 10 February 1824.

Divertimento á la Polonoise, for the Piano Forte, by James Calkin, entered at Stationers' Hall 10 February 1824.

Variations on French Air, No. 1, Le troubadour du Tage, for the Piano Forte, by J. Calkin, entered at Stationers' Hall 10 February 1824.

Variations on French Air, No. 2, Celui qui sut, for the Piano Forte, by J. Calkin, entered at Stationers' Hall 10 February 1824.

Variations on French Air, No. 3, Ce que je desire, for the Piano Forte, by J. Calkin, entered at Stationers' Hall 10 February 1824.

Take, Oh! take the rosy Crown (From Freischütz), arranged with an Accompaniment for the Piano Forte, by C. M. Sola, entered at Stationers' Hall 10 February 1824.

Sonnet to Benevolence, by Samuel Webbe, entered at Stationers' Hall 10 February 1824.

Mary, a Song with an Accompaniment for the Piano Forte, by W. H. Cutler, entered at Stationers' Hall 10 February 1824.

Variations on "The Country Bumpkin," for the Piano Forte, Violin or Flute and Violoncello, by C. F. Eley, entered at Stationers' Hall 10 February 1824.

Rondo on "C'est l'amour," for the Piano Forte, by W. H. Cutler, entered at Stationers' Hall 10 February 1824.

Sweet choice of my heart (written by W. F. Collard), composed with an Accompaniment for the Piano Forte, by J. C. Clifton, entered at Stationers' Hall 17 February 1824.

Variations on the celebrated "Jäger Chorus," for the Piano Forte, by F. Kalkbrenner, entered at Stationers' Hall 15 June 1824.

Divertimento, "Le belle bergere," for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 29 October 1824.

Divertimento, for the Piano Forte and Flute, on the Rondo "The Loadstars," by T. A. Rawlings, entered at Stationers' Hall 29 October 1824.

Variations on the Air "Country Bumpkin," arranged for 2 Violoncellos, by C. F. Eley, entered at Stationers' Hall 29 October 1824.

Variations on the Peasant's Dance, for the Piano Forte, by W. T. Ling, entered at Stationers' Hall 29 October 1824.

Variations on a Favorite Air from Der Freischütz, for the Piano Forte, by W. T. Ling, entered at Stationers' Hall 29 October 1824.

Arrangements of the Favorite Airs from Der Freischütz, arranged for the Piano Forte with Flute Accompaniments, by J. F. Burrowes, Book 1, entered at Stationers' Hall 29 October 1824.

Arrangements of the Favorite Airs from Der Freischütz, as Duets for two Performers on the Piano Forte, by J. F. Burrowes, Book 1, entered at Stationers' Hall 29 October 1824.

Introduction and Theme, for Flute and Piano Forte, Op. 51, by C. N. Weiss, entered at Stationers' Hall 29 October 1824.

Melange on favorite airs from Der Freischütz, for the Piano Forte, No. 1, by J. P. Pixis, entered at Stationers' Hall 1 November 1824.

Melange on favorite airs from Der Freischütz, for the Piano Forte, No. 2, by J. P. Pixis, entered at Stationers' Hall 1 November 1824.

Variations on "Non piu andrai," for the Piano forte, by J. P. Pixis, entered at Stationers' Hall 1 November 1824.

Airs from Zelmira, arranged for Piano Forte and Flute, by S. Webbe, entered at Stationers' Hall 1 February 1825.

Variations on "German Air," for the Piano Forte, by S. Webbe, entered at Stationers' Hall 1 February 1825.

Arrangements of the Favorite Airs from Der Freischütz, as Duets for two Performers on the Piano Forte, Books 2 and 3, by J. F. Burrowes, entered at Stationers' Hall 2 June 1825.

Overture to Der Freischütz, arranged as a Duet for two Performers on the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 2 June 1825.

Arrangements of the Favorite Airs from Der Freischütz, for the Piano Forte with Flute Accompaniments, by J. F. Burrowes, Books 2 and 3, entered at Stationers' Hall 2 June 1825.

Collection of Airs for 2 Violoncellos, by C. F. Eley, entered at Stationers' Hall 2 June 1825.

Publication Reviews:

"'Tis that dear Song; composed by C. M. Sola. Clementi and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 392.

"Canzonetta, "'Tis that dear song," written by Barry St. Leger, Esq., composed by C. M. Sola. (Clementi and Co.)" *The Harmonicon*, No. 12 (December 1823), p. 197

"Ballad, "Rosabel," sung in the Opera of Robin Hood, at the Theatre Royal, Dublin, by J. Blewitt. (Clementi and Co.)" *The Harmonicon*, No. 12 (December 1823), p. 196.

"Divertimento (a la Polonoise,) for the Piano Forte; by James Calkin. London. Clementi and Co." *QMMR*, Vol. 5, no. 20 (1823), p. 550.

"Take, O takes the rosy crown; (from der Freischütz,) arranged by C. M. Sola. London. Clementi and Co." *QMMR*, Vol. 5, No. 20 (1823), p. 556.

"Divertimento, à la Polonoise, for the Piano-Forte, by James Calkin. (Clementi and Co.)" *The Harmonicon*, No. 13 (January 1824), p. 8

"'Take, oh! take the rosy crown," the much admired song in Weber's celebrated opera, "Der Freischütz," arranged with an accompaniment, by C. M. Sola. (Clementi and Co.)" *The Harmonicon*, No. 13 (January 1824), p. 9

"Mozart's Celebrated Symphony, in G minor, newly adapted for the Piano-Forte, with Accompaniment for a Flute, Violin and Violoncello, by Muzio Clementi. No. 5. (Clementi and Co., Cheapside)." *The Harmonicon*, No. 14 (February 1824), p. 23.

"Three Airs, from the opera of Zelmira, by Rossini, arranged for the Piano-Forte, with an Accompaniment, ad libitum, for the Flute, by M. C. Mortellari. (Clementi and Co., Cheapside.)" *The Harmonicon*, No. 14 (February 1824), p. 24.

"Le Troubadour du Tage, a favourite French Romance, with Variations for the Piano Forte, by James Calkin. No. 1. London. Clementi and Co." *QMMR*, Vol. 6, no. 20 (1824), p. 143.

"Le Troubadour du Tage, a favourite French Romance, with Variations for the Piano-Forte, by James Calkin, No. 1. (Clementi and Co.)" *The Harmonicon*, No. 16 (April 1824), p. 68.

"Aussitot que la lumiere, with Variations for the Piano Forte, by W. H. Cutler, Mus. Bac. Oxon. London. Clementi and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 143.

"C'est l' amour, arranged as a Rondo for the Piano Forte, by W. H. Cutler, Mus. Bac. Oxon. London. Clementi and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 143.

"Oh twine thy Garland, a melody arranged by W. H. Hamerton. London. Clementi and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 146.

"Sonnet to Benevolence, composed by Samuel Webbe. London. Clementi and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 146.

"Sweet Ellen, the Maid of the Mill; the Music by W. H. Cutler, Mus. Bac. Oxon. London. Clementi and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 149.

"Celui qui sut, French Romance, with Variations for the Piano-Forte, by James Calkin. No. 2. (Clementi and Co.)" *The Harmonicon*, No. 16 (April 1824), p. 68.

"Ce que je desire, French Romance, with Variations for the Piano-Forte, by James Calkin, No. 3. (Clementi and Co.)" *The Harmonicon*, No. 16 (April 1824), p. 68.

"The Country Bumpkin, a favourite Air, for Piano-Forte, Flute, and Violoncello, by C. F. Eley. (Clementi and Co., and the Author, Tavistock-place.)" *The Harmonicon*, no. 16 (April 1824), p. 69.

"C'est L' Amour," arranged as a Rondo, for the Piano-Forte, by W. H. Cutler, Mus. Bac. Oxon. Op. 39. (Clementi and Co.) *The Harmonicon*, No. 16 (April 1824), p. 69.

"Ballad, "Sweet choice of my heart," written by W. F. Collard Esq. composed by J. C. Clifton. (Clementi and Co.)" *The Harmonicon*, No. 16 (April 1824), p. 71.

"Song, "The Soldier's Adieu," composed by C. M. Sola. (Clementi and Co.)" *The Harmonicon*, No. 17 (May 1824), p. 97.

"Marlborough, a favourite French air, with variations for the Piano-Forte, by James Calkin, No. 4. (Clementi and Co. Cheapside.)" *The Harmonicon*, No. 18 (June 1824), p. 114.

"Il est trop tard," a favourite French Romance, with variations for the Piano-Forte, by James Calkin, No. 5. (Clementi and Co. Cheapside.)" *The Harmonicon*, No. 18 (June 1824), p. 114.

"British and Foreign Airs, adapted as familiar Rondos and Variations for the Piano-Forte, by Joseph de Pinna. Numbers 1 to 25, in one volume. (Clementi and Co.)" *The Harmonicon*, No. 18 (June 1824), p. 115.

"Fantasia and Variations for the Piano Forte, on the celebrated Jager Chorus, from Weber's Opera Der Freischütz, by F. Kalkbrenner. London. Clementi and Co." *QMMR*, Vol. 6, no. 23 (1824), p. 405.

"Sprit of Love, a favourite Ballad; by C. M. Sola. London. Clementi and Co." *QMMR*, Vol. 6, no. 23 (1824), p. 412.

"Yes, Mary Ann, a song; by Aug. Meves. London. Clementi and Co." *QMMR*, Vol. 6, no. 23 (1824), p. 413.

"Divertimento for the Piano Forte, with Flute Accompaniment, ad lib. – The subject of the Rondo, the celebrated Glee The Loadstars; composed by T. A. Rawlings. London. Clementi and Co." *QMMR*, Vol. 6, no. 23 (1824), p. 414.

"La noce du Village, Fantasia Caractéristique pour le Piano Forte; composée par G. Le Moyne. A Londres. Chez Clementi and Co." *QMMR*, Vol. 6, no. 24 (1824), p. 541.

"Two "Melanges" on favourite Airs, from Weber's Opera of Der Freyschütz; composed for the Piano Forte, by J. P. Pixis. Clementi and Co." *QMMR*, Vol. 7, no. 25 (1824), p. 107.

"A Second Pot Pourri on Airs from Rossini and Weber; arranged with Variations and Embellishments for the Flute and Piano Forte; by C. Nicholson. London. Clementi and Co." *QMMR*, Vol. 7, no. 25 (1824), p. 115.

"Mozart's celebrated Air, "Non piu andrai," varied for the Piano Forte by J. P. Pixis. Clementi and Co." *QMMR*, Vol. 7, no. 26 (1825), p. 238.

"Divertimento, La belle Bergere, for the Piano Forte, with a Flute Accompaniment; composed by T. A. Rawlings. (Clementi and Co., Cheapside.)" *The Harmonicon*, No. 30 (June 1825), p. 106.

"Mozart's celebrated Air, "Non piu andrai," varied for the Piano-Forte, by J. P. Pixis. Op. 70. (Clementi & Co., Cheapside.)" *The Harmonicon*, No. 30 (June 1825), p. 107.

"Ballad, "There was a time," written by H. Noblette, Esq., composed by Alex. D. Roche. (Clementi and Co., Cheapside.)" *The Harmonicon*, No. 32 (August 1825), p. 139.

"Song, "There is a sweet and pleasing hour," written by Thomas Blake, the music by Aug. Meves. (Clementi and Co., Cheapside.)" *The Harmonicon*, No. 32 (August 1825), 140.

Within:

Source: BOD Johnson d. 1704 (8)

CM 14

Title: CHEAP AND SUPERIOR EDITIONS / OF / Musical Works, / PRINTED FROM / PATENT COPPER TYPES.

Imprint: [music title page]: London, Published by Clementi & Co. Cheapside

Date: c. 1825

Pages: 1p fol

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress; printed by W. Clowes, Stamford-street

Layout: 2 columns

Categories and sub-categories: 7

For the Piano Forte; For two Performers [on the Piano Forte]; For the Harp and Piano Forte; For the Harp or Piano Forte; For the Harp; Vocal; Elementary Works

Extent: 99 entries

Commentary:

Within:

Overture to La Dame Blanche, Composed and arranged for the Piano Forte, by Boieldieu

Source: UC qM35. O96. (1.)

CM 15

Title: A CATALOGUE OF MUSIC, / Composed by / *M^r. AUG^s. MEVES.* .

Date: c. 1825, wm 1824

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Single composer

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 3

[Piano Forte Music]; Duets for two Performers [on One Piano Forte]; Songs

Extent: 50 entries

Commentary:

Catalogue later than CS 8; earlier than PrJ 25

Publication Reviews:

"A Divertimento on the Laughing Chorus, for the Piano Forte, by Aug. Meves. Clementi and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 236.

"The Huntsmen's Chorus (La Chasse), for the Piano Forte, by Aug. Meves. Clementi and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 236.

Within:

The Huntsmen's Chorus, La Chasse, for the Piano Forte, by A. Meves

Source: BL h. 1336. aa. (6.) Source music wm 1824.

CM 16

Title: ORATORIOS, & c. IN SINGLE PARTS.

Date: c. 1825

Pages: 1p oblong folio

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: 4 columns

Categories and sub-categories: 16

Handel's Oratorio. The Messiah; Handel's Dettingen Te Deum; Handel's Jubilate; Handel's Oratorio. Deborah; Handel's Ode. Alexander's Feast; Handel's Serenata. Acis and Galatea; Handel's L' Allegro ed il Penseroso; Haydn's Oratorio. The Creation; Handel's Oratorio. Israel in

Egypt; Handel's Oratorio. Joshua; Handel's Oratorio. Saul; Handel's Coronation Anthem. Zadock the Priest; Handel's Oratorio. Judas Maccabaeus; Handel's Oratorio. Jephtha; Handel's Oratorio. Samson; Handel's Works. Clarke's Edition.

Extent: 262 entries

Within:

Theodora, Composed by G. F. Handel, Arranged for the Organ or Piano Forte by D. John Clarke, of Cambridge

Leaf ii verso

Source: BL H. 991. ii.

CM 17

Title: A Catalogue of the Works / OF / KALKBRENNER. / Published by Clementi, Collard & Collard, 26, Cheapside, London.

Date: c. 1826

Pages: 1p fol

Type of Catalogue: Within; Piano Forte; Single composer

Process: Engraved and punched plate

Layout: Single column

Categories and sub-categories: 2

[Piano Forte Music]; Duets

Extent: 56 entries

Commentary:

Entries at Stationers' Hall:

La Tribut à la mode, with 2 Airs from Rossini, dedicated to Countess H. de Hatzfeld, Op. 75, by F. Kalkbrenner, entered at Stationers' Hall 1 June 1825.

Les Charmes de la Waltz, Three Waltzes, dedicated to Miss Hopkins, by F. Kalkbrenner, entered at Stationers' Hall 1 June 1825.

Publication Reviews:

"Polacca Rondo for the Piano Forte, composed by Fred. Kalkbrenner. London. Chappell and Co. and Clementi and Co." *QMMR*, Vol. 2, no. 7 (1820), p. 372.

"Le Tribut à la mode," Deux Airs favoris de Rossini, arrangés et variés pour le Piano Forte, par F. Kalkbrenner. Clementi and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 393.

Within:

God Save the King, with eight Variations, for the Piano Forte, Op. 18, by Frederick Kalkbrenner.

Verso last leaf

Source: BL Hirsch M. 1285. (5.) wm 1826

"Le Tribut à la mode," Deux Airs Favoris de Rossini, arrangés et varies pour le Piano Forte, par Kalkbrenner, Op. 75

Recto leaf ii

Source: BOD Mus. 118 c. 10 (15) wm 1825

CM 18a

Title: Flute Music. / Published by Clementi, Collard & Collard. 26. Cheapside, London.

Date: c. 1827

Pages: 1p fol.

Type of Catalogue: Within; Flute music

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 2

Solos; Duets for two Flutes

Extent: 170 entries

Commentary:

Contains Wragg's Preceptor, 16th edition.

Entries at Stationers' Hall:

Fantasias for Flute and Piano Forte, No. 8, with La Biondina, by Charles Nicholson, entered at Stationers' Hall 1 February 1825.

Publication Reviews:

"Twelve Select Airs, with Variations as Flute Solos, with Piano Forte Accompaniments. London. Clementi and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 82.

"Appendix to Nicholson's Preceptive Lessons, consisting of an entirely new course of Exercises or Capriccios for the Flute, with Piano Forte Accompaniment; the whole fingered with the greatest care according to the Author's mode of practice, and peculiarly adapted for the study and improvement of every Amateur who is ambitious of excelling on the Instrument. London. Nicholson, 12, Caroline-street, Bedford-square. Clementi and Co. Lindsay." *QMMR*, Vol. 8, no. 29 (1826), p. 117.

Within:

The favorite French Air, Au Clair de la Lune, with Introduction & Variations for the Flute, With an Accompaniment for the Piano Forte, by Charles Nicholson

Last leaf verso

Source: BL h. 223. (12.) Source music wm 1827

CM 18b

Title: Flute Music, / Published by CLEMENTI, COLLARD, & COLLARD, / No. 26, CHEAPSIDE, LONDON.

Date: c. 1828

Type of Catalogue: Within; Flute music

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 3

Duets for two Flutes; Flute Solos, & c.; Flute Trios

Extent: 230 entries

Commentary:

Contains Wragg's Preceptor, 18th edition.

New Entries: 117

[Duets for two Flutes] Asuni, 12 Divertimentos, Op. 18, from Italian Operas – Beale, 3, Op. 2, with Scotch Airs – Blanc, 6 Easy – Briscoli, 3, Op. 19 – Devienne, Concertante, Flute and Tenor – Devienne, 6, Op. 53, Books 1 and 2 (each separate) – Devienne, 6, from Pleyel's Violin Duets – Devienne, Op. 16, by Hoffmeister – Farrenc, Arrangement of Rode's 2 favorite Airs – Gabrielsky, 3 Brilliant, Op. 39 – Gabrielsky, 3 Brilliant, Op. 40 (Foreign) – Griesbach, 3, Op. 8 – Griesbach, 3, Op. 9, with 2 Airs, Variations and a Polacca – Gianella, 3 Easy, from Steibelt, Op. 48, introducing 'Life let us Cherish,' 'Within a Mile,' and Scotch Air – Gianella, 3 Easy, Op. 49, on Syncopation, & c. – Gianella, Sonata, 2 Flutes and Piano Forte – Giordani, 6 Sonatas, Op. 7 – Haydn, 3, Op. 104, by Arnold – Hoffmeister, 6, Op. 8 – Hoffmeister, 3, Op. 53 – Hoffmeister, 6 Airs – Henning, 3 Easy – Krasinsky, 3, Op. 5, Books 1 and 2 (each separate) – Kreith, 3, Op. 10 – Kreith, 3, Op. 15 – Lindsay, Elements of Flute Playing, embracing all the great Improvements of Modern Fingering, & c. Part 1 – Ling, 3, Op. 2, introducing Scotch Airs – Mozart, 3, Op. 74 – Mancinelli, 24 Easy – Mancinelli, 6 Nottornos, Books 1 and 2 (each separate) – Mancinelli, 8 Easy, Op. 2 – Mancinelli, 6 Sonatas, Op. 3 – Martini, 12, Op. 11 – Monzani, 12 Easy, Op. 12, with Airs – Mayer, 3, Op. 6 – Pleyel, 3, arranged by Wragg – Pleyel, 3 Duets – Pleyel, 6 arranged by Devienne – Pleyel, 3 arranged by Hoffmeister, Book 1 – Pleyel, 3 arranged by Hoffmeister, Book 2 – Park, 16 Easy and Progressive – Park, 2nd

Set of 3 Easy – Schneider, 3, Op. 32, Book 1 – Schneider, 3, Op. 32, Book 2 – Schneider, For Study of Sharp Keys – Schneider, For Study of Flat Keys – Steibelt, 3, arranged by Gianella, with favorite Airs – Vogel, 3, Op. 35 – Viotti, 3, favorite Serenatas, Op. 26, Book 1 – Viotti, 3, favorite Serenatas, Op. 26, Book 2 – Viotti, 3, Op. 30, arranged by Gianella – Weidner, 3, Op. 35 – Weidner, Selection of Airs, Waltzes, & c. Op. 13 – Wragg, 3, Op. 5 – Wranisky, 3, Op. 42 – [Flute Solos] Arthur, Serenade, with 'In my Cottage,' Variations for Flute and Piano Forte – Arthur, Second Serenade – Braun, Favorite Allegretto, with 9 Variations, Piano Forte Accompaniment – Diabelli, Amusement, for Flute and Piano Forte, Nos. 1 to 3 (each separate) – Ford, Solos, from Rossini – Gabrielsky, 5 Airs (Flute only) – Giordani, 6 Easy Solos, Op. 9, with Violoncello – Gianella, Grand Solo, Op. 43, Piano Forte obligato – Hargreaves, 'Lindor,' with 6 Variations, Piano Forte ad lib. – Hargreaves, Introduction and Variations, 'Ah! Perdona,' Flute and Piano Forte – Hargreaves, Divertimento, with Irish Melody, for Flute and Piano Forte – Hargreaves, Arrangement of Mozart's favorite Waltz – Hargreaves, Second Divertimento – Kaener, Paisiello's 'Nel cor piu,' Variations, Violoncello ad lib. – Nicholson, Fantasias for Flute and Piano Forte, No. 9, with Adeste fideles – Nicholson, Variations on 'Au clair de la Lune' – Nicholson, Bolero, with Kitty Tyrrel – Sola, Introduction and Variations, 'Rousseau's Dream,' for Piano Forte and Flute – Sola, Arrangement of Rossini's 'Di piacer,' Flute and Piano Forte – Sola, Arrangement of Rossini's 'Occhi miei,' Flute and Piano Forte – Sola, Arrangement of Rossini's 'Per piacere,' Flute and Piano Forte – Tulou, Grand Fantasia and Air, with Variations, as performed by the Author at the Oratorios & Public Concerts, Flute and Piano Forte – Weidner, Op. 17, introducing a Medley of Irish Airs, with Violoncello – Weidner, Introduction and Favorite Irish Melody, with Variations for Flute and Piano Forte, Op. 32 – C. N. Weiss, Celebrated Studies, consisting of Choice Airs, Variations, Solfeggios, Preludes, Capriccios, Cadenzas, & c. & c. (Flute only) in 7 numbers (each separate) – Weiss, Six Fantasias, Op. 20, Flute and Piano Forte, in which is introduced favorite theme with Variations, No. 1, Le Voyage de l'amour – Weiss, 'Catalaniana,' a Grand Fantasia for Flute and Piano Forte, introducing 'Della Tromba,' 'Nel cor piu,' 'Partant pour la Syrie,' & c. – Weiss, Fantasia, Op. 51 – Wragg, Solos, with Violoncello ad lib., Nos. 1 to 6 (each separate) – [Flute Trios] Berbiguier, 3 Trios, Op. 70 – Desnoues, New Trio, Flute, Violin and Violoncello – Gabrielsky, New Trio, 3 Flutes, Op. 34 – Gabrielsky, Trio, Op. 45, Flute, Violin & Tenor (Foreign) – Gabrielsky, 3 Trios, for 3 Flutes, Op. 53, with 'Gramachree,' and 'My Lodging' – Gabrielsky, 3 Trios, for 3 Flutes, Op. 56, with 'Auld Robin Gray,' and 'Tweed Side,' and 'The Legacy' – Gianella, Sonata, for 2 Flutes and Piano Forte – Haydn, 2 Trios, 2 Flutes and Violoncello – Hargreaves, Trios, for 3 Flutes – Kuhlau, 3 Grand Concertante Trios, 3 Flutes – Kuhlau, 3 Grand Concertante Trios, 3 Flutes (each separate) – Mozart, Opera, 'Zauberflöte,' Flute, Violin and Violoncello – Rozelli, 3 Easy, 3 Flutes – C. N. Weiss, C. N., Pot Pourri, 3 Flutes, introducing favorite Airs of Mozart, Haydn, and Paër – Wilkins, 15 Scots and Irish Airs, 3 Flutes

Entries Removed: 57

[Flute Solos] Berbiguier, Grand Solo, No. 1 – Dressler, Variations to a Thema in F – Gabrielsky, Airs from Mozart, Haydn, & c. – Gabrielsky, Variations on God save the King – Gabrielsky, Variations on Rule Britannia – Gabrielsky, Variations on Di tanti palpiti – Gabrielsky, Variations on Air from Aline – Keller, Divertimentos, Books 1 and 2 (each separate) – Kuhlau, Capriccio and Rondo – Kuhlau, Introduction and Polonoise – Kohler, Three favorite Airs from Freischütz – Lindsay, Melange, No. 2, from Freischütz – Lindsay, Melange, No. 3, from Freischütz – Lindsay, Melange, No. 4, from Il Crociato – Lindsay, Melange, No. 5, from Il Crociato – Lindsay, Variations on Nel cor piu – Nicholson, Preceptive Lessons complete in Bds. – Nicholson, Le Bouquet or Flowers of Melody, Nos. 1 to 24 (each separate) – Nicholson, Concertino, No. 1, with C'est L'amour, Portrait Charmant & Le petit tambour – Nicholson, Concertino, No. 2, with Maid of Lodi and Fra tanti angoscie – Weidner, Three Sonatas with Airs (each separate) – Weiss, Studies – Weiss, Nightingale, consisting of Twelve Short and brilliant Solos in the Preluding Style – Weiss, God save the King – Weiss, Grand Studio Modulante – [Flute Duets] Berbiguier, Op. 28 – Berbiguier, Op. 45 – Berbiguier, Op. 46 – Berbiguier, Op. 66 – Gabrielsky, Op. 57, Easy – Hargreaves, Pot Pourri, with Malbrouk & c.

Within:

Fantasia, for the Flute, with an Accompaniment for the Piano Forte, in which is Introduced the Irish Melody, "Savounah Deelish," and favorite "March in Rob Roy," Composed and Dedicated to William Ward, Esqr., by Charles Nicholson, No. 10

Last leaf verso of Piano Forte Part

Source: BL h. 2050. e. (6.) Pl no. 1436, Source music wm 1827 and 1828

CM 19

Title: New Music, / Published by CLEMENTI, COLLARD and COLLARD, / No. 26, CHEAPSIDE, LONDON.

Date: c. 1828

Pages: 1p fol.

Type of Catalogue: Instrumental and Vocal

Process: Letterpress; Peart, Printer, 124, St. John Street, Smithfield

Layout: 2 columns

Categories and sub-categories: 8

For the Piano-Forte; Piano-Forte Duets; Quadrilles; For the Flute; For the Violin, & c.; For the Organ; Vocal. From the Opera of Isidore de Merida, or The Devil's Creek; Single Pieces from the Opera Isidore de Merida

Extent: 141 entries

Commentary:

Catalogue contains "Clementi's celebrated Duet No. 3, from Op. 14, as performed by Messrs, Cramer and Moscheles, at the Dinner given to the Author by the Musical Profession, December 16, 1827 (New Edition)."

Entries at Stationers' Hall:

16th Set of Quadrille, from Il Crociato, by J. T. Craven, entered at Stationers' Hall 4 February 1826.

Fantasia and Rondo Brilliant on the German Grenadier's March, for the Piano Forte, by I. Moscheles, entered at Stationers' Hall 15 February 1826.

Twenty-four Preludes for the Piano Forte, in all the Major and Minor Keys, by F. Kalkbrenner, 2 Books, entered at Stationers' Hall 1 October 1827.

Overture to Pear's I Fuorusciti, arranged for the Piano Forte, with Flute Accompaniment (ad lib.), by G. F. Harris, entered at Stationers' Hall 3 November 1827.

Select Airs from I Fuorusciti, arranged for the Piano Forte, with Flute Accompaniment (ad lib.), by G. F. Harris, in 2 Books, entered at Stationers' Hall 3 November 1827.

Fantasia on a favorite Air, from la Cenerentola, for the Piano Forte, by S. Perez, entered at Stationers' Hall 3 November 1827.

La Suisse au bord du lac, as a Divertimento for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 3 November 1827.

Comin' thro' the Rye, as a Divertimento for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 3 November 1827.

Grand Fugue by Sebastian Bach, arranged for 2 performers on the Organ and Pianoforte, by B. Jacob, entered at Stationers' Hall 3 November 1827.

Rondoletto on an Air, from La Dame Blanche, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 3 November 1827.

Blue Bonnets are over the Borders, as a Rondo for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 3 November 1827.

Introduzione e Rondo Giocoso, for the Piano Forte, by C. Potter, entered at Stationers' Hall 3 November 1827.

Bolero, in which is introduced the favourite Air of Kitty Tyrrell, for the Flute and Pianoforte, by C. Nicholson, entered at Stationers' Hall 3 November 1827.

Introduction and Variations on Au clair de la lune, for the Flute and Pianoforte, by C. Nicholson, entered at Stationers' Hall 3 November 1827.

Here's health and long life to the King, a Glee, by J. Blewitt, entered at Stationers' Hall 3 November 1827.

List to the lively Guitar, a Serenade, by J. Blewitt, entered at Stationers' Hall 3 November 1827.

Introduction and Theme of Mercadante, Op. 44, for the Violin, with an Accompaniment for the Piano Forte, by J. Mayseder, entered at Stationers' Hall 15 November 1827.

Introduction and Theme of Mercadante, Op. 44, arranged for the Piano Forte, by J. Mayseder, entered at Stationers' Hall 15 November 1827.

Introduction and Variations, on a Theme of Mercadante, arranged for the Violin with Accompaniments for an Orchestra, or Quartet, by J. Mayseder, entered at Stationers' Hall 15 November 1827.

We're a' Noddin, with Variations for the Piano Forte, by J. P. Pixis, entered at Stationers' Hall 15 December 1827.

Brilliant Variations on a French Military Air, for the Piano Forte, by C. Czerny, entered at Stationers' Hall 20 December 1827.

Grand March, from Onslow's Opera of Le Colporteur, arranged for the Piano Forte, by F. Kalkbrenner, entered at Stationers' Hall 24 December 1827.

Fantasia, Brilliant on Blewitt's celebrated Air, "Poor little Love," entered at Stationers' Hall 22 February 1828

Ballade Ecossais, Variations [Op. 96] by J. P. Pixis, entered at Stationers' Hall 8 March 1828.

Publication Reviews:

"Fantasia and Rondo Brilliant on the German Grenadier's March, by I. Moscheles. London. Clement and Co." *QMMR*, Vol. 8, no. 29 (1826), p. 113.

"Fantasia and Rondo Brilliant on the German Grenadier's March, composed by I. Moscheles, Op. 68. (Clementi, Collard, and Co., Cheapside.)" *The Harmonicon*, No. 41 (May 1826), p. 95.

"Fin ch'han dal vino," de Don Juan, Rondo Capriccioso, composé pour le Piano-Fort, par J. P. Pixis. No. 2, Op. 84. (Clementi, Collard, and Co., Cheapside.)" *The Harmonicon*, No. 41 (May 1826), p. 95.

"The Seraglio, the celebrated Opera by Mozart, with additional Music, as performed at the Theatre Royal, Covent Garden, composed and arranged for the Piano Forte, and dedicated (by gracious permission) with the most profound respect to his Most Gracious Majesty the King, by his Majesty's most humble and dutiful servant, C. Kramer, Master and Conductor to his Majesty's Band. London. For the Author, by Clementi and Co. and S. Chappell." *QMMR*, Vol. 9, no. 36 (1827), p. 520.

"Grand March from Onslow's Opera of Le Colporteur, arranged for the Piano Forte by Fred. Kalkbrenner. London. Clementi and Co." *QMMR*, Vol. 9, no. 36 (1827), p. 529.

"Rondino for the Piano Forte on the Ranz des Vaches d'Appenzell of Meyerbeer, by J. P. Pixis. Op. 94. London. Clementi and Co." *QMMR*, Vol. 9, no. 36 (1827), p. 529.

"Weippert's 17th Set of Dramatic Quadrilles, selected from favourite Operas, & c. & c., for the Piano-Fort, by John Weippert. (Clementi and Co.)" *The Harmonicon*, No. 41 (May 1826), p. 98.

"When shall we three meet again," an admired Air, composed by Mr. Horsley, arranged as a Rondo, with an introductory Prelude, by F. Ries. Op. 127. No. 2. London. Clementi and Co." *QMMR*, Vol. 8, no. 30 (1826), p. 235.

"The streamlet," an admired Air, composed by Mr. Shield, arranged with Variations for the Piano Fort, by F. Ries. Op. 118, no. 3. London. Clementi and Co." *QMMR*, Vol. 8, no. 30 (1826), p. 235.

"The Streamlet;" composed by Shield; arranged with Variations for the Piano-Forte, by Ferd. Ries, Op. 118, No. 3. (Clementi and Co., Cheapside.)" *The Harmonicon*, No. 46 (October 1826), p. 198.

"When shall we three meet again?" Composed by W. Horsley; arranged as a Rondo, with an Introductory Prelude, by Ferd. Ries. (Clementi and Co., Cheapside.)" *The Harmonicon*, No. 46 (October 1826), p. 198.

"Divertimento for the Piano-Forte, with an Accompaniment for the Flute (ad lib.), on the scena "Lo conosco," in Tebaldo ed Isolina; composed by Pio Cianchettini. Op. 14. (Clementi and Co., Cheapside.)" *The Harmonicon*, No. 46 (October 1826), p. 198.

"The Organ Service of the united Church of England and Ireland, comprising a first and last Voluntary, with a selection of Psalms, Chants, Preludes, and Interludes, composed and arranged by J. Blewitt. No. 1. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, No. 46 (October 1826), p. 199.

"Funeral March for the Piano Forte, composed on the Death of Beethoven, by W. Carnaby, Mus. Doc. Cantab. Clementi and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 114.

"Divertimento for the Piano Forte, with an Accompaniment (ad lib.) on the Scena and Romance "Lo conosco," by Pio Cianchettini. Clementi and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 115.

"Book 1, of Twenty-four Preludes for the Piano Forte, in all the Major and Minor Keys, being an Introduction to the Art of Preluding; by Fred. Kalkbrenner. Clementi and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 248.

"A Rondoletto for the Piano-forte, on an air from La Dame Blanche; by G. F. Kiallmark. Clementi and Co." *QMMR*, Vol. 9, no. 34 (1827), p. 251.

"The blue Bonnets are over the border," as a Rondo for the Piano-forte; by G. F. Kiallmark. Clementi and Co." *QMMR*, Vol. 9, no. 34 (1827), p. 251.

"Introduction and brilliant Variations on that favourite Russian Dance, for the Piano Forte, by J. F. Hance. Clementi and Co." *QMMR*, Vol. 9, no. 34 (1827), p. 258.

"Divertimento, in which is introduced "Comin thro' the rye," arranged for the Piano-Forte, by T. A. Rawlings. (Clementi and Co., Cheapside.)" *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 137.

"Funeral March from the Piano-Forte, composed on the death of Beethoven, by Wm. Carnaby, Mus. Doc. (Clement and Co., Cheapside.)" *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 137.

"Select Airs from Spontini's Vestale, arranged for the Piano-Forte, with an accompaniment for the Flute, by Thomas Attwood. Books 1 and 2. (Clementi, Collard and Collard, Cheapside.)" *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 138.

"The French Romance, "La Suisse au bord du lac," arranged as a Divertimento for the Piano-Forte, with an Introduction, by T. A. Rawlings. (Clementi and Co., Cheapside.)" *The Harmonicon*, Vol. 5, no. 8 (August 1827), p. 164.

"A Grand Fugue, in three movements, and on three subjects, by John Sebastian Bach; arranged for Two Performers on the Organ or Piano-Forte, by B. Jacob. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 5, no. 8 (August 1827), p. 189.

"Brilliant Variations for the Piano Forte on French Military Air, by C. Czerny. Clementi and Co." *QMMR*, Vol. 9, no. 36 (1827), p. 531.

"Woman's Charms. Composed by Alexander Lee. London. Clementi and Co." *QMMR*, Vol. 9, no. 36 (1827), p. 539.

"Love's like a Summer's Day, Rondo, composed by J. Blewitt. London. Clementi and Co." *QMMR*, Vol. 9, no. 36 (1827), p. 539.

"Piano Forte Duets. A Selection of Airs from Mozart's Il Seraglio, by T. Attwood. Clementi and Co." *QMMR*, Vol. 9, no. 36 (1827), p. 544.

"For Harp and Piano Forte. Piano, Piano inoltrisi, with Flute and Violoncello Accompaniments ad lib. T. Attwood. Clementi and Co." *QMMR*, Vol. 9, no. 36 (1827), p. 544.

"Overture to Isidore di Merida, by T. Cooke, member of the Philharmonic Society, and Director of the Music to the Theatre Royal Drury-Lane. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 39.

"Rondo, "Bright eyes," composed by T. Cooke. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 39.

"Songs, "Savoyard's holiday," composed by Rossini; altered, and an introductory movement added, by T. Cooke. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 39.

"Ballad, "Lullaby," Composed by Stephen Storace. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 39.

"Duet, "Signor! Signor!" composed by T. Cooke. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 39.

"Song, "The Honeymoon over," composed by T. Cooke. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 39.

"Song, "The Moon sat high," composed by Mr. Braham. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 39.

"Song, "The Lion, composed by Mr. Braham. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 39.

"Song, "The Pilgrim and Portrait," composed by Mr. Braham. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 39.

"Savoyard Songs, "I will, fair Signoras," composed by Mr. Braham. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 39.

"Savoyard Duet, "List, pretty Savoyard," composed by Mr. Braham. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 39.

Hunter's Duet, "Hunter, let thy bugle blow," composed by Mr. Braham. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 39.

"Song, "My true love lies sleeping," composed by Mr. Braham. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 39.

"Quintetto, "Hear, oh! Hear!" composed by Mr. Braham. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 39.

"Grand March, from Onslow's opera, Le Colporteur, arranged by Frederick Kalkbrenner. (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 40.

"We're a' Noddin," a Scotch air, arranged with Variations, by T. P. Pixis. Op. 73 (Clementi and Co., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 40.

"Lullaby," sung in Isidore di merida, arranged with Variations, by T. Valentine. (Clementi and Co.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 41.

"A Selection of Airs from Mozart's Seraglio, arranged by Thomas Attwood. Books 1 and 2. (Clementi and Co.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 42.

"Glee, "Here's health and long life to our King!" for Three Voices, written by T. Hudson, Esq., Composed by J. Blewitt. (Clementi and Co.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 42.

"Ballad, Woman's charms, sung by Mr. Braham, composed by Alexander Lee. (Clementi and Co.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 42.

"Ballad, The Orphan, the words by W. Park, Esq., composed by C. Della Torre. (Clementi and Co.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 42.

"Violin, with P. F. Accompl. Introduction and Variations on a Theme of Mercadante, Composed by Mayseder. Op. 44. (Clementi and Co.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 43.

"Brilliant Variations on a French Military Air, by Charles Czerny. Op. 103. (Clementi and C., 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 3 (March 1828), p. 43.

"Duets, Piano Forte. Three Progressive Duets, in which are introduced favourite airs, by S. Webbe. (Clementi and Co.)" *Harmonicon*, Vol. 6, no. 3 (March 1828), p. 65.

"The Merry Month of May, a Round for Three Voices, by J. Blewitt. London. Clementi and Co." *QMMR*, Vol. 10, no. 37 (1828), p. 128.

"Two Grand Waltzes, composed by J. B. Logier. (Clement and Co. 26, Cheapside.)" *The Harmonicon*, Vol. 6, no. 5 (May 1828), p. 107.

"Craven's 27th Set of Quadrilles, selected from Isidore de Merida, and the Honeymoon Waltz. (Clementi and Co.)" *The Harmonicon*, Vol. 6, no. 5 (May 1828), p. 107.

Within:

Souvenirs a la Sontag, ou Choix des Airs, Chantés par Mademoiselle Sontag, Arrangé pour le Piano Forte, et Dedié a J. A. la Princesse e Carolath, par J. P. Pixis
Last leaf verso

Source: BL h. 351. (10.) Source music wm 1828

CM 20

Title: CATALOGUE OF SACRED MUSIC, / PRINTED BY CLEMENTI, COLLARD, AND COLLARD, 26, CHEAPSIDE, LONDON.

Date: c. 1828

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 2

[Sacred music, vocal]; List of Oratorios, & c.

Extent: 118 entries

Commentary:

Publication Reviews:

"The Vocal Works of Handel, arranged for the Organ or Piano-forte, by Dr. John Clarke Cambridge. Number I. Price to Subscribers 5s. to Non-subscribers 6s.6d." *MM*, No. 191 (November 1809), p. 417.

"Sixth Set of Hymn Tunes, composed by Thomas Clarke, Canterbury. 5s." *MM*, No. 269 (June 1815), p. 438.

"Clarke's Seventh Book of Hymn Tunes, composed in a familiar style, and figured for the Organ, Piano-forte, & c. by Thomas Clark, of Canterbury. 5s." *MM*, No. 272 (August 1815), p. 56.

"A Collection of Hymns and Psalm Tunes, sung in the Chapel of the Asylum for Female Orphans, composed, selected, and arranged, with an Accompaniment for the Organ or Piano Forte, by Wm. Horsley, Mus. Bac. Oxon. London. Clementi." *QMMR*, Vol. 3, no. 10 (1821), p. 244.

Within:

A Fourth Set of Psalm Tunes, Two Anthems, and a Hymn for Christmas, with Symphonies and an Instrumental Bass, Adapted to the use of Country Choirs. And figured for the Organ & c. Composed by Thomas Clark of Canterbury

Last leaf verso

Source: BL H. 967. b. (4.) No wm.

CM 21a

Title: *The / Following New Publications, / BY / T. VALENTINE. / And Sold at all the Principal Music Shops.*

Date: c. 1828

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte; Single composer

Process: Engraved plate

Layout: 2 columns

Categories and sub-categories: 5

Piano Forte Music; Airs from admired Italian Operas; Popular Airs, arranged as easy Rondos; A Series of favorite Airs, arranged as easy Lessons; Piano Forte Duets

Extent: 59 entries

Commentary:

Publication Reviews:

"“Rule Britannia,” arranged, with an Introduction and Variations, by T. Valentine. (Clementi and Co.)” *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 111

Within:

No. 4, Le Carnaval de Venice, Arranged as an Easy Rondo, for the Piano Forte, by Thomas Valentine

Last leaf verso

Source: BL h. 62. k. (23.) Source music wm 1827.

No. 5, There's nae luck about the House, Arranged as an Easy Rondo, for the Piano Forte, by T. Valentine

Last leaf verso

Source: BL h. 62. k. (24.) Source music wm 1827.

CM 21b

Date: c. 1828

Extent: 61 entries

Commentary:

New Entries: 2

[Piano Forte Music] Remember, Love, Remember – The Rose Tree

Within:

No. 10. Dormez donc mes cheres amours, a French Air, Arranged as an easy Rondo for the Piano Fort, by T. Valentine Last leaf verso

Source: BL h. 62. k. (27.) Source music wm 1827

CM 22

Title: PUBLICATIONS BY THE SAME AUTHOR. [G. E. Griffin.] / To be had of Cramer and Co. 201, Regent Street, and Clementi and C^o. 26, Cheapside.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano forte; Single composer

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 3

[Piano Forte music]; Arranged for two Performers; Lately published

Extent: 36 entries

Commentary:

Publication Reviews:

“Divertimento for the Piano-Forte, Composed by G. E. Griffin. (Printed for the Author, Northumberland-street.) *The Harmonicon*, No. 16 (April 1824), p. 67.

“Capriccio, (on the subject of a favourite air by Shield,) composed by G. E. Griffin. Op. 12. (Cramer and Co. 201, Regent Street.)” *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 223.

“Duets, Piano-Forte. Mozart’s First Symphony, in c, arranged for two performers, by G. E. Griffin. (Clement and Co.)” *The Harmonicon*, Vol. 8, no. 4 (April 1830), p. 167.

Within:

Six Airs for the Piano Forte, Composed and Dedicated to Miss Maria Leyland Feilden, by G. E. Griffin, Op. 11

Leaf ii recto

Source: BL g. 352. ii. (3.)

CW 1

Title: [right] Page 2. / A CATALOGUE OF / ORIGINAL MUSIC / Composed by / JOHN WATLEN. / Teacher of the Piano Forte, Violin, and Singing, / & may be had of / COBB & WATLEN N^o. 19 Tavistock Street, Covent Garden.

Date: c. 1805

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental; Single composer

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 3

Scots Songs; Sacred Music and English Songs; Instrumental Music for the Piano Forte & c.

Extent: 63 entries

Commentary:

Publication Reviews:

“The Lord’s Prayer. Composed as an Anthem for one Voice, accompanied by the Organ or Piano-forte, and dedicated to the Right Reverend Father in God, Dr. Douglas, Lord Bishop of Salisbury, by John Watlen. 2s.” *MM*, Vol. 8, no. 49 (September 1799), p. 646.

““Wilt thou be my Dearie?” a favourite Song, written by Robert Burns; the Music composed by J. Watlen. 1s.6d.” *MM*, No. 129 (June 1805), p. 497.

Within:

A Grand Sonata, for the Piano Forte, with an Accompaniment for a Violin or Flute, in which are introduced two Original Scots Airs, Composed by John Watlen, Op. 9th

Last leaf recto

Source: BL g. 272. d. (31.)

CW 2

Title: Engraved Printed & Sold by / COBB & WATLEN, / at their Musical Repository & New Subscription Music Library. / N^o. 19, Tavistock Street, COVENT GARDEN. / where are always Deposited a Grand Assortment of Piano Fortes, Harps, / & every Musical Instrument, for Sale & Hire, / AUTHORS WORKS ENGRAV'D & PRINTED. / Instruments Tuned & Repair'd / & very thing in the Music Way Transacted on the most Liberal Terms.

Date: c. 1805

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Engraved plate

Layout: 4 columns

Categories and sub-categories: 3

Piano Forte Music; Songs, Glees, Duets, Sacred Music, & c.; Flute & Violin Music

Extent: 83 entries

Commentary:

Publication Reviews:

““Let them come – we are ready!” a favourite Song; written and composed by Mr. Peterkin, of Huntingdon. 1s.” *MM*, No. 129 (June 1805), p. 497.

Within:

Valentine and Orson, a Grand Melo Drama, in 2 Acts, Intermixed with Songs & Choruses, Performed for the first time at the Theatre Royal Covent Garden, the Words by T. Dibdin, Composed by J. Jouve, and adapted for the Piano Forte, as easy Divertimentos or Lessons, for the amusement of Parties, Families &

Last leaf recto

Source: BL G. 186.

CW 3a

Title: THE / Musical Compositions / of / JOHN WATLEN, / Teacher of the / Piano Forte, Violin.

Imprint: T be had at his House, No. 5, Leicester Place, Leicester Square, London.

Date: c. 1807

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and vocal

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 3

Sonatas & Pieces; Songs, & c.; Rondos, Dances, & c.

Extent: 73 entries

Commentary:

Publication Reviews:

“The Glorious Battle of Trafalgar, in descriptive Music, & c. & c. Composed by John Watlen. 5s.” *MM*, No. 150 (December 1806), p. 483.

““My Mother,” a Song. The Music composed by Mr. Watlen, and inscribed to Mrs. Cowell and Miss Augusta Cowell. 1s.6d.” *MM*, No. 150 (December 1806), p. 484.

Within:

The Glorious Battle off Trafalgar, in Descriptive Music, The Cruising of the British Fleet off Cadiz, The Signals, Bearing-down in Two Columns on the Enemy. Clearing Ship for Action, Drum beating to Quarters, Lord Nelson's Signal, "England Expects that every Man will do his Duty," The Engagement, Boarding & c., an Elegy on the Death of Admiral Lord Nelson, Commander of the British Fleet, together with Beginning and Concluding Songs, Composed (for the Piano Forte and Voice) and respectfully Dedicated to Admiral Lord Collingwood, by John Watlen

Last leaf recto

Source: BL g. 352. cc. (5.) Source music wm 1807

CW 3b

Date: c. 1808

Extent: 80 entries

Commentary:

New Entries: 7

[Sonatas & Pieces] Sonata, O Nanny, Op. 13 – [Songs, & c.] England's Benevolence – The Hog's head of Port – My Heart a Song – [Rondos, Dances, & c.] The 104 Psalm with Variations – Collection of Scots Song, Nos. 1 and 2

Within:

Sonata, O Nanny wilt thou gang with me, to which is added a Capriccio, a la Russe, for the Piano Forte, Respectfully Inscribed to Mrs. George Drury of Bombay East Indies, Op. 13

Title page verso

Source: BL g. 272. d. (32.) Source music wm 1808

CW 3c

Date: c. 1808

Extent: 83 entries

Commentary:

New Entries: 3

[Rondos, Dances, & c.] O Nanny and a Capriccio a la Russe, for the Piano Forte – He's dear to me, Variations for the Harp – Fast day Hymn

Within:

The Glorious Battle off Trafalgar, in Descriptive Music, The Cruising of the British Fleet off Cadiz, The Signals, Bearing-dawn in Two Columns on the Enemy, Clearing ship for Action, Drum beating to Quarters, Lord Nelson's Signal, "England Expects that every Man will do his Duty," The Engagement, Boarding & c., an Elegy on the Death of Admiral Lord Nelson, Commander of the British Fleet, together with Beginning and Concluding Songs, Composed (for the Piano Forte and Voice) and respectfully Dedicated to Admiral Lord Collingwood, by John Watlen

Last leaf recto

Source: BL g. 272. d. (33.) Source music wm 1808

CR 1a

Title: THE / Beauties / OF / L. DROUËT. / for the / Flute and Piano Forte. / [centre: rule] / London, Printed by R. COCKS & C^o. Publishers of the Works of / Berbiguier, Dressler, Drouet, Forde, Hewett, Saust, Tulou, & c. / 20, Princes Str^t. Hanover Sq^{re}.

Date: c. 1823

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Flute; Single composer

Process: Punched and engraved plate

Layout: 2 columns

Extent: 12 entries

Commentary:

Entries at Stationers' Hall:

No. 4, Gramachree Molly, with Variations for the Flute and Piano Forte, by L. Drouet, entered at Stationers' Hall 23 November 1823. [PI no. 22]

Publication Reviews:

"Gramachree Molly, with Variations for the Flute and Piano-Forte, by L. Drouet. (Cocks and Co. Hanover Street, Hanover Square.) *The Harmonicon*, No. 15 (March 1824), p. 47.

"Rule Britannia, with Variations for the Flute, and an accompaniment for the Piano-Forte, by L. Drouet. (Cocks, Princes Street, Hanover Square.) *The Harmonicon*, No. 20 (August 1824), p. 167.

"Variations on Robin Adair, for the Flute, with a Piano-Forte accompaniment, by L. Drouet. (Published by Cocks, Princes Street, Hanover Square.)" *The Harmonicon*, No. 20 (August 1824), p. 167.

Within:

"Gramachree Molly," arranged for the Flute and Piano Forte, being No. 4, of the Beauties of L. Drouet

Title page

Source: BL h. 2050. o. (10.) no wm

Rossini's Una Voce Poco, arranged for the Flute and Piano Forte, being No. 9, of the Beauties of L. Drouet

Title page

Source: BL h. 2050. o. (10.) PI no. 313; Source music wm 1827, 1825

CR 1b

Date: c. 1829

Layout: 2 columns and 3 columns

Categories and sub-categories: 6

The Beauties of L. Drouet; [also by Drouet] Flute & Piano Forte; Trios, for three Flutes; Flute Duets; Studies, & c.; Flute Solos

Extent: 56 entries

Commentary:

Modulation Study on the Blue Bells of Scotland, for the Flute [PI no. 584]

No. 21, Roslin Castle, of The Beauties of Drouet [PI no. 749]

New Entries: 44

[The Beauties of L. Drouet, for the Flute and Piano Forte] No. 13, O Dolce Conento (New Edition) – No. 14, Rossini's Zitti Zitti – No. 15, The Yellow Hair'd Laddie – No. 16, Buona Notte Amato Bene – No. 17, The British Grenadier's March – No. 18, Mozart's Non piu Andrai – No. 19, Rossini's Non Piu Mesta – No. 20, Weber's Thro' the Forests – No. 21, Roslin Castle – No. 22, Shepherds I have lost my Love – No. 23, The Marseille's Hymn – No. 24, Weber's Hunting Chorus – [For the Flute and Piano Forte] Musical Dream, Grand Fantasia – Two Airs from Preciosa – Romance, Beethoven, in G – In my Cottage near a Wood – March in Ricciardo – [Trios, for three Flutes] Grand Trio, in B flat – Six Airs – Rode's Air in G – [Flute Duets] Three Easy Duets, Op. 74 – Duet, with O Nanny – Hope told a flattering Tale – Vive Henri Quatre – [Flute Music. Studies, & c.] His Method – Finishing Studies (6) – Modulation Study – Eighteen Preludes – Twelve Lessons on Time – [Flute Solos] Twelve Airs with Elegant Easy Variations (each separate) – Airs in Masaniello – Airs in Il Matrimonio – 18 Melodies, sung by Pasta & c.

Entries at Stationers' Hall:

Eighteen Preludes and Six Cadences, by Drouët, entered at Stationers' Hall 19 August 1829.

Publication Announcements:

"Twelve Solos, [for the Flute, by Drouët] 1s." *The Times*, 30 March 1831; 27 March 1834; 28 June 1834. [Reprint]

“Opera, Masaniello [arranged for the Flute, by Drouët]. 3s.” *The Times*, 30 March 1831. [Reprint]
 “Drouët’s Method of Flute-playing, in boards, 21s.” *The Times*, 30 March 1831; 26 January 1832; 18 Jan 1833; 11 June 1833; 14 December 1833; 14 June 1834; 28 June 1834; 30 June 1834; 1 November 1834; 22 December 1834. [Reprint]
 “Drouët’s Twelve Lessons for the acquirement of Time, 4s.” *The Times*, 30 March 1831; 26 January 1832; ; 11 June 1833; 14 December 1833; 1 November 1834. [Reprint]
 “Drouët’s Eighteen Preludes and Six Cadences, [for the Flute], 3s.” *The Times*, 30 March 1831; 14 December 1833; 1 November 1834. [Reprint]
 “Drouët’s Modulation Study, 2s.6d.” *The Times*, 30 March 1831; 14 December 1833. [Reprint]
 “Flute and Pianoforte, by Drouët – Non piu mesta, Thro’ the Forests, Hunting Chorus.” *The Times*, 30 March 1831. [Reprint]

Publication Reviews:

“The favourite Airs from Auber’s Masaniello, arranged for the Flute, by L. Drouet. London. Cocks and Co.” *QMMR*, Vol. 10, no. 39 (1828), p. 405.
 “Flute. Airs in Auber’s Masaniello, arranged by L Drouet. (Cocks and Co.)” *The Harmonicon*, Vol. 7, no. 8 (August 1829), p. 199.
 “Melodies from Cimarosa’s Matrimonio Segreto, arranged by L Drouet. (Cocks and Co.)” *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 306.

Within:

Rossini’s Di Piacer, arranged for the Flute and Piano Forte, being No. 8, of The Beauties of L. Drouët
 Title page
 Source: BL h. 2050. o. (10.) Pl no. 307

La Biondina, arranged for the Flute and Piano Fore, being No. 14, of The Beauties of L. Drouët
 Title page
 Source: BL h. 2050. o. (10.) Pl no. 825

CR 2

Title: NEW MUSIC, / Just Published by R. COCKS AND C^o. Importers of Foreign Music, / 20 PRINCES S^t. HANOVER SQUARE.

Date: c. 1824

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 3

Piano Forte music; Piano Forte and Flute; Harp Music

Extent: 46 entries

Commentary:

Treatise on superfluous and diminished intervals, for the Piano Forte or Organ, by J. G. Albrechtsberger [Pl no. 20]

Entries at Stationers’ Hall:

"Amor possente Nome," from Rossini's Opera "Armida," as a Rondo for Piano Forte and Flute, alla Polacca, by Camille Pleyel, entered at Stationers’ Hall 20 March 1824. [Pl no. 36]

Rossini's Cavatina, "Aurora che Sorgerai," from "La Donna del Lago," in form of a Rondo, for the Piano Forte, with Flute Accompaniment, by Camille Pleyel, entered at Stationers’ Hall 26 May 1824. [Pl no. 41]

Publication Reviews:

“Amusement pour les dames. Recueil périodique de pièces choisies pour le Harpe. No. 1. (Cocks and Co., Princess-Street, Hanover Square.)” *The Harmonicon*, No. 6 (June 1823), p. 84

"Eighth Fantasia for the Piano-Forte, on favourite Themes from Rossini's new opera, Zelmira; composed and dedicated to Miss Eleomora Goodlad, by Fred. Ries, Op. 121. (Cocks and Co. 20, Princes Street, Hanover-Square.)" *The Harmonicon*, No. 8 (August 1823), p. 113.

"Grand Brilliant Fantasia, for the Piano Forte, composed by J. N. Hummel, Maitre de Chapelle to the Duke of Saxe Weimar. London. R. Cocks and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 374.

"Aurora che sorgerai; the admired Song in Rossini's Opera La Donna del Lago; arranged for the Harp, with a Grand Introduction, (in which is introduced the favourite March in the same Opera); composed by N. C. Bochsa. London. Cocks and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 386.

"Amusement pour les Dames, Recueil Périodique de Pièces choisies our la Harpe non publiées aparavant en Angleterre; No. I. London. Cocks and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 386.

"Eighth Fantasia for the Piano Forte, on favourite themes from Rossini's Opera of Zelmira, composed by Ferd. Ries. Op. 121. London. Cocks and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 386.

"The Bavarian or Tyrolese Air; arranged for the Harp, with an Introduction and Variations; by Charles Egan. London. Cocks and Co." *QMMR*, Vol. 5, no. 20 (1823), p. 542.

"The Beauties of Hummel, for the Piano-Forte, Book 2. (Cocks and Co. 20, Princes Street, Hanover-Square.)" *The Harmonicon*, No. 14 (February 1824), p. 24.

"A Collection of New Foreign Marches, for the Piano-Forte, by the most celebrated composers, Book 1st. (Cocks and Co.)" *The Harmonicon*, No. 14 (February 1824), p. 24.

"The Beauties of Hummel, for the Piano Forte. Books 1, 2, 3. London. Cocks and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 116.

"Euterpe, or a choice collection of Polonaises and Waltzes for the Piano-Forte, by foreign composers. Books 1 and 2. (Cocks and Co., Princes-street, Hanover-square.)" *The Harmonicon*, No. 15 (March 1824), p. 47.

"Amusement pour les Dames, Recueil periodique de Pièces Choiesies pour La Harpe, non publiés auparavant en Angleterre. No. 2 (Cocks and Co., Princes-street, Hanover-square.)" *The Harmonicon*, No. 15 (March 1824), p. 47.

"Euterpe, or a choice Collection of Polonoses and Waltzes for the Piano Forte, by Foreign Composers. Books 1 & 2. London. Cocks and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 116.

"Cock's collection of Foreign Marches for the Piano-Forte, by the most celebrated Composers, Book 2. (Cocks and Co., Princes-Street, Hanover Square.)" *The Harmonicon*, No. 17 (May 1824), p. 96.

"Grand Rondeau Brillant, pour le Piano-Forte, composé par J. N. Hummel, Maître de la Chapelle de S. A. R. le Grand Duc de Saxe Weimar, Op. 56. (Cocks and Co., 20, Princes-Street, Hanover-Square.)" *The Harmonicon*, No. 19 (July 1824), p. 135.

"Rondo alla Polacca, on the favourite Duet "Amor, possente nome!" from Rossini's Armida, for the Piano-Forte, with an accompaniment, ad lib., for the Flute, by Camille Pleyel. (Published by Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 20 (August 1824), p. 165.

"Introduction and Rondo on the admired Cavatina, "Aurora che sorgerai," from Rossini's Opera, La Donna del Lago, arranged for the Piano-Forte, with an accompaniment for the Flute, by Camille Pleyel. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 20 (August 1824), p. 165.

"A Collection of Dramatic Overtures for the Piano-Forte, by the most celebrated foreign composers. Book 1. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 20 (August 1824), p. 166.

"Euterpe, a choice Collection of Polonaises and Waltzes by foreign composers. Book 3. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 20 (August 1824), p. 166.

"Weber's Overture, Der Freischütz, for the Piano-Forte, with an accompaniment for the Flute, ad lib., by Charles Saust. (Cocks and Co., 20 Princes Street, Hanover Square.)" *The Harmonicon*, No. 22 (October 1824), p. 190.

"Weber's Overture, Der Freischütz, arranged for the Harp and Piano Forte, with a Flute and Violoncello accompaniment, ad lib., by Gustavus Holst. (Cocks and Co.)" *The Harmonicon*, No. 22 (October 1824), p. 190.

"Polyhymnia, or a Collection of favorite Pieces, arranged as Duets for the Piano-Forte, by M. Holst. [No. 1] (Cocks and Co., 20, Princes-street, Hanover-square.)" *The Harmonicon*, No. 23 (November 1824), p. 209.

"Amor possente Nome; Duet for the Harp and Piano-Forte; by G. Holst. Cocks and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 241.

“Overture to Der Freyschütz, arranged for Harp and Piano Forte, with Flute and Violoncello Accompaniment (ad lib.); by G. Holst. R. Cocks and Co.” *QMMR*, Vol. 7, no. 26 (June 1825), p. 260.

““Amor, possente nume,” from Rossini’s Opera, Armida, as a Duet for the Harp and Piano-Forte, by Gustavus Holst. (Cocks and Co., Princes Street, Hanover Square.)” *The Harmonicon*, No. 33 (September 1825), p. 160.

““Beviamo,” from Rossini’s Gazza Ladra, arranged for Two Performers on the Piano-Forte, by M. Holst. (Cocks and Co., 20, Princes Street, Hanover Square.)” *The Harmonicon*, No. 37 (January 1826), p. 16.

““Non piu Andrai,” from Figaro, arranged for Two Performers on the Piano-Forte, by M. Holst. (Cocks and Co., 20, Princes Street, Hanover Square.)” *The Harmonicon*, No. 37 (January 1826), p. 16.

““Di tanti palpiti,” arranged with Variations for the Piano-Forte, by Camille Pleyel. (Cocks and Co., Princes-street, Hanover-square.)” *The Harmonicon*, No. 40 (April 1826), p. 75.

Within:

Introduction and Polonaise for the Piano Forte, Composed by C. M. de Weber

Leaf ii recto

Source: BL g. 721. d. (3.) Pl no. 61; Source music wm 1823.

CR 3

Title: *New Music*, / Composed by / MARIA HINCKESMAN, / Teacher of the / Sostenente and Piano Forte.

Imprint: [from source music title page] London, Published for the Author, by R. Cocks & Co., 20 Princes Street, Hanover Square

Date: c. 1825

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Single Composer

Process: Engraved plate

Layout: 2 columns

Categories and sub-categories: 3

Vocal Music; Instrumental Music; Harp and Piano Forte

Extent: 19 entries

Commentary:

Catalogue earlier version (printed from the same plate) of CAB 1.

Entries at Stationers’ Hall:

The Snow Drop, with Variations, for the Harp or Piano Forte, by Maria Hinckesman, entered at Stationers’ Hall 10 August 1824.

Publication Reviews:

“The Snow-drop, a Rondo with Variations for the Sostenente, Harp, or Piano-Forte, by Maria Hinckesman. (Cocks and Co., 20, Princes-street, Hanover-square.)” *The Harmonicon*, No. 23 (November 1824) p. 209.

Within:

The Snow Drop, a much admired Rondo, with Variations for the Sostenente, Harp or Piano Forte, Composed by Maria Hinckesman

Last leaf verso

Source: BL h. 113. (40.) no plate number

CR 4

Title: A CATALOGUE of NEW MUSIC for the PIANO FORTE and HARP. / Just Published by R. COCKS and C^o. Importers of Foreign Music 20 Princes S^t. Hanover Sq:

Date: c. 1827

Page: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte and Harp

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 4

Piano Forte Music; Piano Forte Duets; Harp and Piano Forte Music; Harp Solos.

Extent: 170 entries

Commentary:

Entries at Stationers' Hall:

Di Piacer, as a Rondo for the Piano Forte, by C. Pleyel, entered at Stationers' Hall 1 November 1825. [Pl no. 132]

Mozart's "GiovINETTE che fate," arranged as a Rondino for the Piano Forte, by J. P. Pixis, entered at Stationers' Hall 15 November 1825.

Zitti Zitt, arranged as Rondo for the Piano Forte, with Flute accompaniment, by Camille Pleyel, entered at Stationers' Hall 1 December 1825.

"Vieni vieni fra queste" from "La Gazza Ladra," arranged for the Harp, by N. C. Bochsa, entered at Stationers' Hall 10 April 1826.

Piano Forte Student's Companion, 2d Edition, by J. H. Griesbach, entered at Stationers' Hall 14 April 1826.

Rondo on "Cruda Sorte," for the Harp, by N. C. Bochsa, entered at Stationers' Hall 12 October 1826. [Pl no. 247]

March in Mose in Egitto, arranged for the Harp, by N. C. Bochsa, entered at Stationers' Hall 31 October 1826.

Rondo on "Amor possente nome," arranged for the Harp, by N. C. Bochsa, entered at Stationers' Hall 31 October 1826.

Serenade, for two performers on One Piano Forte, by Charles Neate, entered at Stationers' Hall 20 December 1826.

A Favorite Welsh Air, as a Rondo, Op. 14, for the Piano Forte, by C. Neate, entered at Stationers' Hall 4 January 1827.

Rondo on the New Chorus in Mosè in Egitto, in A minor, for the Piano Forte, by Henri Herz, entered at Stationers' Hall 25 July 1827.

Publication Reviews:

"Variations on a favourite German Air for the Piano Forte, by Jos. Mayseder. London. Cocks and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 116.

"The beauties of Weber's celebrated Melodrama, Preciosa, composed and adapted for the Piano-Forte, by the Author. (Published by the same. [Cocks and Co., 20, Princess Street])" *The Harmonicon*, No. 28 (April 1825), p. 63.

"A Divertimento, in which is introduced Mozart's admired air, The Manly Heart, composed for the Piano-Forte, with an Accompaniment for the Flute, (ad lib.) by Camille Pleyel. (Cocks and Co. 20, Princes-Street, Hanover Square.)" *The Harmonicon*, No. 30 (June 1825), p. 106.

"The Beauties of Preciosa, adapted for the Piano Forte; by the Author. R. Cocks and Co." *QMMR*, Vol. 7, no. 26 (June 1826), p. 260.

"A First Rondino, on the Cavatina, "Cara deh attendimi," from Rossini's Zelmira, for the Piano-Forte, by C. Czerny. (Cocks and Co., Princes Street, Hanover Square.) *The Harmonicon*, No. 32 (August 1825), p. 138.

"The March from the Opera of Cendrillon, with variations for the Piano-Forte, by J. N. Hummel, Maître de Chapelle to the Duke of Saxe Weimar. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 33 (September 1825), p. 158.

"Two favourite Rondolettos, in the form of Waltzes, composed by J. N. Hummel, (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 33 (September 1825), p. 158.

"O Pescator dell' onda," Venetian Air, varied for the Piano-Forte, by Charles Czerny. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 33 (September 1825), p. 158.

"Melange on Favourite Airs from Meyerbeer's Opera, Il Crociato in Egitto, composed for the Piano-Forte, by Camille Pleyel. (Cocks and Co., Princes Street, Hanover Square; and Messrs. Pleyel, Paris.)" *The Harmonicon*, No. 33 (September 1825), p. 158.

"Melange on favourite Airs from Il Crociato, composed for the Piano Forte, by Camille Pleyel. London. R. Cocks and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 392.

"Cruda Sorte, theme favori de Rossini, arranged as a Rondo for the Piano Forte, by Camille Pleyel. London. R. Cocks and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 392.

"Introduction and Rondo on a favourite Air from La Gazza Ladra, composed for the Piano Forte, by Camille Pleyel. London. R. Cocks and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 392.

"A First Rondino on "Cara deh attendimi," from Zelmira, for the Piano Forte, by Charles Czerny. London. R. Cocks and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 392.

"A Second Rondino on the favourite Quintett from Coradino, for the Piano Forte, by Charles Czerny. London. R. Cocks and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 392.

"Introduction and Rondo on Carafa's "Fra tante angoscie e palpiti," for the Piano Forte, by J. P. Pixis. London. R. Cocks and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 392.

"Mozart's "Giovinette che fate," arranged as a Rondino for the Piano Forte, by J. P. Pixis. London. Cocks and Co." *QMMR*, Vol. 7, no. 28 (December 1825), p. 510.

"Introduction and Rondo on Di Piacer, for the Piano Forte, by Camille Pleyel." *QMMR*, Vol. 7, no. 28 (December 1825), p. 510.

"Zitti, Zitti, arrangé en Rondeau pour le Piano Forte, by Camille Pleyel." *QMMR*, Vol. 7, no. 28 (December 1825), p. 510.

"Melange on Popular Airs, from Auber's Opera of the Mason, for the Piano Forte, by Camille Pleyel. London. Cocks and Co." *QMMR*, Vol. 7, no. 28 (December 1825), p. 510.

"Rondino, "Giovinette che fate," from Don Juan, arranged for the Piano-Forte, by J. P. Pixis, Op. 87. (Cocks and Co. Princes Street, Hanover Square.)" *The Harmonicon*, No. 37 (January 1826), p. 15.

"Spanish Rondos, for the Piano Forte, Composed by I. Moscheles. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 38 (February 1826), p. 34.

"Mélange on popular airs from Auber's celebrated Opera, The Mason, for the Piano-Forte, by Camille Pleyel. (Cocks and Co. 20, Princes Street, Hanover Square.)" *The Harmonicon*, No. 39 (March 1826), p. 58.

"Introductions and Rondos on Rossini's air, "Di piacer mi balza il cor," for the Piano-Forte, by Camille Pleyel. (Cocks and Co.)" *The Harmonicon*, No. 39 (March 1826), p. 58.

"Zitti, Zitti," Theme de Rossini, arrangé en Rondeau pour le Piano-Forte, avec accompagnement de Flute, par le meme. (Cocks and Co.)" *The Harmonicon*, No. 39 (March 1826), p. 58.

"Rondolletto on a favourite Spanish Bolero, for the Piano-Forte, by J. P. Pixis. (Cocks and Co., Princes-street, Hanover-square.)" *The Harmonicon*, No. 40 (April 1826), p. 75.

"A National Danish Air with Variations for the Piano-Forte, by Camille Pleyel. (Cocks and Co., Princes-street, Hanover-square.)" *The Harmonicon*, No. 40 (April 1826), p. 75.

"Six Favourite Waltzes for the Piano-Forte by J. N. Hummel of Vienna. (Cocks and Co., Princes-street, Hanover-square.)" *The Harmonicon*, No. 40 (April 1826), p. 76.

"Sestett from Figaro, "Riconosci in questo amplesso," arranged as a Duet for the Piano-Forte, by Edw. Holmes. (Cocks and Co.)" *The Harmonicon*, No. 40 (April 1826), p. 76.

"Una voce poco fa," and "Ecco, ridente il cielo," from Rossini's *Barbiere di Siviglia*, arranged for the Piano-Forte, by Camille Pleyel. (Cocks and Co. Princes St.)" *The Harmonicon*, No. 44 (August 1826), p. 168.

"No. 1, Planxty Kelly, No. 2, Zitti, Zitti, No. 3, Le petit Tambour, No. 4, March from Mosé, arranged as Rondos for the Piano-Forte, by L. Sacchini. (Cocks and Co., Princess Street, Hanover Square.)" *The Harmonicon*, No. 44 (August 1826), p. 169.

"A first Melange on "Una voce poco fa," and "Ecco ridenti il cielo," for the Piano Forte, by Camille Pleyel. Cocks and Co." *QMMR*, Vol. 8, no. 31 (1826), p. 357.

"No. 2, of two admired Polonaises for the Piano Forte, by J. Mayseder. Cocks and Co." *QMMR*, Vol. 8, no. 31 (1826), p. 357.

"La Chasse, Rondo Brilliant for the Piano Forte, by Chas. Czerny." *QMMR*, Vol. 8, no. 31 (1826), p. 358.

"Variations on a favourite Russian Air, by C. M. von Weber. Cocks and Co." *QMMR*, Vol. 8, no. 31 (1826), p. 358.

"Pleyel's Introduction and Rondo on "Vieni fra questa braccie," arranged for the Harp by N. C. Bochsa. London. Cocks and Co." *QMMR*, Vol. 8, no. 31 (1826), p. 361.

"La Rose, Prelude, Romance and Waltz, for the Piano Forte, by Camille Pleyel. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 48 (December 1826), p. 241.

"Melange, on favourite airs from Rossini's Turco in Italia, for the Piano-Forte, by Camille Pleyel (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 48 (December 1826), p. 243.

"Two Airs from Spohr's Faust, arranged for the Harp and Piano-Forte, by N. C. Bochsa. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 48 (December 1826), p. 245.

"Camille Pleyel's Introduction and Rondo ["Vieni vieni fra queste"] from La Gazza Ladra, arranged for the Harp by N. C. Bochsa. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 48 (December 1826), p. 245.

"A Serenade for two Performers on one Piano-Forte, composed by Charles Neate. Op. 15. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, Vol. 5, no. 2 (February 1827), p. 30.

"Favorite Airs from La Dame Blanche, arranged for the Piano Forte, with Flute accompaniment, (ad lib.) by S. F. Rimbault, 2 Books. (Cocks and Co., Prince's Street, Hanover Square.)" *The Harmonicon*, Vol. 5, no. 2 (February 1827), p. 32.

"Rondo brilliant pour le Piano Forte, par H. Herz. Cocks and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 110.

"Brilliant Variations on an Austrian Waltz, for the Piano Forte, by C. Czerny." *QMMR*, Vol. 9, no. 33 (1827), p. 110.

"On mighty Pens, as a Rondo for the Piano Forte, by C. Czerny. Cocks and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 110.

"Fifth Melange on Airs from Don Giovanni, for the Piano Forte, by Camille Pleyel. Cocks and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 115.

"Welsh Air, Tri chant o Bonnau, arranged as a Rondo for the Piano-Forte, by Charles Neate, Op. 14. (Cocks and Co.)" *The Harmonicon*, *The Harmonicon*, Vol. 5, no. 3 (March 1827), p. 48.

"Tri Chant O Bunnau, a Favorite Welsh Air, arranged as a Rondo for the Piano Forte, by Charles Neate. Cocks and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 115.

"Brilliant Variations on an Austrian Waltz, for the Piano Forte, by Charles Czerny, Op. 14. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, Vol. 5, no. 4 (April 1827), p. 65.

"Fifth Melange, on Airs from Mozart's Opera, Il Don Giovanni, for the Piano-Forte, by Camille Pleyel. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, Vol. 5, no. 5 (May 1827), p. 90.

"Overture to Don Mendoza, by A. Romberg, arranged for two Performers on one Piano-Forte, by F. Mockwitz." (Cocks and Co., Princes Street.) *The Harmonicon*, Vol. 5, no. 5 (May 1827), p. 91.

"Rondo Brillant pour le Piano-Forte, compose par Henri Herz. Op. 11. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, Vol. 5, no. 6 (Jun 1827), p. 114.

"'Cruda Sorte,' arrangé en Rondeau pour la Harpe, par N. C. Bochsa. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 139.

"'Amor, possente nome!' arrangé en Rondeau pour la Harpe, par N. C. Bochsa. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 139.

"Marche, Mosè," arrangé en Rondeau pour la Harpe, par N. C. Bochsa. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 139.

"Rondo pour le Piano Forte sur un Choeur favori de Moise de Rossini par Henri Herz. Cocks and Co." *QMMR*, Vol. 9, no. 36 (1827), p. 531.

Within:

A. Romberg's Celebrated Overture to Don Mendoza, Arranged for two Performers on one Piano Forte, by F. Mockwitz

Last leaf verso

Source: BOD Tenbury. Mus. c 409. (5.) Pl no. 281; Source music wm 1826.

Trois Airs Variés, pour le Piano Forte, Op. 39, No. 2, La Suisse au bord du lac, by Henri Herz

Last leaf verso

Source: BOD Tenbury Mus. c. 212 (9) Pl no. 341

Tulou's Fantasie, Op. 27, being No. 6, of Six Admired Duets for the Piano Forte and Flute

Last leaf recto of Flute part

Source: BL h. 2050. e. (9.) Pl no. 306, Source music wm 1825, 1827

CR 5

Title: A CATALOGUE / of R. COCKS & C^{OS}. New Publications for the FLUTE.

Date: c. 1828

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Flute music

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 5

Flute and Piano Forte; Quintet and Quartet; Two Flutes and Piano Forte; Trios for 3 Flutes; Flute Solos

Extent: 150 entries

Commentary:

2nd Edition of Raphael's 24 Studies.

Mayseder Favourite Divertimento, for the Flute and Piano-Forte, Arranged by Charles Saust [Pl no.11; wm 1824 at BL h. 141. hh. (4.)]

Sul Margine d'un Rio, with Variations, for the Flute and Piano Forte, Arranged by Charles Saust [Pl no. 14; wm 1823 at BL g. 271. b. (30.)]

Foreign Melodies, for the Flute, by Charles Saust, in 12 Books, Book 1 [Pl no. 17; wm 1823, 1827 at BL h. 2120. (1.)]

Book 2 [Pl no. 18; wm 1825, at BL h. 2120. (1.)]

Book 3 [Pl no. 27; wm 1825, 1827 at BL h. 2120. (1.)]

Book 4 [Pl no. 30; wm 1823 at BL h. 2120. (1.)]

Book 5 [Pl no. 31; no wm]

Book 6 [Pl no. 32; no wm]

Book 7 [Pl no. 46; no wm]

Book 8 [Pl no. 63; no wm]

Book 9 [Pl no. 64; wm 1828 at BL h. 2120. (1.)]

Book 10 [Pl no. 57; no wm]

Book 11 [Pl no. 98, no wm]

Book 12 [Pl no. 99; no wm]

Publication Announcements:

"Berbiguier's New Fantasies, Op. 69, 4s." *The Times*, 20 March 1829.

Publication Reviews:

"Mayseder's Favourite Divertimento, for the Flute and Piano-Forte. Arranged by Charles Saust. (Cocks and Co., Princes Str., Hanover Square.)" *The Harmonicon*, No. 10 (October 1823), p. 144.

"Foreign Melodies for the Flute, selected from Berbiguier, Drouet, Gabrielsky, Rossini, Saust, Tulou, & c., by Charles Saust. Books 1 and 2." (Cocks and Co. Hanover Street, Hanover Square.), *The Harmonicon*, No. 15 (March 1824), p. 47.

"Foreign Melodies for the Flute, selected from Berbiguier, Drouet, Farrenc, Gabrielsky, Keller, Klengenbrunner, Kuhlau, Rossini, Saust, Tulou, Wern, & c. by Charles Saust. – Books 1 & 2. London. Cocks and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 116.

"Foreign Melodies for the Flute, selected from various masters, by Charles Saust. Books 3, 4, 5, and 6. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 18 (June 1824), p. 115.

"A Selection of original Scotch Airs set for the Flute, by Charles Saust. (Cocks and Co.)" *The Harmonicon*, No. 22 (October 1824) p. 191.

"Air, "Sul margine d'un rio," with Variations for the Piano-Forte and Flute obbligato, composed by Charles Saust. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 33 (September 1825), p. 161.

"Three Themes from the Opera of Hummel and Spohr, arranged for two Flutes and Piano-Forte, by William Ford. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 33 (September 1825), p. 161.

"A Selection of original Irish Airs set for the Flute, by Charles Saust. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 33 (September 1825), p. 161.

"The Beauties of Weber's Preciosa, set for the Flute, by Charles Saust. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 33 (September 1825), p. 161.

"Giovinetto," (nel Crociato) [arranged for the Flute] avec accompagnement de Piano, par Tulou. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 38 (February 1826), p. 37.

"A Second set of Airs from Der Freischütz, [arranged for the Flute] by Charles Saust. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 38 (February 1826), p. 37.

"The Favourite Airs in Il Crociato in Egitto, [arranged for the Flute], with appropriate embellishments, by Raphael Dressler. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 38 (February 1826), p. 37.

"Giovinetto Cavalier," (nel Crociato,) Fantasia pour la Flute and Accompagnement de Piano. Op. 40. Tulou. Cocks and Co." *QMMR*, Vol. 8, no. 29 (1826), p. 68.

"Six Airs by Rossini, with embellishments, for the Flute, by Raphael Dressler. (Cocks and Co.)" *The Harmonicon*, No. 40 (April 1826), p. 78.

"Mozart's twelve Airs, with embellishments, for the Flute, by Raphael Dressler. Books 1 and 2. (Cocks and Co.)" *The Harmonicon*, No. 40 (April 1826), p. 78.

"A Selection of Melodies for the Flute and Piano-Forte, with embellishments, for the Flute, by Raphael Dressler. No. 1. (Cocks and Co.)" *The Harmonicon*, No. 40 (April 1826), p. 78.

"No. 1, of a Selection of Duets for the Piano Forte and Flute, by Beethoven." *QMMR*, Vol. 8, no. 31 (1826), p. 358.

"No. 2, of a Selection of Duets for the Piano Forte and Flute, Sonata in D, by Hummel." *QMMR*, Vol. 8, no. 31 (1826), p. 358.

"Second Edition of twenty-four Studies for the Flute, Composed by Raphael Dressler. London. Cocks and Co." *QMMR*, Vol. 8, no. 31 (1826), p. 360.

"Nos. 1 to 12, of a Selection of favourite Melodies, arranged for the Flute and Piano Forte, by R. Dressler." *QMMR*, Vol. 8, no. 31 (1826), p. 360.

"Mayseder's 'La Sentinelle,' arranged for the Flute or Piano Forte, by R. Dressler. London. Cocks and Co." *QMMR*, Vol. 8, no. 31 (1826), p. 360.

"Twelve favorite Airs, by Mozart, arranged for the Flute, with Embellishments, by Raphael Dressler. Cocks and Co." *QMMR*, Vol. 8, no. 31 (1826), p. 386.

"Airs from Spohr's Faust, arranged for the Flute, by Raphael Dressler. Cocks and Co." *QMMR*, Vol. 8, no. 31 (1826), p. 386.

"La Dame Blanche, set for the Flute, by C. Saust." *QMMR*, Vol. 8, no. 31 (1826), p. 386.

"Sacred Melodies set for the Flute, by Charles Saust. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 46 (October 1826), p. 202.

"Favorite Melodies for the Flute and Piano-Forte, arranged with appropriate embellishments, by Raphael Dressler. Nos. 2 to 12. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 46 (October 1826), p. 202.

"Mayseder's Le Sentinelle, arranged for the Flute and Piano-Forte by Raphael Dressler. (Cocks, 20, Princes Street, Hanover Square.)" *The Harmonicon*, No. 48 (December 1826), p. 246.

"La Dame Blanche, set for the Flute, by Charles Saust. (Cocks, 20, Princes Street, Hanover Square.)" *The Harmonicon*, No. 48 (December 1826), p. 246.

"Swiss Air, with Variations for the Flute, (and an accompaniment for the Piano-Forte, by M. C. Wilson,) composed by J. Hewitt. (Cocks, 20, Princes Street, Hanover Square.)" *The Harmonicon*, No. 48 (December 1826), p. 246.

"Beauties of Caledonia, for the Flute and Piano Forte, with embellishments, by Raphael Dressler. Cocks and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 141.

"The Finale from Rossini's Tancredi, arranged for the Flute, with Piano-Forte accompaniment, by Tulou. (Cocks and Co., Princes Street.)" *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 139.

"Six Duettinos selected from Mozart's operas, for the Flute and Piano-Forte, by Raphael Dressler. (Cocks and Co., Princes Street.)" *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 139.

"Recreations, or a Second Lot of Melodies, [for the flute] arranged with appropriate Embellishments, by Raphael Dressler. (Cocks and Co., 20, Princes Street, Hanover Square.)" *The Harmonicon*, Vol. 5, no. 9 (September 1827), p. 190.

"Dressler's Selection of Beauties, with Embellishments, Nos. 1 and 2. (Cocks and Co., 20, Princes Street, Hanover Square.)" *The Harmonicon*, Vol. 5, no. 9 (September 1827), p. 190.

"No. 3, of Six Admired Duets for the Piano Forte and Flute, and Piano Forte Sonata in G for the same; by J. N. Hummel. No. 4, Sonata in B flat, by J. N. Hummel. No. 5, Sonata in E flat, by J. N. Hummel. No. 6, Fantasia by Tulou. London. Cocks and Co." *QMMR*, Vol. 9, no. 37 (1828), p. 114.

"Flute. Troubadour du Tage, with Variations, and an accompaniment for Piano-Forte (ad lib.) composed by George Price. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 2 (February 1829), p. 47.

Within:

R. Cocks & Co's Foreign Melodies, for the Flute, Selected from Berbiguier, Drouët, Farrenc, Gabrielsky, Keller, Klinginbrunner, Kuhlau, Rossini, Saust, Tulou, Uern & c., by Charles Saust, Book 1

Leaf ii recto

Source: BL h. 2120. (1.) Pl no. 17; Source music wm 1823, 1827

CR 6

Title: A CATALOGUE / of RAPHAEL DRESSLER'S Works for the FLUTE, just Published by / R. COCKS & Co. Importers of Foreign Music, 20 Princes S^t. Hanover Sq^{re}.

Date: c. 1828

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Flute; Single composer

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 2

Flute and Piano Forte; Flute Solos

Extent: 92 entries

Commentary:

Flautist's Daily Companion, or 3d Edition of his [Raphael Dressler's] 24 Studies, has dated preface April 1828. [Pl no. 114]

Entries at Stationers' Hall:

New and Complete Instruction Book for the Flute, Op. 68, entered at Stationers' Hall 14 January 1828.

Publication Announcements:

"By Dressler – his Beauties, [for the Flute], 12 books, each 3s." *The Times*, 20 March 1829; 30 March 1834; 27 March 1834.

"Dressler's Method [for the Flute, Op. 68]. 9s." *The Times*, 20 March 1829; 30 March 1831; 26 January 1832; 18 January 1833; 11 June 1833; 14 December 1833; 27 March 1834; 14 June 1834; 28 June 1834; 30 June 1834; 1 November 1834; 22 December 1834.

"Dressler's Daily Companion [for the Flute]. 6s." *The Times*, 20 March 1829; 30 March 1831; 26 January 1832; 14 December 1833; 1 November 1834.

Publication Reviews:

"The favourite Airs, from Il Crociato in Egitto, with appropriated embellishments, by R. Dressler. Cocks and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 141.

"New and complete Instructions for the Flute, comprising a familiar Treatise on the Rudiments of Music; the whole illustrated by numerous Examples; to which are added, twenty-seven Themes, for one or two Flutes, consisting of popular Airs, & c. and eighteen useful and pleasing Capriccios, and a subject varied, so as to form Exercises for the principal features of Flute Playing, by R. Dressler. R. Cocks and Co." *QMMR*, Vol. 9, no. 35 (1827), p. 400.

"Dressler's Selection of Beauties, with Embellishments, Nos. 3, 4, 5, and 6. (Cocks and Co., 20, Princes Street, Hanover Square.)" *The Harmonicon*, Vol. 5, no. 11 (November 1827), p. 232.

"Dressler's Instructions for the Flute, comprising the Rudiments of Music, Rules for forming the tone, Gamuts, instructions for single and double tonguing, for aspiration, & c. & c. illustrated by

examples, and twenty-seven Themes for one or two Flutes, together with eighteen capriccios, & c. & c. (Cocks and Co.)" *The Harmonicon*, Vol. 6, no. 6 (June 1828), p. 134.

"Flute. Twenty-four Original Cadences in every Key, by Raphael Dressler. (Cocks and Co. Princes-Street, Hanover-Square.)" *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 207.

Within:

"Una Voce Poco Fa," arranged for the Flute and Piano Forte, being No. 9, of The Beauties of L. Drouët
Last leaf verso

Source: BL h. 2050. o. (10, No. 9.) Pl no. 313; Source music wm 1823, 1827

CR 7a

Title: *A CATALOGUE OF THE WORKS OF / HENRY HERZ /* Published and sold by R. COCKS & Co. Princes St. Hanover Sq; / London.

Date: c. 1828

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 2

Published by R. Cocks & Co.'s; Imported by R. Cocks & Co.'s

Extent: 44 entries

Commentary:

Fantaisie & Variations pour le Piano and Violoncello, Composed by Lafont and H. Herz, Op. 19
[Imported edition; Pl no. 1704, this plate number does not belong to R. Cocks & Co.]

Publication Reviews:

"Book 1, Twenty-four grand Studies for the Piano Forte, composed and fingered by Henry Herz. (N. B.) This Edition has been revised, and Passages for the Additional Keys arranged for the Piano Forte up to C, by Mr. Moscheles. Cocks and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 396.

"Book II. Of Twenty-four Grand Studies for the Piano Forte, by Henri Herz. This Edition has been revised, and arranged for Piano Fortes up to C, by Mr. Moscheles. London. Cocks and Co." *QMMR*, Vol. 8, no. 31 (1826), p. 381.

"Twenty-four Grand Studies for the Piano-Forte, composed and fingered by Henri Herz, revised and adapted for the additional Keys, by Mr. Moscheles. [Book 2?] (Cocks and Co., 20, Princes Street, Hanover Square.)" *The Harmonicon*, No. 48 (December 1826), p. 242.

Within:

Trois Airs Variés, pour le Piano Forte, Op. 39, No. 2, La Suisse au bord du lac, by Henri Herz

Leaf ii recto

Source: BOD Tenbury Mus. c. 212 (9) Pl no. 341; Source music wm 1827

CR 7b

Date: c. 1829

Categories and sub-categories: 2

Published by R. Cocks & Co; Imported by R. Cocks & Co.

Extent: 40

Commentary:

L'Enfant du Regiment, Op. 24, for Piano & Violin, by Henri Herz and Lafont [Pl no. 673]

New Entries: 8

[Published by R. Cocks. & Co.] O mein Lieber Augustine, varied – Rondino on a Swiss Waltz, for Piano up to C – Divertimento, No. 2 – Divertimento on Airs from Rossini – A Celebrated Set of

Quadrilles, Op. 35 – Duo on for Piano & Flute – [Imported by R. Cocks & Co.] Fantasia on "Cara deh attendimi," Op. 12 – L'Enfant du Regiment, Op. 24, for Piano & Violin

Entries Removed: 12

[Published by R. Cocks & Co.] Accompaniments to Rondo de Concert, Op. 27 – Accompaniments to Rondo Brillante, Op. 11 – German Air, Op. 9 – Saxon Air – [Imported by R. Cocks & Co. Accompaniments to Grand Variations, Op. 6 – Accompaniments to Variations et Rondeau on Ma Fanchette, Op. 10 – Fantasia from Zelmira, Op. 13 – Accompaniments to Romance de Joseph, Op. 20 – Accompaniments to Grand Polonoise, Op. 30 – Rondeau de Marie, Op. 33 – Accompaniments to Grand Concerto – Variations on the Chorus in Crociato, Op. 23

Within:

Choeur des Montagnards, de la Dame Blanche, Varié pour le Piano Forte, par Charles Chaulieu

Leaf ii recto

Source: BL h. 60. bb. (17.) Pl no. 528; Source music wm 1827

Rondo Scherzando, pour le Piano Forte, sur le Motif en Canon de la Fiancée, Composé et dédié à Madame Laure Rouillé, par Charles Chaulieu

Leaf ii recto

Source: BL h. 663. (3.) Pl no. 534; Source music wm 1827

CR 8

Title: A CATALOGUE OF NEW FOREIGN PIANO FORTE MUSIC / *PUBLISHED BY R. COCKS & C^o. IMPORTERS OF FOREIGN MUSIC* / 20, Princes St. Hanover Sq London.

Date: c. 1828

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 4

[Piano Forte Music]; Piano Forte Duets; Harp and Piano Forte; Harp Solos

Extent: 76 entries

Commentary:

Entries at Stationers' Hall:

The Manly Heart, arranged as a Divertimento for the Piano Forte, by Camille Pleyel, entered at Stationers' Hall 21 February 1825. [Pl no. 87]

Publication Reviews:

"Grand Pot-pourri upon the Overture, Waltz and nine favorite Airs in "Der Freischütz," for the Piano-Forte and Flute Obligato, by Henry Kohler. (Cocks and Co., 20, Princess-street, Hanover Square.)" *The Harmonicon*, No. 28 (April 1825) p. 66.

Within:

Mozart's GiovINETTE che fate, from Don Juan, arranged as a Rondino, for the Piano Forte, by J. P. Pixis, Op. 87

Source: BL h. 351. (16.) No plate number; Source music wm 1823

The Admired Airs, in Spohr's Celebrated Opera Faust, Arranged for the Piano Forte, by John Henry Griesbach

Leaf ii recto

Source: BL h. 1226. (8.) No plate number; Source music wm 1823, 1828.

CR 9a

Title: New Foreign Music for the Piano Forte, / CHAULIEU, CZERNY, HERZ, HUMMEL, HÜNTEN, (F & W.) / MAYSEDER, PIXIS, PLACHY, PLEYEL AND WEBER. / [centre: small rule] / London, Published by R. Cocks & C^o. 20, Princes Str^t., Hanover Sq^r.

Date: c. 1829

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 12

By Chaulieu; by C. Czerny; by Henry Herz; by Hummel; by François Hüntén. As Duets; by François Hüntén. As Solos; by William Hüntén; by Mayseder; by Pixis; by Plachy; by Camille Pleyel; by Weber.

Extent: 153 entries

Commentary:

Choeur des Montagnards, pour le Piano Forte, by C. Chaulieu [Pl no. 528; wm 1827];

Fleuve du Tage, Op. 77, for the Piano Forte, by C. Chaulieu [Pl no. 564; wm 1827 at BL h. 663. (4.)];

Air Suisse, Op. 78, for the Piano Forte, by C. Chaulieu [Pl no. 565; wm 1827 at BL h. 663. (5.)];

Air Portugais, Op. 79, for the Piano Forte, by C. Chaulieu [Pl no. 573];

The Blue Bells, Op. 81, for the Piano Forte, by C. Chaulieu [Pl no. 574]

Entries at Stationers' Hall:

Trois Airs varies, Op. 39, No. 1, Partant pour la Syrie, for the Piano Forte, by H. Herz, entered at Stationers' Hall 15 November 1827. [Pl no. 340]

Trois Airs varies, Op. 39, No. 2, La Suisse au bord du lac, for the Piano Forte, by H. Herz, entered at Stationers' Hall 15 November 1827. [Pl no. 341]

Trois Airs varies, Op. 39, No. 3, We're a' noddin, for the Piano Forte, by H. Herz, entered at Stationers' Hall 15 November 1827. [Pl no. 342]

Fantasia Brillante on Airs from Semiramide, for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 4 October 1828. [Pl no. 486]

Tyrolian Melody, with Variations, arranged for two Performers on the Piano Forte, by F. Hüntén, entered at Stationers' Hall 4 October 1828. [Pl no. 487]

Piu lieta piu bella, arranged for two Performers on the Piano Forte, by F. Hüntén, entered at Stationers' Hall 4 October 1828. [Pl no. 488]

Three Rondinos, Op. 30, No. 1, Zoraide et Corradin, No. 2, Le Petit Tambour, No. 3, Non piu mesta, arranged for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 27 December 1828. [Pl nos. 506, 507 and 508]

Rondoletto on Numero Quindici, arranged for two Performers on the Piano Forte, by F. Hüntén, entered at Stationers' Hall 27 December 1828.

Swiss Melody, with Variations, arranged for two Performers on the Piano Forte, [Op. 32] by F. Hüntén, entered at Stationers' Hall 27 December 1828. [Pl no. 531]

Rondo Polacca, Op. 70, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 13 January 1829. [no plate number; wm 1828 at BL h. 663. (1.)]

Choeur des Pages (Theme by Carafa), Op. 73, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 20 January 1829. [Pl no. 527; wm 1827 at BL h. 663. (2.)]

Air Italian de Rossini [Per lui che adoro], arranged for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 24 June 1829. [Pl no. 566]

God save the King, arranged for two Performers on the Piano Forte, by F. Hüntén, entered at Stationers' Hall 24 June 1829. [Pl no. 567]

Polonaise in Tancredi, arranged for two Performers on the Piano Forte, by F. Hüntén, entered at Stationers' Hall 24 June 1829. [Pl no. 568]

Cavatine favourite "de Pirati, de Bellini," arranged for two Performers on the Piano Forte, by F. Hüntén, entered at Stationers' Hall 24 June 1829. [Pl no. 569]

Publication Reviews:

"Overture to Preciosa, composed and arranged for the Piano Forte by C. M. von Weber. (Cocks and Co., 20, Princess Street, Hanover Square.)" *The Harmonicon*, No. 28 (April 1825) p. 63

"Variations on a Gipsy Air for the Piano Forte; by C. M. von Weber. Cocks and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 238.

"Trois Airs Variées pour le Piano Forte, par H. Herz. Cocks and Co." *QMMR*, Vol. 9, no. 35 (1827), p. 402.

"Allegro and Variations, for the Piano-Forte, composed by Henri Herz. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, Vol. 5, no. 11 (November 1827), p. 230.

"Trios Airs Varies, pour la Piano-Forte; No. 1, "Partant pour le Syrie;" 2. "La Suisse au bord du lac;" 3. "We're a' noddin," par Henri Herz, premier pianist de S M. le Roi de France. (Cocks and Co., Princes Street, Hanover Sq.)" *The Harmonicon*, Vol. 6, no. 1 (January 1828), p. 15.

"No. 18, of the Beauties of Hummel; Grand Concerto in A Minor for the Piano Forte, by J. N. Hummel. London. Cocks and Co." *QMMR*, Vol. 10, no. 37 (1828), p. 120.

"Fantasia Brillant pour le Piano Forte, Sur des Themes de l'Opera de Semiramide, by F. Hünten. London. Cocks and Co." *QMMR*, Vol. 10, no. 38 (1828), p. 213.

"Rondo Polacca, for the Piano-forte, by C. Chaulieu. Cocks and Co." *QMMR*, Vol. 10, no. 38 (1828), p. 249.

"Choeur des Pages. Air from Carafa's Opera La Violette, with Variations for the Piano Forte, by C. Chaulieu." *QMMR*, Vol. 10, no. 38 (1828), p. 249.

"Rondo on Piu lieta, piu bella, from Elizabetta, arrange for two Performers on one Piano Forte, by F. Hünten. London. Cocks and Co." *QMMR*, Vol. 10, no. 38 (1828), p. 252.

"Fleuve du Tage," variée pour le Piano Forte, par Ch. Chaulieu. Cocks and Co." *QMMR*, Vol. 10, no. 39 (1828), p. 369.

"Air Suisse, variée pour le Piano Forte, par Ch. Chaulieu. Cocks and Co." *QMMR*, Vol. 10, no. 39 (1828), p. 369.

"Air Italien, variée pour le Piano, par F. Hünten. Cocks and Co." *QMMR*, Vol. 10, no. 39 (1828), p. 369.

"Cavatine favorite de L'Opera "Il Pirata" de Bellini, variée a quatre mains, par Francois Hünten. Cocks and Co." *QMMR*, Vol. 10, no. 39 (1828), p. 400.

"Variations a quatre mains, pour le Piano Forte, sur le theme "God save the King," par F. Hünten. Cocks and Co." *QMMR*, Vol. 10, no. 39 (1828), p. 400.

"Rondetto a quatre mains, pour le Piano Forte, sur le Polonaise de Tancredi, par F. Hünten. London. Cocks and Co." *QMMR*, Vol. 10, no. 39 (1828), p. 400.

"Fantasie Brillante, sur les themes de l'Opera Semiramide, de Rossini, par Francois Hünten. Op. 29. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 13.

"Mayseder's Variations, Op. 40, arranged with a new Introduction, by Henri Herz. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 13.

"Les Recreations Utiles, a collection of favourite melodies, composed and arranged in a familiar style, by W. Hünten. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 13.

"Le Bocage, a Collection of familiar Pieces, arranged by W. Hünten. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 13.

"Duets, Piano-Forte. Rondo on "Più lieta, più bella" in Rossini's Elizabetta, composed by F. Hünten. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 83.

"Duets, Piano-Forte. Tyrolian Air, with Variations, composed by F. Hünten. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 83.

"Rondinos, by François Hünten. Op. 30. Nos. 1, 2, and 3. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 111.

"Rondo Polacca, composed by Charles Chaulieu. Op. 70. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 111.

"Choeur des Pages, Thème de l'opera de Carafa, La Violette, varié par Chaulieu, Op. 73. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 164.

"Fleuve du Tage, varié par Ch. Chaulieu. Op. 77. (Cocks and Co., Princes-street.)" *The Harmonicon*, Vol. 7, no. 8 (August 1829), p. 196.

"Air Suisse, varié par Ch. Chaulieu. Op. 78. (Cocks and Co., Princes-street.)" *The Harmonicon*, Vol. 7, no. 8 (August 1829), p. 196.

"Air Italien, varié par F. Hünten. Op. 33. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 224.

"Variations sur le theme God save the King, composées par François Hünten. Op. 34. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 225.

"Cavatine Favorite de l'opéra Il Pirata, de Bellini, varies, à quatre mains, par François Hünten. (Cocks and Co.)" *The Harmonicon*, Vol. 8, no. 4 (April 1830), p. 167.

"Piano-Forte Duets. Rondoletto sur une Polonaise de Tancredi, composed par François Hünten. Op. 35. (Cocks and Co.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 208.

Within:

Trois Airs Variés, pour le Piano Forte, No. 3, We're a' Noddin, by Henri Herz, Op. 39

Leaf ii recto

Source: BOD Mus. 118 c. 10 (9) Pl no. 342

CR 9b

Date: c. 1830

Extent: 184 entries

Commentary:

New Entries: 31

[Piano Forte solos. By Chaulieu] Au clair de La Lune – French Melody – Guadami un poco – Air Russe, varied – Caprice de Mozart, Zauberflöte – Quadrilles – 3 Mélodies Britanniques variées, Charlie is my Darling, Op. 96 – 3 Mélodies Britanniques variées, God save the King, Op. 97 – 3 Mélodies Britanniques variées, Rule Britannia, Op. 98 – 18 Easy Preludes in the most useful Keys, Op. 99 – Douze Recreations Musicales, No. 1, Armida de Rossini – Douze Recreations Musicales, No. 2, March in Ricciardo – Douze Recreations Musicales, No. 3, Mozart's Non piu Andrai – Douze Recreations Musicales, No. 4, 3 Airs in La Gazza Ladra (To be continued) – [By Czerny] Grand Exercise for the practice of the shake – [By Hummel] Beauties of Hummel, No. 22, Sonata in B flat (No. 2) with Flute Accompaniment – Beauties of Hummel, No. 23, Grand Duett in A flat – Beauties of Hummel, No. 24, Lass of Richmond Hill – [By F. Hünten] Deux Rondeaux, Op. 42, Nos. 1 and 2 (each separate) – Bohemian Melody, Varied – Thro' the Forests, "Der Freischütz," as Piano Forte solo – The "Duet" in Winter's Opera the "Oracle" – Rondo Polacca – Weigl's Aria, varied – Quatre Rondinos, 2 Books (each separate) – Trois Sonatinés – Ah come rapida, Op. 41 – March in "Mose" – [By Plachy] [By Weber] Beauties of Preciosa

Entries at Stationers' Hall:

Trois Airs varies (Britanniques), No. 1, Charlie is my Darling, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 7 December 1829. [Pl no. 622]

Trois Airs variés (Britanniques), No. 2, God save the King, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 10 December 1829. [Pl no. 623]

Trois Airs varies (Britanniques), No. 3, Rule Britannia, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 10 December 1829. [Pl no. 624]

18 Easy Preludes in the most useful Keys, Op. 99, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 12 February 1830. [Pl no. 634; wm 1827 at BL h. 663. (10.); wm 1828 at BL h. 725. r. (1.)]

Douze Recreations Musicale, tres-faciles, No. 1, "Armida de Rossini," by C. Chaulieu, entered at Stationers' Hall 15 April 1830. [Pl no. 644; wm 1828 at BL h. 662. (19.)]

Douze Recreations Musicale, tres-faciles, No. 2, March in "Ricciardo," by C. Chaulieu, entered at Stationers' Hall 15 April 1830. [Pl no. 677; wm 1828 at BL h. 662. (19.)]

Douze Recreations Musicales, No. 3, Mozart's Non piu Andrai, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 1 May 1830. [Pl no. 678, wm 1828 at BL h. 662. (19.)]

Douze Recreations Musicale, tres-faciles, No. 4, Three Airs in "La Gazza Ladra," for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 1 May 1830. [Pl no. 679, wm 1828 at BL h. 662. (19.)]

Deux Rondeaux, Op. 42, No. 1. Eduard et Christine, in C, for the Piano Forte, by F. Hünten, entered at Stationers' Hall 15 June 1830.

Deux Rondeaux, Op. 42, No. 2, Mathilde de Shabran, in F, for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 15 June 1830. [Pl no. 702]

Brilliant Variations on 'Ah! come rapida,' in G, for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 15 June 1830. [Pl no. 703]

Publication Reviews:

"Melodies Britanniques; varies par Ch. Chaulieu. Op. 96, 97, and 98. (Cocks and Co., Princes-street, Hanover-square.)" *The Harmonicon*, Vol. 8, no. 4 (April 1830), p. 165.

"Variations Brillantes sur une cavatine de Meyerbeer, 'Ah come rapida,' composées François Hüntén. (Cocks and Co.)" *The Harmonicon*, Vol. 8, no. 10 (October 1830), p. 433.

"Deux Rondeaux sur les motifs de Rossini, par François Hüntén. Nos. 1 et 2. (Cocks and Co.)" *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 67.

Within:

Douze Recreations Musicales Brillantes sur les Thèmes Favoris de Mozart, Rossini, C. M. Weber, Meyerbeer, & c. Arrangées pour le Piano Forte, par Charles Chaulieu, No. 6, Otello de Rossini

Leaf ii recto

Source: BL h. 662. (19.) Pl no. 712; Source music wm 1828

CR 10a

Title: NEW PIANOFORTE MUSIC / BY / CHARLES CZERNY, / PRINTED BY / R. COCKS AND CO. 20, PRINCES STREET, HANOVER SQUARE; / PUBLISHERS OF ALL THE BEST WORKS OF / BURGMÜLLER, CHAULIEU, F. HUNTEN, HERZ, HUMMEL, PLEYEL, WEBER, & c.

Date: c. 1829

Pages: 1p fol

Type of Catalogue: Within; Instrumental – Piano Forte; Single composer

Process: Letterpress – Printed by J. Mallet, Wardour Street, Soho.

Layout: 2 columns

Categories and sub-categories: 8

Easy Music; of moderate difficulty; Difficult and very brilliant Pieces for the First Class of Pianists; Brilliant Duets for two Performers on one Pianoforte; Elementary Works, Studies, & c.; Foreign Prints. Also as Duets by C. Czerny; Foreign Prints. For Six Hands, on One Piano; Foreign Prints. Piano Forte, with Accompaniments.

Extent: 137 entries

Commentary:

Dated from publisher's plate number.

Publication Reviews:

"Czerny's Study for the Shake, 5s." *The Times*, 26 July 1833. [Reprint]

"New Sacred Music for the Pianoforte. Haydn's Creation, arranged by Czerny, 3 books, each 5s." *The Times*, 26 June 1834; 15 November 1834. [Reprint]

"Mozart's Requiem, arranged by Czerny, 6s., for violin and piano, with bass (ad lib.)" *The Times*, 26 June 1834; 15 November 1834. [Reprint]

Within:

No. 2 of Deux Rondeaux pour le piano Sur des Motifs de Rossini., by François Hüntén, Op. 42

Source: CAM MR340. a. 80. 21. (16.) Pl no. 702

Source music entered at Stationers' Hall 15 June 1830.

CR 10b

Date: c. 1837

Extent: 152 entries

Commentary:

Dated from Plate number 3065, as this catalogue is later than CR 10a, Pl no. 486, is highly likely to be a reprint of c. 1828 edition;

The Three master Pieces of the celebrated Beethoven, edited by Charles Czerny, No. 2, The Sonata, with the Funeral March, Op. 26 [Pl no. 3085]

New entries: 15

Souvenir de Contemporains, six Brilliant Rondos, Nos. 1 to 6 (6 separate entries) [Pl nos. 2785-2790]– Beauties of the Opera, in form of Brilliant Fantasias, Nos. 20 to 24 (each separate entries) – Haydn's Creation, complete in 3 Books, in 1 Volume [in RC 10a, only the entries for each 3 books at 5s0d is mentioned, whereas in this catalogue, in addition to the each book offered at 5s0d, 3 books bound as 1 volume is offered at a discounted price of 12s0d] – Recollections of the Opera, three Easy Duets, Nos. 1 to 3 (separate.)

Within:

Fantaisie Brillante pour le Piano Forte, Sur des Thème de l'Opera, Semiramide de Rossini, by François Hünten, Op. 29

Last leaf verso

Source: BL h. 3865. ii. (6.) Pl no. 486.

Source music entered at Stationers' Hall 4 October 1828.

Leaf iii

Source: BL 7892. tt. 11. c. 1837

CR 10c

Date: c. 1837

Categories and sub-categories: 7

Categories Removed: 1

Foreign Prints. Pianoforte, with Accompaniments.

Extent: 154 entries

Commentary:

New Entries: 15:

Two Rondos on National Airs, Rondo Nos. 1 & 2 (separate entry) – Rondino on an Air by Paganini – Souvenir de Zampa – Thema from Zampa – Beethoven's Military March, with Variations, arranged as a duet for two performers on One pianoforte – One Hundred Preparatory Studies, Op. 100, in 4 Books (each book counted as separate entries) – Grand Studies for the Improvement of the left hand, Op. 399 – Die Schüle des Virtuosen or School for Virtuosi on the Pianoforte, Op. 365, in 4 Books (each book separate).

Entries at Stationers' Hall:

Die Schüle des Virtuosen or School for Virtuosi on the Pianoforte, consisting of Sixty Grand Studies on Bravura-playing, and the most modern refinements of execution, with the fingering indicated where necessary. This unique work is the sole property of Messrs. R. Cocks and Co., Op. 365, Books 1 and 2, by C. Czerny, entered at Stationers' Hall 1 April 1837.

Die Schüle des Virtuosen, Books 3 and 4, entered at Stationers' Hall 1 May 1837.

Entries removed: 13:

Concerto for Two Performers on One Pianoforte, with a Quartet or Orchestral Accompaniments – Three Grand Trios, Piano, Violin, and Bass, Trio (each separate) – Two Pot Pourris, for Piano, Violin and Bass (each separate) – Grand Variations and Rondo on an Air from Euryanthe, with Orchestra or Quartet Accompaniments, Op. 60 – Concertino for Piano Forte, with Orchestra or

Quartet Accompaniment, Op. 210 – Grand Polonaise Brillant, with a Quartet Accompaniment, Op. 118 – Rondeau Concertant for Piano and Violoncello or Violin, Op. 136 – Rondo Brillant, with Quartet Accompaniment, Op. 58 – Divertissement de Concert, with Orchestra, Op. 204 – Grand Nocturne, or Brilliant Rondo, with Orchestra, Op. 95.

Within:

No. 1. Les Passage des Troupes, from Deux Marches Militaires, pour le piano, by Charles Chaulieu

Source: BOD Mus. Instr. I, 45 (6) Pl no. 1575

Reprint of c. 1833 edition.

Source music entered at Stationers' Hall 30 November 1833.

La Suisse au bord du lac, from Trios Airs Varies pour le Piano Forte, par Henri Herz, Op. 39, No. 2

Last leaf verso

Source: BL h. 3870. oo. (19.) Pl no. 341 (reprint)

Source music entered at Stationers' Hall 15 November 1827.

CR 10d

Date: c. 1837

Extent: 161 entries

Commentary:

Adelaide by Beethoven, arranged as a duet for two Performers on One Piano Forte, dedicated to the H. M. the Queen, by C. Czerny [Pl no. 3023]

New Entries: 7

[of moderate difficulty] Strauss's Pfennig Waltz, with Variations – Or che son vicin a te, sung by Pasta, with Variations – Souvenir de Peste [sic], a Waltz by Strauss, with Variations – Beethoven's "Adelaide" – [Brilliant Duets for Two Performers on One Pianoforte] Three Brilliant Duets, No. 1. March, by Beethoven, with Variations – Three Brilliant Duets, No. 2, Vien qua dorina bella – Three Brilliant Duets, No. 3, Beethoven's Adelaide

Within:

Introduction, Variations & Rondo, for the Piano Forte, on Pacini's favorite Air, "Or che son vicinoate," by Carl Czerny

Source: BL h. 3865. ii. (11.) Pl no. 3065

CR 10e

Date: c. 1838

Layout: 3 columns

Extent: 229 entries

Commentary:

Handel's Six Choruses newly arranged as Duets with Flute ad libitum, No. 1, For unto us a Child is born, by C. Czerny [Pl n. 2994]; No. 2, Lift up your heads, by C. Czerny [Pl no. 2995]; No. 5, The Hailstone [Pl no. 2998]

New Entries: 71

[Easy Music] Handel's Six Choruses, with a Flute ad lib., No. 1, For unto us a Child is born, No. 2, Lift up your heads, No. 3, The Hallelujah, No. 4, The Lord shall reign, No. 5, The Hailstone, and No. 6, Fix'd in his everlasting seat (each separate) – Trois Airs Nationaux, No. 1, God save the Queen, No. 2, Le Vaillant Troubadour, and No. 3, Rule Britannia (each) – Trois Venetian Airs, No. 1, Sul margin d'un rio, No. 2, Stanca di Pascolar, and No. 3, La Biondina (each) – Trois Airs Eccossois, No. 1, My love she's but a lassie yet, No. 2, John Anderson my Joe, and No. 3, Donald (each) – Le Bouquet Agreeable, No. 1, Ils ne sont plus (Waters of Elle), No. 2, Auld Robin Gray, and No. 3, Weber's last Waltz (each) – Trois Airs Elegans, No. 1, Tic e tic e tac, No. 2, Ailen Aroon, (Robin Adair), and No. 3, Rousseau's Dream (each) – Trois Airs Français; No. 1, C'est une larme, No. 2, Le

petit Tambour, and No. 3, Le retour de la Tyroliene (each) – Trois Airs Irlandais, No. 1, The groves of Blarney, No. 2, Durandarte, and No. 3, The Moreen (each) – Trois Airs Gracieux, No. 1, Air Suisse, No. 2, The poor Blind Boy, and No. 3, Portrait Charmant (each) – Gems of Italy, No. 1, Voi mirat, Ricci, No. 2, Soave imagine (Mercadante), and No. 3, Stanca di Combattere (each) – Les petites Soirées Dramatiques: No. 1, Le Nozze di Figaro, Mozart, No. 2, Le Bal Masque, Auber, and No. 3, Il Flauto Magico, Mozart (each) – Les Delices des Operas, No. 1, The Minuetto in Don Juan, Mozart, No. 2, Theme La Bal Masque, Auber, and No. 3, La ci darem, Mozart (each) – Les Charmes des Operas, No. 1, Preciosa, Weber, No. 2, The Barcarolle in Masaniello, and No. 3, Air from Zampa (each) – Les Veilles Musicales, No. 1, Come innocente, Donizetti, No. 2, The Manly Heart, Mozart, and No. 3, Se m' abbandoni, Mercadante (each) – Les Beantes des Opera, No. 1, Air from Preciosa, Weber, No. 2, Air from Masaniello, Auber, and No. 3, Air from Tandredi, Rossini (each) – Hommage a Beethoven, Six Brilliant Rondos composed on the subjects from Vocal Works, Op. 466, No. 1, Freudvoll und leidvoll, No. 2, Ich liebe sowie dimich, No. 3, Ich denke dein, No. 4, Als mir noch die Thrane, No. 5, O Das ich dir vom Stillen Auge, and No. 6, Schmeichelnd hold und lieblich (each) – [Difficult and very brilliant Pieces for the First Class of Pianists] The Sonatas by Beethoven, the three favorite works of the Author, edited by Charles Czerny, No. 1, Sonata in D minor, No. 2, Sonata in C sharp minor, and No. 3, Sonata, Les Adieux, L'Absence, et le Retour (each) – Souvenir de Paris, Grand Fantasia, Op. 471 – Rondo Brilliant on the favorite French Romance, "Son non," Op. 456 – [Brilliant Duets for Two Performers on One Piano Forte] Handel's Six Choruses newly arranged as Duets with Flute ad libitum, No. 1, For unto us a Child is born, No. 2, Lift up your heads, No. 3, The Hallelujah, No. 4, The Lord shall reign, No. 5, The Hailstone, and No. 6, Fix'd in his everlasting seat (each) – Three Easy Duets, Op. 461, No. 1, Non piu andrai, No. 2, Tyrolean Air, and No. 3, The Plough Boy (each) – Quadrilles Royales, Two Original Sets of Quadrilles, No. 1, La Victoria, No. 2, L'Alexandrina (each) – Galop de Paris (F. Hünten)

Entries Removed: 3

[Easy Music] Les Fleurs du Printemps, Trois Rondeaux, fingered, Op. 316, No. 1, Rondo à la Chasse, in F, No. 2, Rondo Marziale, in and G, No. 3, Rondo Allegretto, in G (each)

Within:

Handel's Grand Chorus, "The Hallelujah," arranged for two Performers on the Piano Forte, by C. Czerny

Last leaf verso

Source: BL h. 493. (3.) Pl no. 2996

Handel's Grand Chorus, "The Hallelujah," arranged for one Performer on the Piano Forte, with an Accompaniment for the Flute ad lib., by Charles Czerny

Last leaf verso of Piano Forte part

Source: BL h. 493. (2.) Pl no. 3026

CR 11a

Title: *A CATALOGUE OF NEW MUSIC for the VIOLIN and VIOLONCELLO*, / just published by R. Cocks & C^o. Importers of Foreign Music, 20 Princes S^t. Hanover Sq^{re}.

Date: c. 1829

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Violin and Violoncello

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 7

Violin & Piano Forte; Duets; Violin Instructions; Violin & Violoncello; Violin & Piano Forte; Piano Forte & Violoncello; Violoncello Solo

Extent: 49 entries

Commentary:

Weber's "Thro' the Forests" & the "Jaeger Chorus." Arranged for the Violoncello and Piano Forte, by W. H. Hagart [Pl no. 65; wm 1823];
L'Abbe junior's Treatise on Harmonics on the Violin [Pl no 71; Second Edition wm 1828]

Publication Announcements:

"Rode, & c., Method [for the Violin], 10s.6d." *The Times*, 26 January 1832; 6 June 1832; 18 January 1833; 11 June 1833; 3 July 1833; 3 December 1833; 14 December 1833; 21 January 1834; 21 February 1834; 30 June 1834; 1 November 1834; 22 December 1834. [Reprint]

Publication Reviews:

"Collection of choice Pieces for the Violoncello and Piano Forte, selected and arranged from the best Foreign Composers, by N. H. Hagart. Book 1. London. Cocks and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 116.

"Twenty-four Scotch and Irish Airs, set for the Violoncello, by W. H. Hagart. (Cocks and Co.)" *The Harmonicon*, No. 33 (September 1825), p. 161.

Within:

Thro' the forests, Thro' the Meadows, from Der Freyschütz, with Concertante Variations, for the Piano Forte and Violin, by François Hünten, Op. 18

Last leaf verso

Source: BL g. 619. e. (1.) Pl no. 493; Source music wm 1827.

CR 11b

Title: New Music for the Violin & Violoncello. / Published by R. Cocks & C^o. 20 Princes Strt., Hanover Sq^r., London.

Date: c. 1831

Categories and sub-categories: 6

Violin Music, Instruction Books, Studies, & c; Violin and Piano-Forte; Duets, Two Violins; Duets, Violin and Bass; Violin Solos; Violoncello and Piano-Forte Music.

Extent: 150 entries

Commentary:

Thro' the Forests in Der Freyschütz, with Variations for the Piano Forte and Violin, by F. Hünten, Op. 18 [Pl no. 493; wm 1827 at BL g. 619. e. (1.)]

Elegant Extracts R. Cocks & Co. for the Violin, No. 2, Rode's Celebrated Air in G varied [Pl no. 278]

New Entries: 107

[Violin Music. Instruction Books, Studies, & c.] Campagnoli's Complete Treatise on Harmonics with Six Studies – Campagnoli, 33 Brilliant Preludes – Fiorillo's Celebrated Studies – Kreutzer, 40 Celebrated Studies – Kreutzer, Exercises on bowing – Kreutzer, 12 New Studies – Mayseder's 6 Studies – Muller, 20 Lessons – Paganini, 24 Studies – Paganini, Merveille – Rode's Twenty-four Studies in 4 Books (each book separate) – [Violin and Piano-Forte] Beethoven, Op. 17 – Beethoven, Op. 12 – Challoner's Beauties of Caledonia, 12 numbers (each separate) – Herz and Lafont, Trois Grand Duos Concertante, Nos. 1 to 3 (each separate) – Herz, Op. 7 – Howell, Twelve Favorite Melodies (each separate) – Hummel, Sonata in E flat – Hummel, Sonata in B flat – Hummel, Sonata in D – F. Hünten, Thro' the Forests in Der Freyschütz – F. Hünten, Polacca in D – F. Hünten, Nocturne in G – J. F. Loder, Introduction and Aria, "Tu vedrai Sventurata" – Beauties of Mayseder, Nos. 11 and 12 (each separate) – Moscheles, Op. 36 – Muller's Beauties of Opera in 12 Books (each separate) – Six Italian Airs, composed by Rossini, arranged Muller (each separate) – Weichsel, Variations on God save the King – Viotti, Romance in A – [Duets, two Violins] Bruni, Op. 24 – Bruni, Op. 38, in 2 Books (each separate) – Howell, Three Duets – Muller, 15 Melodies 1st and 2d Sets (each separate) – Opera Overtures Nos. 1 to 3 (each separate) – Pleyel, Three very easy Duets – [Violin and Bass] Breval, Op. 21 – Haydn's Original Duet – Haydn, Six original Solos with an

Accompaniment for the Bass – [Violin Solos] Elegant Extracts of R. Cocks & Co. for the Violin, Nos. 1 and 2 (each separate) – [Violoncello and Pianoforte Music] Hagart, Beauties of Caledonia, Nos. 1 to 12 (each separate) – Quartre Grand Duos Concertante (each separate) – Mayseder and Baudiot, Trois Duos Concertante, Nos. 1 and 2 (only, each separate).

Entries removed: 6

[Violoncello and Pianoforte] C. Pleyel and Hargart, Rossini's "Cruda Sorte" – C. Pleyel and Hargart, Rossini's "Amor possente nome" – C. Pleyel and Hargart, Rossini's "Aurora che Sorgerai" – Stiastny, Six Solos, Op. 11 – Overture "Der Freyschütz" by Banister – [Violoncello Solos] Twelve Scotch and Twelve Irish Melodies, by Hargart

Publication Announcements:

"Rode's 24 Studies, 10s.6d." *The Times*, 26 January 1832; 6 June 1832; 18 January 1833; 3 December 1833; 14 December 1833; 21 January 1834; 30 June 1834; 1 November 1834; 22 December 1834.

"Fiorillo's Studies [for the Violin], 8s." *The Times*, 26 January 1832; 18 January 1833; 11 June 1833; 3 December 1833; 14 December 1833; 21 January 1834; 1 November 1834.

"Kreutzer's 40 Studies, 10s.6d." *The Times*, 26 January 1832; 18 January 1833; 11 June 1833; 3 December 1833; 14 December 1833; 21 January 1834; 30 June 1834; 1 November 1834; 22 December 1834.

"Müller's 20 Lessons on Time, 4s." *The Times*, 26 January 1832; 6 June 1832; 18 January 1833; 11 June 1833; 3 July 1833; 3 December 1833; 14 December 1833; 25 December 1833; 21 January 1834; 21 February 1834; 24 May 1834; 14 June 1834; 30 June 1834; 1 November 1834.

"Supplement to Method, by Rode, & c., [Scales for the violin] 8s." *The Times*, 26 January 1832; 6 June 1832; 18 Jan 1833; 11 June 1833; 3 July 1833; 3 December 1833; 14 December 1833; 21 January 1834; 30 June 1834; 1 November 1834.

"Herz and Lafont's 3 duets, [for the violin and piano], C'est une Larme, L'Enfant du Regiment, Russian Fantasia, each 5s." *The Times*, 6 June 1832; 3 July 1833.

"For Violin and Piano. Challoner's 12 Beauties of Caledonia, each 2s." *The Times*, 18 January 1833.

"Bruni's Duets [for two Violins], op. 24, 5s." *The Times*, 18 January 1833.

"Müller's Beauties of the Opera, [for the Violin and Piano,] in 12 Books, each 2s." *The Times*, 6 June 1832; 18 January 1833; 11 June 1833; 3 July 1833; 3 December 1833; 3 March 1834; 24 May 1834; 14 June 1834; 22 December 1834.

"[Rossini's] Six Italian Airs, [arranged for the violin and piano], by Müller." *The Times*, 3 December 1833; 22 December 1834.

"Müller's 15 Airs in keys with sharps, 2s.; 15 Airs in keys with flats. 2s." *The Times*, 3 December 1833; 25 December 1833.

"Herz and Baudiot's Four Duos, [for Violoncello and Piano] each 5s." *The Times*, 14 December 1833; 27 March 1834.

"Mayseder's 6 Studies [for the Violin], 3s." *The Times*, 1 November 1834.

"Campagnoli's [Treatise] on Harmonics, 2s." *The Times*, 1 November 1834.

"For Violin and Piano. By F. Hünten. Nocturne. 3s." *The Times*, 22 December 1834.

Publication Reviews:

"Three Numbers of Dressler's Beauties of Caledonia, arranged with embellishments for the Violoncello and Piano Forte, by W. Hagart." *QMMR*, Vol. 10, no. 38 (1828), p. 259.

"Violin and Piano-Forte. Dressler's selection of favourite Melodies, arranged by Thos. Howell, Nos. 1, 2, and 3. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 114.

"Violoncello and Piano-Forte. Dressler's Beauties of Caledonia, arranged with embellishments by W. H. Hagart. Nos. 1, 2 and 3. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 114.

Within:

C. Chaulieu's Third Set of Quadrilles, Quadrille du Voyageur, Contredanses, Variées pour le Piano, Op. 119

Leaf ii recto

Source: BL h. 662. (3.) Pl no. 895

No 2, Air Allemand, from Trois Airs Nationaux, Variés pour le Piano, par François Hünten, Op. 45

Leaf ii recto

Source: CAM Mus. 24. 44. (15.) Pl no. 864; Source music wm 1828

No. 3, Air Venetian, from Trois Airs Nationaux, Variés pour le Piano, par François Hünten, Op. 45

Leaf ii recto

Source: CAM Mus. 24. 44. (16.) Pl no. 865

CR 12

Title: A CATALOGUE OF NEW MUSIC. / Just Published by R. Cocks & Co. Importers of Foreign Music, 20 / Princes Street, Hanover Square, London.

Date: c. 1829

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 5

Piano Forte Music; Forde's Gems of Melody; [Piano Forte] Duets for Schools; Harp Music; Harp and Piano Forte

Extent: 110 entries

Commentary:

Introduction to the Art of Preluding and of extemporaneous Performances in general, by J. G. Vierling [Pl no. 337]

Publication Reviews:

"Grand Brilliant Fantasia [in E flat, Op. 18], for the Piano-Forte, composed by J. N. Hummel, maître de chapelle to the Duke of Saxe Weimer, (Published by Cocks and Co., 20, Princes Street, Hanover Square.)" *The Harmonicon*, No. 14 (February 1824), p. 21.

"Introduction to the Art of Preluding, and of Extemporaneous Performance in general, by J. G. Vierling. Translated from the German by J. A. Hamilton. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, Vol. 6, no. 3 (March 1828), p. 64.

"Gems of Melody, arranged for the Piano Forte, with an Accompaniment for the Flute, (ad lib.) six Nos. by Wm. Forde, Cocks and Co." *QMMR*, Vol. 10, no. 37 (1828), p. 135.

"Gems of melody, with an Accompaniment for the Flute, ad libitum, arranged by William Forde; six Numbers, containing, 1. Meyerbeer's "Giovinetto Cavalier;" 2. La Suisse au bord du lac; 3. "Buona notte! Amato bene;" 4. "Cease your funning;" 5. "Di tanti palpiti," and 6. Carnaval de Venise. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 160.

Within:

Choeur des Pages, theme favori de l'opéra Carafa, La Violette, varié pour le Piano, Op. 73

Leaf ii recto

Source: BL h. 663. (2.) Pl no. 527; Source music wm 1827

Source music entered at Stationers' Hall 20 January 1829.

CR 13

Title: A SELECT LIST OF USEFUL MUSIC / Published and sold by / R. COCKS and C^o. Importers of Foreign Music, 20 Princes S^t. Hanover Sq.

Date: c. 1829

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 5

Piano Forte Music; [Piano Forte] Duets; Harp Music; Harp and Piano Forte; Flute and Guitar

Extent: 145 entries

Commentary:

Publication Announcements:

"Martinis Military Gems, each 1s." *The Times*, 20 March 1829.

Publication Reviews:

"The Fall of Paris, with familiar Variations for the Piano-Forte, by S. F. Rimbault. (Cocks and Co., Princes-Street, Hanover-Square.)" *The Harmonicon*, Vol. 5, no. 3 (March 1827), p. 50.

Within:

Air Suisse, varie Pour le Piano, Dédié a Son Ami Gué, par Charles Chaulieu, Op. 78, No. 2

Leaf ii recto

Source: BL h. 663. (5.) Pl n. 565; Source music wm 1827

CR 14

Title: CATALOGUE THEMATIQUE of the BEAUTIES of HUMMEL. / For the PIANO FORTE. / [centre: small rule] / London. Published by R. Cocks and C^o. Importers of Foreign Music, 20 Princes St. Hanover Sq:

Date: c. 1830 [Pl no. 702]

Pages: 1p fol.

Type of Catalogue: Within; Instrumental - Piano forte; Single composer; Thematic

Layout: 3 columns, 8 keyboard systems in each column

Extent: 24 entries

Commentary:

Dated from the publisher's plate number;

No. 1, Fantasia Op. 18, at BL h. 352. b. (2.) dated c. 1830

No. 3, Rondeau Brillant, Op. 56, at BL g. 403. i. (6.) has wm 1828.

No. 9, Sonata in G, with Flute, dated c. 1827

No. 15, Pretty Polly, Op. 75, at h. 352. c. (6.) is dated c. 1828

No. 18, Hummel's Concerto in A minor, at BL g. 403. k. (4.) is dated c. 1828

No. 21, Sonata in A, for Piano & Flute, Op. 64, is dated c. 1830

No. 23, The celebrated Duett in A flat, Op. 92, has plate number 705, c. 1830

Within:

Variations Brillantes pour le Piano, sur une Cavatine de Meyerbeer, Ah come rapida fuggi, Composées par François Hünten, Op. 41

Recto leaf ii

Source: CAM Mus. 24. 44. (12.) Pl no. 702

CR 15

Title: Easy Music for the Piano Forte. / London, Published by R. Cocks & C^o. 20 Princes Str^t., Hanover Sq^r.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 10

By Carlini; by Chaulieu; by James Clarke; by Forde; by Herz; by Françoise Hünten; by W. Hünten; by Camille Pleyel; by Sacchini; Piano-Forte Duets.

Extent: 155 entries

Commentary:

Entries at Stationers' Hall:

Douze Récréations Musicales (très faciles), No. 5, Aria in la Cenerentola, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 1 June 1830. [Pl no. 701; wm 1828 at BL h. 662. (19.)]

Douze Récréations Musicale, tres-faciles, No. 6, Aria in "Otello," for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 27 July 1830. [Pl no. 712; wm 1828 at BL h. 662. (19.)]

Douze Récréations Musicales (très faciles): No. 7, Il Crociato de Meyerbeer, No. 1, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 24 November 1830. [Pl no. 771; wm 1828 at BL h. 662. (19.)]

Douze Récréations Musicales (très faciles): No. 8, Moïse de Rossini, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 24 November 1830. [Pl no. 772; wm 1828 at BL h. 662. (19.)]

Douze Récréations Musicale, tres-faciles, No. 9, "Il Crociato" Meyerbeer, No. 2, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 24 November 1830. [Pl no. 773; wm 1828 at BL h. 662. (19.)]

Trois Bagatelles, Op. 112, No. 1, La Contredanse, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 15 January 1831. [Pl no. 800]

Trois Bagatelles, Op. 112 (très faciles), No. 2, La Tyrolienne, by C. Chaulieu, entered at Stationers' Hall 15 January 1831. [Pl no. 801]

Trois Bagatelles, Op. 112 (très faciles), No. 3, La Walse, by C. Chaulieu, entered at Stationers' Hall 15 January 1831. [Pl no. 802]

Douze Récréations Musicales (très faciles), No. 11, Don Juan by C. Chaulieu, entered at Stationers' Hall 6 August 1831. [Pl no. 924; wm 1828 at BL h. 662. (19.)]

Douze Récréations Musicales (très faciles), No. 12, Mamoetto (de Rossini), by C. Chaulieu, entered at Stationers' Hall 9 August 1831. [Pl no. 932; wm 1828 at BL h. 662. (19.)]

Publication Announcements:

"Forde's 53 Sacred Airs, 6s." *The Times*, 30 March 1831; 25 December 1833. [Reprint]

"Clarke's Easy Method, 10s.6d. [1st edition]" *The Times*, 26 January 1832; 18 January 1833; 11 June 1833; 26 July 1833. [Reprint]

"Clarke's Catechism for the Pianoforte, 1s." *The Times*, 26 January 1832; 18 January 1833; 26 July 1833; 14 December 1833. [Reprint]

"Clarke's Exercises in Harmony and Thorough Bass, in 12 numbers, each 1s." *The Times*, 26 January 1832; 18 January 1833; 14 December 1833; 25 December 1833. [Reprint]

"Clarke's Tutor [for the Pianoforte], 6s." *The Times*, 18 Jan 1833; 11 June 1833; 26 July 1833; 14 December 1833; 25 December 1833; 1 February 1834; 21 February 1834; 26 June 1834; 22 July 1834; 4 August 1834; 2 September 1834; 24 September 1834; 28 October 1834; 29 October 1834; 22 December 1834. [Reprint]

"Chaulieu's Indispensable, 8s." *The Times*, 26 January 1832; 18 January 1833; 26 July 1833; 14 December 1833; 1 February 1834; 28 February 1834; 27 March 1834; 26 June 1834; 30 June 1834; 22 July 1834; 2 September 1834; 20 September 1834; 1 November 1834; 15 November 1834. [Reprint]

"Clarke's Catechism for the Pianoforte, 1s. [second edition]" *The Times*, 1 February 1834; 21 February 1834; 26 June 1834; 22 July 1834; 4 August 1834; 2 September 1834; 24 September 1834; 28 October 1834; 29 October 1834; 22 December 1834. [Reprint]

Publication Reviews:

"Douze Recreations Musicales Brilliantes, sur les Thèmes favoris, de Mozart, Rossini, Weber, Meyerbeer, & c., arrangées par Charles Chaulieu. Nos. 1 to 5. (Cocks & Co.)" *The Harmonicon*, Vol. 8, no. 10 (October 1830), p. 433.

"Instructions for the Piano Forte, in which the rudiments of Music are simplified and adapted to the capacities of the youngest pupils, with a Selection of Airs, & c. by James Clarke. (Cocks and Co.)" *The Harmonicon*, Vol. 8, no. 10 (October 1830), p. 434.

"Repertoire pour les Dames, A Collection of Melodies, arranged by Chaulieu, Czerny, Haydn, Mozart, & c. Nos. 1 and 2. (Cocks and Co.)" *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 68.

“L’Indispensable, Manual for young Performers on the Piano-forte, or Exercises for every day, containing Scales, & c. & c., by Ch. Chaulieu. Op. 100. (Cocks and Co.)” *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 134.

Within:

O Dolce Conento, with brilliant Variations, for the Piano Forte, by Henry Herz

Verso last leaf

Source: BOD Tenbury Mus. c. 203 (8) Pl no. 751

No. 3, Douze Récréations Musicales, brillant sur les Thèmes favoris de Mozart, Rossini, C. M. Weber, Meyerbeer, & c., arranged for le Piano Forte, by Charles Chaulieu

Verso last leaf

Source: BOD Mus. Instr. I, 45 (28). Pl no. 678, wm 1828

Source music entered at Stationers’ Hall 1 May 1830.

Second Set, Contre-dances Militaires, Variées pour le Piano, by Charles Chaulieu, Op. 118

Leaf ii recto

Source: BL h. 662. (2.) Pl no. 894

Rondeau Brillant, sur un Air provençal de L’Opera Danilowa, Composé pour le Piano Forte, by François Hünten, Op. 43

Recto leaf ii

Source: CAM Mus. 24. 44. (13.) Pl no. 713. wm 1828

No. 1, Il Tancredi, Deux Overtures, de Rossini, arrangées a quatre mains, pour le Piano Forte, by François Hünten.

Recto leaf ii

Source: CAM Mus 24. 44. (17.) Pl no. 866

CR 16

Title: *New Music / Elementary Works. / London, Published by R. COCKS & C^o. Importers of Foreign Music, 20, Princes Str^t., Hanover Square.*

Date: c. 1831 from Pl nos. 806, 863, 867

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: Single column

Categories and sub-categories: 5

For the Piano-Forte; For the Flute; For the Violin; For the Guitar; For the Voice

Extent: 77 entries

Commentary:

Dated by Plate numbers.

Publication Announcements:

“Dressler’s Flautist’s Companion, No. 1, 6s. No. 2, 4s.” *The Times*, 30 March 1831; 26 January 1832; 14 December 1833

“Cocks’ Flute Tutor, with 40 airs, 2s.” *The Times*, 26 January 1832; 11 June 1833; 29 July 1833; 14 December 1833; 1 November 1834.

“Carulli’s Method [for the Guitar.] 4s.” *The Times*, 18 January 1833; 11 June 1833.

“Drouet’s Method on Time, 4s.” *The Times*, 11 June 1833; 14 December 1833; 14 June 1834.

“Forde’s Principles of Singing, 2s.” *The Times*, 14 December 1833; 29 October 1834.

“James’s Catechism for the Flute. 1s.” *The Times*, 20 March 1829; 11 June 1833; 25 December 1833; 1 February 1834; 21 February 1834; 26 June 1834; 28 October 1834; 22 December 1834.

Publication Reviews:

"The last edition of Carulli's method of treating the Guitar, translated by T. B. Phipps. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 306.

"The Flutist's Catechism, in which are explained the first Principles of Music, by W. N. James. (Cocks and Co., Princes Street.)" *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 37.

"Principles of Singing, by W. Forde. (Cocks and Co.)" *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 345.

"Cocks & Co.'s New Flute Tutor, to which are added, forty popular Melodies, by an eminent Professor of that instrument. (Cocks and Co.)" *The Harmonicon*, Vol. 9, no. 1 (January 1831), p. 20.

Within:

12 Walses pour le Piano. Chaulieu, Op. 115

Recto leaf ii

Source: BL h. 663. (14.) Pl no. 806

No. 1, Trois Airs Nationaux, by François Hünten, Op. 45

Recto leaf ii

Source: CAM Mus. 24. 44. (14.) Pl no. 863

No. 2, Deux Overtures, de Rossini. Arrangées à Quatre mains pour le Piano Forte, by François Hünten.

Recto leaf ii

Source: CAM Mus. 24. 44. (18.) Pl no. 867

CR 17

Title: NEW MUSIC FOR THE PIANOFORTE, / Published by R. COCKS & Co., Importers of Foreign Music, 20, Princes Street, Hanover Square, London.

Date: c. 1833

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 25

The Pianist's Journal; Piano Forte Music. By Beethoven; By Chaulieu. His new Quadrilles; By Chaulieu. His Waltzes; By Chaulieu. His Quadrilles as Duets; By Chaulieu. His Studies, & c.; By Esain; By Forde; By Carlini; By Clarke; By C. Czerny; Also by Czerny, as Duets; By Henry Herz; By Hummel; By François Hünten; Pianoforte Duets, by François Hünten; By W. Hünten; By Lemoine; By E. C. Martin; By Camille Pleyel; By Potter; By Sieber; By Weber; New Quadrilles, & c.; Organ [Music]

Extent: 358 entries

Commentary:

Dated from the publisher's plate number. Some entries at the bottom of the page may be been trimmed away.

Entries at Stationers' Hall:

Rondo Scherzando, from Auber's Fiancée, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 26 February 1829.

Deux Airs variés, No. 1, Portuguese Air, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 15 July 1829. [Pl no. 573]

Deux Airs variés, No. 2, Blue Bells of Scotland, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 15 July 1829. [Pl no. 574]

Twelve Original Waltzes, for the Piano Forte, by C. Chaulieu [Op. 115], entered at Stationers' Hall 29 January 1831.

Trois Airs Nationaux, Op. 45, No. 1. O cara memoria, in C [Air Italien], for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 19 April 1831. [Pl no. 863]

Trois Airs Nationaux, Op. 45, No. 2. German Shepherd Song, in G [Air Allemand], for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 19 April 1831. [Pl no. 864]

Trois Airs Nationaux, Op. 45, No. 3. Buona notte, in C [Air Venetien], for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 19 April 1831. [Pl no. 865]

His new Quadrilles, Second Set, Quadrilles Militaires, for the Piano Forte, by C. Chaulieu [Op. 118], entered at Stationers' Hall 19 May 1831.

His new Quadrilles, Third Set, Quadrilles du Voyageur, for the Piano Forte, by C. Chaulieu [Op. 119], entered at Stationers' Hall 19 May 1831.

Douze Récréations Musicales (très faciles): No. 11, Don Juan, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 6 August 1831. [Pl no. 924]

Douze Récréations Musicales (très faciles): No. 12, Maometto (de Rossini), for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 9 August 1831. [Pl no. 932]

Trois Mélodies Eccossaises, Op. 123 (faciles), No. 1, O, my Love is like the red red Rose, No. 2, O Nanny, wilt thou gang with me, No. 3, Within a Mile of Edinburgh Town, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 20 August 1831.

Trois Mélodies Irlandaises, Op. 122 (faciles), No. 1, Groves of Blarney, No. 2, My Lodging is on the cold Ground, No. 3, Gramachree Molly, for the Piano Forte, entered at Stationers' Hall 27 August 1831. [Pl nos. 933, 934, 955; wm 1828 at BL h. 663. (18.)]

Chaulieu's Fourth Set, Les Françaises, entered at Stationers' Hall 25 November 1831.

Bird Waltz (very easy), No. 1, by Chaulieu, entered at Stationers' Hall 20 January 1832. [Pl no. 1011]

Etude Préparatoires faisant suite à L'Indispensable, Part I., Op. 130, by Chaulieu, entered at Stationers' Hall 1 February 1832.

Trois Mélodies Nationales (very easy), No. 1, Auld Lang Syne, No. 2, The Tyrolese Air, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 1 February 1832. [Pl nos. 1017, 1018, 1031]

Etude Spéciales pour différens genres de Difficultés faisant Suite aux Etudes Préparatoires, Part 2, Op. 130, by Chaulieu, entered at Stationers' Hall 1 February 1832.

Trois Mélodies Nationales (very easy), No. 3, The Yellow Hair'd Laddie, by Chaulieu, entered at Stationers' Hall 25 February 1832.

Lemoine's Quadrilles, from Il Pirata, by H. Lemoine, entered at Stationers' Hall 25 February 1832.

Bird Waltz (very easy), No. 2, by Chaulieu, entered at Stationers' Hall 15 March 1832. [Pl no. 1061]

His new Quadrilles, First Set, Les Fantastique, by C. Chaulieu, entered at Stationers' Hall 30 March 1832.

Bird Waltz (very easy), No. 3, by Chaulieu, entered at Stationers' Hall 17 April 1832.

Les Plaisirs de la Pension, Six Quadrilles for Piano Forte, Nos. 1 and 2, Op. 140, by Chaulieu, entered at Stationers' Hall 17 April 1832.

Les Plaisirs de la Pension, Six Quadrilles for Piano Forte, No. 3, Op. 140, by Chaulieu, entered at Stationers' Hall 21 April 1832.

Three Snuff-box Waltzes, by Chaulieu, entered at Stationers' Hall 21 April 1832.

Les Belles Fleurs (very easy), No. 1, Waltze du Barbier, Rossini, No. 2, Quadrilles for Small Hands, No. 3, Rondino da Carafa, by Lemoine, entered at Stationers' Hall 27 April 1832.

Les Belles Fleurs (very easy), No. 4, Tu vedrai, du Pirate, in C, by H. Lemoine, entered at Stationers' Hall 15 May 1832. [Pl no. 1106]

Trois Bagatelles, No. 1, Non più andrai, n C, No. 2, Valse du Turc en Italie, in C, No. 3, Mille grazie du Barbier, in G, for the Piano Forte, by H. Lemoine, entered at Stationers' Hall 20 June 1832. [No. 2, Pl no. 1136]

Recréations après l'étude pour le Forte Piano, by C. S. Sieber, entered at Stationers' Hall 13 July 1832.

Souvenirs d'un Voyageur (easy), No. 1, Barcarolle Venitienne, No. 2, La Galopade, No. 3, Thème Danois, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 14 July 1832. [Pl nos. 1144, 1145 and 1146]

Récreations après l'Etude, No. 5, Cavatine de Carafa, No. 6, Choeur d'Armide, Rossini, for the Piano Forte, by G. J. Sieber, entered at Stationers' Hall 22 August 1832.

Souvenirs d'un Voyageur (easy), No. 4, Air Suédois, No. 5, Air Neapolitan, No. 6, British Grenadier's March, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 27 August 1832. [PI nos. 1164, 1165 and 1166]

Les Plaisirs de la Pension, Quadrilles for the Piano Forte, by C. Chaulieu, Book 4, entered at Stationers' Hall 30 October 1832. [PI no. 1194]

Les Plaisirs de la Pension, Quadrilles for the Piano Forte, by C. Chaulieu, Book 5, entered at Stationers' Hall 24 November 1832. [PI no. 1241]

Les Plaisirs de la Pension (very easy), with a long Introductory Preface on the use of Quadrilles as Lessons, in 6 Books, Book 6, entered at Stationers' Hall 30 November 1833.

Publication Announcements:

"New Music for the Pianoforte (Quadrilles and Waltzes), by Chaulieu – Les Plaisirs de la Pension, 6 books, each 4s." *The Times*, 1 December 1832; 18 January 1833.

"New Music for the Pianoforte (Quadrilles and Waltzes), by Chaulieu – Les Threnoises, La Francaises, Les Militaires, Les Fantastique, and Les Voyageurs, each 4s." *The Times*, 1 December 1832; 18 January 1833; 28 November 1833.

"Chaulieu's 3 snuff box Waltzes and 3 Bird Waltzes, each 2s." *The Times*, 1 December 1832. 18 January 1833.

"Chaulieu's Preparatory Studies and Special Studies [for the piano forte]. Op. 130, 2 books, each 10s.6d." *The Times*, 18 January 1833; 26 July 1833; 14 December 1833; 1 February 1834; 28 February 1834; 27 March 1834; 26 June 1834; 30 June 1834; 22 July 1834; 16 August 1834; 20 September 1834; 1 November 1834; 15 November 1834.

"Hodge's L'Hilarite, 3s." *The Times*, 18 January 1833; 28 November 1833.

"Esain's Les Graciuses, 4s., and Les Espagnoles, 2s.6d." *The Times*, 18 January 1833.

"New Quadrilles, Piano forte. Le Labyrinthe, [by Chaulieu.]" *The Times*, 28 November 1833.

Publication Reviews:

"A Second Set of Effusions for the Organ, containing Fugues with Introductions, Swell Diapasons, and other pieces, by C. Bryan, Organist of St. Mary's Redcliffe, Bristol. London. For the Author. By Cocks and Co." *QMMR*, Vol. 10, no. 39 (1828), p. 404.

"A Collection of the most esteemed Psalm Tunes, Ancient and Modern, selected and harmonized for four voices, interspersed with a few original Compositions, by C. Bryan, Organist of the Mayor's Chapel, & c., Bristol. (Cocks and Co., Princes Street.)" *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 65.

"Etudes Préparatoires pour le Piano, faisant suite à l'Indispensable, par Charles Chaulieu. Book I. of Op. 130. (Cocks and Co.)" *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 134.

"Fifty-four Preludes, or Impromptus, in all the major and minor keys, composed by Cipriani Potter. Op. 22. (Cocks and Co.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 177.

"Waltz e L'Oiseau, composée par Charles Chaulieu. Nos. 1, 2, and 3. (Cocks and Co.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 206.

"Les Plaisirs de la Pension, Six Quadrilles de Contrdances varies, faciles and brillantes, composées pour les jeunes personnes Anglaises, par Charles Chaulieu. Op. 141. (Cocks and Co.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 206.

"Souvenir d'un Voyageur, Melodies par Ch. Chaulieu. Nos. 1, 2 and 3. (Cocks and Co.)" *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 227.

"Trois Bagatelles, 1, "Non piu andrai." 2. Valse du Turc in Italie. 3. "Mille grazie, du Barbiere de Sevielle, arrangées par Henry Lemoine. (Cocks and Co.)" *The Harmonicon*, Vol. 10, no. 12 (December 1832), p. 279.

"Récréations après l'Etude, choix de Douze Morceaux, en Six Livraisons, sur les Motifs de Rossini, Hummel, Meyerbeer and Carafa, par G. J. Sieber. Nos. 1 and 2. (Cocks and Co.)" *The Harmonicon*, Vol. 10, no. 12 (December 1832), p. 279.

Within:

Fantaisie Élegante, sur Les Thèmes Favoris, de l' Opera, La Muette di Portici, pour le Piano Forte, par Charles Czerny, Op. 197

Last leaf verso

Source: BL h. 514. n. (6.)

CR 18

Title: N^o. [blank] / THE PIANIST'S JOURNAL, / DEDICATED TO / Professors and the highest class of Amateur Performers

Imprint: London. Printed by R. Cocks & Co. Publishers of the Works of Chaulieu, Czerny, Herz, Hummel, Hünten, Mayseder, Pleyel (C.), Pixis, Weber, & c. 20, Princes Street, Hanover Square.

Date: c. 1832

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte music

Process: Engraved plate

Layout: Single column

Extent: 24 entries

Within:

The Pianist's Journal, N. 23, Grand Rondeau Brillant in D, by Moscheles, Op. 43

Title page

Source: BL h. 1480. u. (17.) Pl no. 1300

CR 19

Title: Beauties / from the Works / OF / Beethoven, Cimarosa, Haydn, Hummel, Mozart & Spohr / VIZ. / Arranged for the / Flute & Piano Forte, / BY / WILLIAM FORDE. / London, Printed by R. COCKS & C^o. Publishers of the Works of / Berbiguier, Dressler, Drouet, Forde, Hewett, Kuhlau, Nicholson, Saust, Tulou & c. / 20, Princes Str^t. Hanover Sq^{re}.

Date: c. 1832

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Flute and Piano Forte

Process: Engraved plate

Layout: Single column

Extent: 82 entries

Commentary:

Publication Announcements:

"By Forde and Hünten. Three Duets, No. 1 Swiss Air; No. 2, Air de Meyerbeer; and No. 3, Giulietts. Each 3s.6d." *The Times*, 3 December 1833; 28 February 1834; 14 June 1834. [Reprint]

"Forde's Beauties, from Beethoven, Haydn, Mozart, Hummell, & c., 12 elegant and classical compositions." *The Times*, 3 December 1833; 28 February 1834; 4 August 1834. [Reprint]

"Forde's 48 Trios for two Flutes and Piano, each 2s. and 4s." *The Times*, 3 December 1833; 28 February 1834; 3 March 1834. [Reprint]

Within:

Beauties from the Works of Beethoven, Cimarosa, Haydn, Hummel, Mozart & Spohr, arranged for the Flute and Piano Forte by William Forde, No. 2, Haydn's With Verdure clad, from the Creation, in F

Source: BL h. 2050. o. (13.) Pl no. 1313; no wm

CR 20

Title: [trimmed away]

Date: c. 1833 [Plate no. 1408]

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 18

For the Piano Forte; For the Guitar; For the Violoncello; For the Flute; For the Violin; Tenor; For the Voice; R. Cocks & Co's Series of Modern Tutors for Wind Instruments; R. Cocks & Co's Series

of Modern Scale; On Tuning; Flute Solos; Duets for two Flutes; Trios for three Flutes; Violin Solos; Duets for two Violins; Violin and Piano, with Bass ad lib.; Violin and Pianoforte; [For the] Kent Bugle

Extent: 475 entries

Commentary:

Entries at Stationers' Hall:

Eighteen Preludes and Six Cadences, for the Flute, by L. Drouet, entered at Stationers' Hall 19 August 1829.

L'Indispensable, Six Elementary Exercises in Melodious and Elementary Study of the C Natural and C Sharp Key, Op. 124, in 2 Books, Book 1, by T. Berbiguier, entered at Stationers' Hall 3 May 1832.

Twelve Waltzes, written expressly to familiarize the Student with the most useful Keys, Op. 121, Book 1, Six in Keys with Flats, Book 2, Six in Keys with Sharps, by T. Berbiguier, entered at Stationers' Hall 14 June 1832.

Publication Announcements:

"Duets, two flutes, concertante, arranged by Dressler, viz. 12 overtures to Mozart's La Clemenza, Figaro, Don Juan, and Il Flauto, Rossini's Il Tancredi, La Gazza Ladra, Semiramide, Il Barbiere, Der Freischultz, Anacreon, and Calife de Bagdad, and Beethoven's Men of Prometheus, each 2s.6d." *The Times*, 20 March 1829; 30 March 1831.

"27 Melodies, for two Flutes, by Dressler." *The Times*, 20 March 1829.

"Flute Solos (Saust's). Mozart's Opera of Figaro, Cosi fan tutte, and La Clemenza, each 3s." *The Times*, 20 March 1829; 27 March 1834.

"Herz's Quadrilles and Airs, in Semiramide, [arranged] by Hewett, for one or two flutes, each 2s." *The Times*, 20 March 1829.

"Müller's 100 national airs [for the Violin]. 4s." *The Times*, 6 June 1832; 18 January 1833; 11 June 1833; 3 July 1833; 3 December 1833; 21 February 1834; 24 May 1834.

"Muller's Beauties of Opera, 144 airs, in 24 books." *The Times*, 18 January 1833; 11 June 1833; 3 July 1833; 3 Dec 1833; 3 March 1834; 24 May 1834; 14 June 1834; 22 December 1834.

"Forde's Cabinet, 300 Solos [for the Flute], 12 books, each 3s." *The Times*, 30 March 1831; 27 March 1834; 28 June 1834.

"Berbiguier's Beauties, by Forde [for the Flute], 12 books, each 3s." *The Times*, 30 March 1831; 27 March 1834; 28 June 1834.

"Six Operas by Rossini, [arr. for the Flute] by Forde." *The Times*, 30 March 1831; 27 March 1834; 28 June 1834.

"Les Bijoux, 18 Melodies, sung by Sontag, Malibran, & c. 3s.6d. [by Drouët]" *The Times*, 30 March 1830.

"Dressler's 14 Lessons for Time, 4s." *The Times*, 26 January 1832; 11 June 1833; 14 December 1833; 1 November 1834.

"Modern Tutors for the Bugle, French Horn, Trumpet, Bassoon, Trombone, Serpent, Oboe, Clarinet, Bass Horn. each 3s to 5s." *The Times*, 26 January 1832; 18 January 1833; 11 June 1833; 29 July 1833; 14 December 1833; 30 June 1834.

"Forde's Treatise on Singing. 2s." *The Times*, 26 January 1832; 11 June 1833; 25 December 1833; 24 September 1834; 22 December 1834.

"Sor's Method [for the Guitar], with 26 wood cuts, translated by A. Merrick, 12s." *The Times*, 26 January 1832; 18 Jan 1833; 11 June 1833; 14 December 1833; 1 November 1834.

"Baillot, Levasseur, Latel and Baudiot's Method [for the Violoncello], as adopted by the Paris Conservatory of Music, in Paris, fingered by T. Binfield, translated by A. Merrick, and dedicated to R. Lindley, Esq., 12s." *The Times*, 26 Jan 1832; 6 June 1832; 18 January 1833; 11 June 1833; 14 December 1833; 27 March 1834; 30 June 1834; 1 November 1834.

"For Violin and Piano. Les Belles Fleurs, 72 airs, 12 books, each 2s." *The Times*, 6 June 1832; 18 January 1833; 11 June 1833; 3 July 1833; 3 December 1833; 22 December 1834.

"New Music, Violin and Pianoforte, arranged by Müller, viz.: 12 Airs from Fidelio, two books, each 2s.6d." *The Times*, 6 June 1832; 18 January 1833; 11 June 1833; 3 July 1833; 3 Dec 1833; 3 March 1834; 24 May 1834; 14 June 1834; 22 December 1834.

"Müller's 12 Airs with easy variations [for the Violin], each 1s." *The Times*, 6 June 1832; 18 January 1833; 3 July 1833.

"Supplement to Baillot, Levasseur, Latel an Baudiot's Method [for the Violoncello], 6s." *The Times*, 6 June 1832; 18 January 1833; 11 June 1833; 14 December 1833; 27 March 1834; 30 June 1834; 1 November 1834.

"Müller's 100 quadrilles [for the Violin]. 4s." *The Times*, 18 January 1833; 11 June 1833; 3 July 1833; 3 December 1833; 21 February 1834; 14 June 1834.

"Müller's 100 waltzes [for the Violin]. 4s." *The Times*, 18 January 1833; 11 June 1833; 3 July 1833; 3 December 1833; 21 February 1834; 14 June 1834.

"Müller's Beauties of Paganini [for the Violin], 4s." *The Times*, 18 January 1833.

"For Violin and Piano. Howell's 12 Airs, each 2s." *The Times*, 18 January 1833.

"Müller's 12 Opera Overtures [for two Violins], each 2s.6d." *The Times*, 18 January 1833; 11 June 1833; 3 December 1833; 25 December 1833.

"Müller's Beauties of Opera, 144 beautiful Melodies, 24 books, each 2s." *The Times*, 18 January 1833; 11 June 1833; 3 July 1833; 3 Dec 1833; 3 March 1834; 24 May 1834; 14 June 1834; 22 December 1834.

"Bruni's Duets [for two Violins], op. 13, 5s." *The Times*, 18 January 1833; 25 December 1833.

"Bruni's Duets [for two Violins], op. 24, 5s." *The Times*, 18 January 1833; 25 December 1833.

"Bruni's Duets [for two Violins], op. 35, 5s." *The Times*, 18 January 1833; 25 December 1833.

"Bruni's Duets [for two Violins], op. 38, 5s." *The Times*, 18 January 1833; 25 December 1833.

"Müller's 100 Airs for 1, 2, and 3 Bugles, 2 books, each 4s." *The Times*, 11 June 1833.

"Müller's 12 Sets of Quadrilles for violin, piano and bass, each 2s.6d." *The Times*, 3 July 1833; 3 December 1833; 21, February 1834; 22 December 1834.

"Overture, Masaniello, [arranged for the violin and piano], by Müller." *The Times*, 3 July 1833.

"By Müller. Tricks [on Violin]. 3s." *The Times*, 3 July 1833; 14 December 1833; 24 May 1834; 1 November 1834.

"Hamilton's Easy Method [for the Violoncello], 3s." *The Times*, 18 Jan 1833; 11 June 1833; 14 December 1833; 27 March 1834.

"Nüske's Method [for the Guitar], 4s." *The Times*, 18 January 1833; 11 June 1833; 14 December 1833; 1 November 1834.

"Hamilton's Art of tuning the pianofortes. 1s." *The Times*, 11 June 1833; 24 September 1834; 28 October 1834; 22 December 1834.

"Duets for two Violins. Campagnoli's 6 Duets, Op. 14. 6s." *The Times*, 3 December 1833; 25 December 1833.

"Duets for two Violins. Campagnoli's 101 Duettings, 2 books, each 6s." *The Times*, 3 December 1833; 25 December 1833.

"Duets for two Violins. Jansa's 6 duets, 6s." *The Times*, 3 December 1833.

"Duets for two Violins. Muller' 30 Airs, 2 Books, each 2s." *The Times*, 3 December 1833.

"Saust's 36 Airs for one Flute, 3s.6d." *The Times*, 25 December 1833.

"Berbiguier's Twelve Easy Waltzes [for the Flute], 2 books, each 4s." *The Times*, 27 March 1834.

"Berbiguier's Twelve National Airs, with easy variations [for the Flute], each 1s.6d." *The Times*, 27 March 1834; 28 June 1834.

"Clarke's Easy Method, 2d edition, 6s." *The Times*, 26 June 1834; 11 July 1834; 4 August 1834; 1 November 1834.

"Müller's 100 waltzes [for the Flute], 4s." *The Times*, 28 June 1834.

"Müller's 100 quadrilles [for the Flute], 4s." *The Times*, 28 June 1834.

"For Violin and Piano. By Müller. Six Rossini's Airs, each 3s." *The Times*, 22 December 1834.

Publication Reviews:

"La Sacrifice Interrompu, set for the Flute, by C. Saust. Cocks and Co." *QMMR*, Vol. 8, no. 31 (1826), p. 386.

"Favorite Airs from Winter's Opera, Le Sacrifice Interrompu, for the Flute, by Charles Saust. (Cocks and Co., Princes Street, Hanover Square.)" *The Harmonicon*, No. 46 (October 1826), p. 202.

"Twenty-seven melodies for one or two Flutes, in the most useful major and minor keys, with a Prelude to each. Composed and arranged by Raphael Dressler. Op. 70. (Cocks and Co.)" *The Harmonicon*, Vol. 6, no. 10 (October 1828), p. 231.

"Select Airs from Mozart's Figaro, arranged with Embellishments, by Charles Saust. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 231.

"Flute. Mozart's *Così fan tutte*, arranged with embellishments by Charles Saust. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 3 (March 1829), p. 63.

"Flute. Mozart's Operas, arranged with embellishments by Charles Saust, No. 3. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 114.

"Flute. Airs from Rossini's *Semiramide*, arranged as Quadrilles for one or two Flutes, by John Hewitt. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 114.

"Flute. Rossini's Operas, arranged with embellishments, by Wm. Forde. No. 1. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 8 (August 1829), p. 199.

"Flute. Cocks' Cabinet, A Collection of Melodies, selected and published by Cocks and Co." *The Harmonicon*, Vol. 7, no. 8 (August 1829), p. 199.

"Two Flutes. Twenty-four Scales, arranged from Cherubini, Rolla, & c., by E. C. Martin. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 8 (August 1829), p. 200.

"Rossini's *Barbiere di Siviglia*, arranged, with embellishments, by William Forde. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 306.

"Cocks' Cabinet, a Collection of favourite Melodies, selected by William Forde. [Book 2.] (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 306.

"The two last Waltzes of Beethoven and Weber, arranged for Two Flutes, by R. Dressler. (Cocks and Co.)" *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 37.

"Rossini's Opera, arranged [for the flute] by W. Forde, Nos. 3 and 4. (Cocks and Co.)" *The Harmonicon*, Vol. 8, no. 6 (July 1830), p. 299.

"Cocks' Cabinet, a Collection of Melodies. Arranged by W. Forde. Nos. 3 and 4. (Cocks and Co.)" *The Harmonicon*, Vol. 8, no. 6 (July 1830), p. 299.

"The Beauties of Berbiguier, extracted from his Work, by W. Forde. Book I. (Cocks and Co.)" *The Harmonicon*, Vol. 9, no. 1 (January 1831), p. 20.

"The Flautist's Recreations, a collection of Airs arranged for one or two Flutes, by William Forde. (Cocks and Co.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 182.

"Violin and Piano-Forte. *Les Belles Fleurs*, a collection of Melodies, arranged by C. H. Muller. Books 1 to 4. (Cocks and Co.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 210.

"Tricks on the Violin, Introduction to and Variations on "*Nel Cor*," in which are introduced some Imitations of Paganini's Style, by C. H. Mueller. (Cocks and Co.)" *The Harmonicon*, Vol. 11, no. 6 (June 1833), p. 130.

Within:

Les Trois Bijoux, pour le Piano Forte, No. 1, Rondo Waltz, by Charles Chaulieu

Last leaf verso

Source: BOD Mus. Instr. I, 45 (1) Pl no. 1408

CR 21a

Title: New Pianoforte Music. Published by R. Cocks & Co., 20 Princes Street, Hanover Square, London.

Date: c. 1833

Pages: 1p fol.

Type of Catalogue: Within; Piano forte music

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 20

Studies, & c.; By Alkan; By Chaulieu; By C. Czerny; By Esain; By Henry Herz; By Hummel; By François Hünten; By Lemoine; Repertoire pour le Dames; By Potter; Rossini's Six Overtures; By Carl Maria von Weber, Waltzes; Popular Quadrilles; Easy Quadrilles; The Pianist's Journal; Soirees des Pianistes; Duets; By F. Hünten

Extent: 364 entries

Commentary:

Rondo Brillante, in E flat, Op. 62, for the Piano Forte, by C. M. Weber [Pl no. 425]

Second Polonoise in E, Op. 72, for the Piano Forte, by C. M. Weber [PI no. 1482]
Les Variétés, No. 1, The Trumpet March in La Donna, for the Piano Forte, by H. Lemoine [PI n. 1495]

Entries at Stationers' Hall:

Twelve Brilliant Waltzes, for the Piano Forte, by C. Chaulieu, Op. 115, entered at Stationers' Hall 29 January 1831. [PI no. 806]

Les Petits Concerts, No. 1, From La Donna del Lago, in E flat, as duets for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall, 31 October 1832. [PI no. 1195]

Les Petits Concerts, No. 2, Groves of Blarney, in E flat, duets for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 23 November 1832. [PI no. 1242]

Trois Bagatelles, Op. 52, dedicated to Miss Gertrude Cother, No. 1, Marche Brillante, in G, No. 2, Barcarolle, in A, No. 3, Valze Brillante, in C, by F. Hüntén, entered at Stationers' Hall 1 December 1832. [PI nos. 1244, 1245 and 1246]

Grand Variations on the Air, Ciel pietoso, dedicated to Miss Cother, Op. 53, in B flat, for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 1 December 1832. [PI no. 1247]

Les Petits Concerts, No. 1, From La Donna del Lago, in E flat, No. 2, Groves of Blarney, in E flat, and No. 3, Oh my love is like the red red rose, in C, duets for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 22 December 1832. [PI nos. 1195, 1242, 1257]

Les Grazieux, Op. 56, dedicated to Miss H. Wyatt, No. 1, Beethoven's Last Waltz, in C, for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 1 February 1833. [PI no. 1285]

Les Grazieux, Op. 56, dedicated to Miss H. Wyatt, No. 3, Air by Auber, in F, for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 15 February 1833. [PI no. 1301]

Les Grazieux, Op. 56, dedicated to Miss H. Wyatt, No. 2, Air from Bellini's Opera, Montechi, in B, by F. Hüntén, entered at Stationers' Hall 1 March 1833. [PI no. 1331]

Quatre Petites Morceaux, fingered, No. 1, Air de Ballet, in F, Carafa, No. 2, Marche de Moïse, in C, Rossini, No. 3, Marche Militaire, in F, No. 4, Cavatina della Zelmira, in C, Rossini, for the Piano Forte, by H. Lemoine, entered at Stationers' Hall 10 April 1833. [PI nos. 1366-1369]

Sixth Set of Quadrilles, Le Labyrinthe, by C. Chaulieu, entered at Stationers' Hall 29 April 1833. [PI no. 1385]

Les Trois Bijoux, No. 1, The Organ Waltz in C, No. 2, Les Folies d'Espagne, in C, No. 3, Divertissement Styrie, in G, for the Piano Forte, entered at Stationers' Hall C. Chaulieu, entered at Stationers' Hall 18 May 1833. [PI nos. 1408, 1409 and 1410]

Souvenirs d' Anna Bolena, Fantasie for the Piano Forte, by H. Lemoine, entered at Stationers' Hall 3 September 1833.

Le Favori, for small hands, Quadrilles for the Piano Forte, by H. Lemoine, entered at Stationers' Hall 25 September 1833.

Les Elegantes, for the Piano Forte, in 2 Books, by H. Lemoine, entered at Stationers' Hall 25 September 1833.

Waltz favori du Duc de Reichstadt, with Variations, Op. 59, for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 17 October 1833.

Six Tyrolean Waltzes for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 26 October 1833. [PI no. 1542]

Six Swiss Waltzes, for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 26 October 1833. [PI no. 1543]

Catechism of Music, dedicated to Mothers of Families, by C. Chaulieu, entered at Stationers' Hall 26 October 1833.

The new Musical Alphabet, containing 100 Exercises in one position of the hands, for Juvenile Pianists; adapted to the capacity of Children from four years of age, and intended to precede any book of instructions, by C. Chaulieu, entered at Stationers' Hall 30 November 1833.

Three Sets of Scotch Quadrilles, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 30 November 1833. [Set 1, PI no. 1577]

Three Sets of Irish Quadrilles, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 6 February 1834.

First Set of English Quadrilles, including the Air, "If the heart of a man," for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 6 February 1834.

Analytical Course of the Theory of Music, especially for the use of those who play on the Pianoforte, accompanied by a Musical Atlas, by C. Chaulieu, entered at Stationers' Hall 25 July 1834.

Publication Announcements:

- "Forde's Irish Quadrilles, 4s." *The Times*, 18 January 1833; 28 November 1833.
- "Lemoine's Le Joujou, and La Favori, for small hands, each 2s." *The Times*, 28 November 1833.
- "Binfield's first set of Quadrilles, 4s." *The Times*, 28 November 1833.
- "Hünter's six Swiss Waltzes, 2s." *The Times*, 28 November 1833.
- "Hamilton's Catechism of Harmony and Thorough Bass, 2s." *The Times*, 25 December 1833; 1 February 1834; 21 February 1834; 26 June 1834; 22 July 1834; 4 August 1834; 16 August 1834; 28 October 1834; [2d edition] 29 October 1834; 22 December 1834.
- "Hamilton's Catechism for the Violin, 1s." *The Times*, 25 December 1833; 1 February 1834; 21 February 1834; 26 June 1834; 4 August 1834; 24 September 1834; 28 October 1834; 29 October 1834; 22 December 1834.
- "James's Catechism for the Guitar, 1s." *The Times*, 1 February 1834; 21 February 1834; 26 June 1834; 4 August 1834; 24 September 1834; 28 October 1834; 29 October 1834; 22 December 1834.
- "Chaulieu's New Musical Alphabet for the Piano, with 100 exercises. 2s." *The Times*, 14 December 1833; 25 December 1833; 1 February 1834; 22 July 1834; 16 August 1834; 20 September 1834; 1 November 1834.
- "Chaulieu's Catechism of Music, 3s." *The Times*, 14 December 1833; 25 December 1833; 1 February 1834; 28 February 1834; 27 March 1834; 30 June 1834; 22 July 1834; 16 August 1834; 2 September 1834; 20 September 1834; 1 November 1834; 15 November 1834.
- "Hamilton's Key to Musical Catechism on Harmony and Thorough Bass, 1s.6d." *The Times*, 26 June 1834; 22 July 1834; 4 August 1834; 16 August 1834; 28 October 1834; 29 October 1834; 22 December 1834.
- "Hamilton's Dictionary of 1,000 Musical Terms, with their Significations, 1s." *The Times*, 26 June 1834; 22 July 1834; 4 August 1834; 16 August 1834; 24 September 1834; 22 December 1834.
- "Analytical Course of the Theory of Music, by Chaulieu. 4s." *The Times*, 16 August 1834; 2 September 1834; 20 September 1834; 1 November 1834.
- "Theoretical works of the celebrated Albrechtsberger, Master in Composition to Beethoven, Hummel, Moscheles, & c. Price to subscribers, £1. 11s.6d., to non-subscribers, £2. 2s." *The Times*, 29 October 1834; 22 December 1834; 26 December 1834.

Publication Reviews:

"The Irish National Quadrilles, composed by William Forde. (Cocks and Co.)" *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 257.

Within:

Chaulieu's Scotch Quadrilles, Set 1, containing There's nae luck about the House, for the Piano Forte
Last leaf verso
Source: BL h. 722. oo. (3.) Pl no. 1577

Chaulieu's English Quadrilles, Composed in a Familiar Style, for the Piano Forte, Founded on the Airs of "If the Heart of a Man," "The Lass of Richmond Hill," "Cease your Funning, & c."
Last leaf verso
Source: BL h. 662. (11.) no Plate number

Chaulieu's Three Familiar Sets of Irish Quadrilles, for the Piano Forte, Composed and dedicated to Miss Macan, the First Set containing Kitty of Colrairie, & c., the Second Set containing Garry Owen, & c., the Third Set containing Planxty Kelly, & c.
Last leaf verso of the 1st Set
Source: BL h. 662. (17.)

CR 21b

Date: c. 1834

Categories and sub-categories: 22

New Categories and sub-categories: 3

By Glover; By Kiallmark; By Perez

Categories Removed; 1

By Esain.

Extent: 401 entries

Commentary:

New entries: 51

[Studies & c.] Chaulieu's The First Six Months at the Piano, No. 1 – Clarke, Elements in Harmony and Thorough Bass, Nos. 13 to 18 (each separate) – Hamilton, Catechism of Counterpoint and Rhythm – Hamilton, Catechism on Fugue – Kalkbrenner, New Method of Studying the Pianoforte, translated by Forde – [By Alkan] Air, "Barcarolle Napolitaine," with Variations – Air, "Ah! Segnata é la mia morte," with Variations – Air, "Air des Capulets et des Montaigns," with Variations – [By Chaulieu] Gems of Sacred Harmony, Twenty-four Airs from Handel, Haydn, Mozart, arranged in a progressive style, in 6 Books (each separate) – [by Czerny] Haydn's Creation (complete), in Three Books (each separate) – Mozart Requiem (complete) – Beauties of the Opera, 8 Fantasias, selected from "Anna Bolena," "Montecchi," "Masaniello," "Joconde," "Fiorello," "Norma," & c., Fantasia (each separate) – Glover's Twelve National Rondinos, very easy (each separate) – [By H. Herz] Trois Airs Variés, Op. 39, No. 2, La Suisse au Bord du Lac, in G, as an easy Duet, in C – Kiallmark, Three Foreign Melodies, very easy (each separate) – Perez, Andalusian Air – [By Carl Maria Von Weber] Invitation pour la Valse (*two entries, one in B minor, the other entry without the key, B minor version is listed in CR 21a) – First Polonoise in E flat – [Popular Quadrilles] Forde, Le Bal de Famille on Select Themes

Entries removed: 14

[By Chaulieu] Beauties of Don Juan, Nos. 1 to 3 (each separate) – [By C. Czerny] Fantasia on Masaniello, Op. 197, in B flat – Impromptu on Gallenberg's Cotillon, in D – First Rondino, Zelmira, in C – Second Rondino, in Corradino – Beethoven's Le Désir (his last Waltz), varied, in A flat – Variations to Rode's Air in G – [By Esain] Polonoise, dedicated to H. Field, Esq. – Three Scherzos – Quadrilles les Gracieuses – [Popular Quadrilles] Chaulieu, Second Set, Quadrilles Militaires, as Duets – [Popular Quadrilles] Chaulieu, First Set, Les Thernoises, as Duets

Entries at Stationers' Hall:

Chaulieu's Souvenir d'un Voyager, No. 1 Pl no. 1144, No. 2 Pl no. 1145, No. 3 Pl no. 1146, No. 4 Pl no. 1164, No. 5 Pl no. 1165. c. 1832

Air, "Barcarolle Napolitaine," with Variations, for the Piano Forte, by Alkan, entered at Stationers' Hall 22 May 1834. [Pl no. 1776]

Air, "Ah! Segnata é la mia morte," with Variations, for the Piano Forte, by Alkan, entered at Stationers' Hall 22 May 1834. [Pl no. 1774]

Air, "Air des Capulets et des Montaigns," with Variations, for the Piano Forte, by Alkan, entered at Stationers' Hall 22 May 1834. [Pl no. 1775]

Air, "Barcarolle Napolitaine," with Variations, for the Piano Forte, by Alkan, entered at Stationers' Hall 22 May 1834. [Pl no. 1776]

Gems of Sacred Harmony, 24 beautiful Airs, arranged in a progressive style, for the Piano Forte, Books 1 to 6, by C. Chaulieu, entered at Stationers' Hall 18 July 1834. [Pl no. 1803, 1804, 1805, 1806, 1807 and 1808; wm 1828, 1829 at BL h. 662. (18.)]

The First Six Months at the Piano, First Month, by C. Chaulieu, entered at Stationers' Hall 25 July 1834.

Publication Announcements:

"Kalkbrenner's new Method of Studying the Pianoforte, with the author's complete system of fingering, translated from the original by Forde, 8s." *The Times*, 22 July 1834; 16 August 1834; 2 September 1834; 20 September 1834; 28 October 1834; 29 October 1834; 1 November 1834.

“First Month at the Piano, by Chaulieu. 3s” *The Times*, 16 August 1834; 2 September 1834; 1 November 1834.

“Chaulieu’s Gems of Sacred Harmony, 24 airs from Handel, Haydn, Mozart, & c., 6 books, each 2s.” *The Times*, 20 September 1834.

Within:

Les Trois Bijoux, pour le Piano Forte, No. 2, Les Folie d’Espagne Variées, Dediées à The Misses Hurst, Composés par Charles Chaulieu

Last leaf verso

Source: BOD Mus. Instr. I, 45 (2) Pl no. 1409

CR 21c

Date: c. 1834

Extent: 400 entries

Additional Categories and sub-categories:

By Glover; By Potter

Commentary:

Entries Removed: 4

[By François Hünten] Deux Pieces Favorites: No. 1, Andante and Polonoise, in G, and No. 2, Thème de Meyerbeer, in G (each separate) – [By Carl Maria von Weber] First Polonoise in E flat – Second Polonoise in E, Op. 72

New Entries: 3

[Easy Quadrilles] Forde, Three Irish Sets (each separate)

Within:

Le Debut d la Jeunesse, Quatre Airs Variés, No. 3, Air Italien, pour le Piano Forte, dédié aux Demoiselles Barton, par François Hünten, Op. 66

Last leaf verso

Source: BL h. 673. (5.) Pl no. 1966

CR 21d

Date: c. 1835 assigned by Plate nos. 2215, 2995, 2999; Cambridge University Library Catalogue has c. 1835 for the both works with Pl nos. 2215, 2995.

Type of Catalogue: Piano Forte Music.

Layout: 3 columns

Categories removed:

By Glover

Extent: 377 entries

Commentary:

Catechism of the Rudiments of Music, 2nd edition

New entries: 30

[Studies, & c.] Hamilton’s The Vocalists Catechism – Hamilton’s Art of tuning Pianofortes – Hamilton’s The Organist’s Catechism – Kalkbrenner’s Twelve New Studies to follow New Method of Studying the Piano Forte – [By Lemoine] Deux Morceaux (each separate) – [By Carl Maria von Weber] Last Waltz with a Flute Accompaniment – Beauties of Preciosa – Air Russe in C minor – ‘Vien quà, Dorina bella,’ in C – Thème Original in F, Op. 5 – Rondo brillant in E flat – Thème Original in C, Op. 1 – Momento Capriccio, Op. 12 – Six Airs from Der Freyschütz – Six Original Duets (each separate) – [Popular Quadrilles] Clarke, Six snuff box Waltzes, in 3 Books (each separate) – Czerny, Twelve Bravura Waltzes – Esain, Les Gracieux – [Easy Quadrilles] Coombes, Original Quadrilles – [Duets] Czerny, Oginsky’s Polacca – Diabelli’s Airs in Il Pirata, in 2 Books (each separate)

Entries Removed: 54

[Studies, & c.] Chaulieu, Eighteen Preludes from Op. 100 – Hamilton's Catechism for the Violin – James's Catechism for the Flute – James, Catechism for the Guitar – [By Chaulieu] Gems of Sacred Harmony, in 6 Books (each separate) – Souvenirs d'un Voyageur, Nos. 1 to 6 (each separate) – [By Czerny] Beauties of the Opera, 8 Elegant Fantasias (each separate) – [By Glover] Twelve National Rondos, very easy, by Glover (each separate) – [By Hummel] Trio, Op. 12, in E flat, for Piano, Violin, and Bass – Trio, Op. 35, in G, for Piano, Violin, and Bass – Trio, Op. 78, in A minor, for Piano, Violin, and Bass – Trio, Op. 93, in E flat, for Piano, Violin, and Bass – Trio, Op. 96, in E flat, for Piano, Violin, and Bass – [By Francois Hünten] Deux Pieces Favorites: No. 1, Andante and Polonoise, in G, and No. 2, Thème de Meyerbeer, in G (each separate) – [By Kiallmark] Three Foreign Melodies (each separate) – [By Carl Maria von Weber] Invitation pour la Valse, in B flat minor – Overture to Preciosa – Overture to Euryanthe – Overture to Freyschütz – [Duets. By F. Hünten] Swiss Melodies (in CR 21b as two separate entries, Op. 32, Nos. 1 and 2, at each 3s0d, in CR 21c, as one entry, 5s0d) – Les Aimables, No. 1, An Alexis, in C, No. 2, Air de Mozart, in C, and No. 3, Schöne Minka in A minor (each separate)

Entries at Stationers' Hall:

Deux Morceaux, Nos. 1 and 2, for the Piano Forte, by H. Lemoine, entered at Stationers' Hall 20 February 1833. [Pl nos. 1307 and 1308]

Publication Announcements:

"Art of Tuning Pianos, by Hamilton. 1s." *The Times*, 24 September 1834; 28 October 1834; 29 October 1834.

Within:

Brilliant Variations, on Meyerbeer's Favorite Cavatina, Ah Come Rapida, by François Hünten, arranged as a Duet for the Piano Forte by Cittadini, Op. 41

Source: CAM MR330. a. 80. 6. (8.) Pl no. 2215

Beethoven's Grand March, with Variation, arranged for two Performers on One Piano Fore, by Charles Czerny

Source: BL h. 3865. ii. (12.) Pl n. 2934

Handel's Grand Chorus, "Lift up your Heads," from the Messiah, arranged for two Performers on One Piano Forte, by C. Czerny

Last leaf verso

Source: BL h. 493. (3.) and CAM MR330. a. 80. 6. (13.) Pl no. 2995

Handel's Grand Chorus, "The Lord shall reign," from Israel in Egypt, arranged for two Performers on the Piano Forte, by C. Czerny

Last leaf verso

Source: BL h. 493. (3.) Pl no. 2998

Handel's Grand Chorus, "Fix'd in His everlasting Seat," from Samson, arranged for two Performers on One Piano Forte, by C. Czerny

Last leaf verso

Source: BL R. M. 11. d. 19. No. 6. Pl no. 2999

Handel's Grand Chorus, "Lift up your Heads," from the Messiah, arranged for One Performer, on the Piano Forte, with an Accompaniment for the Flute ad lib., by Charles Czerny

Last leaf verso of Piano Forte part

Source: BL h. 493. (2.) Pl no. 3025

Leaf iv

Source: BL 7892. tt. 11. part 3. stand-alone catalogue.

CR 22

Title: NEW MUSIC, ELEMENTARY WORKS, & c. / Published by R. COCKS & Co. 20, Princes Street, Hanover Square, London.

Date: c. 1834 [PI nos. 1892, 2117]

Pages: 1p fol

Type of Catalogue: Within; Instrumental – Instructions & c.

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 12

Works on the Theory of Music; Instructions Books, Studies, & c. for the Piano Forte; Very Easy Rondos for the Piano Forte; For the Flute. Instruction Books, & c.; For the Violoncello; Studies for the Violin; Instruction Books for the Violin; Tenor; For the Double Bass; For the Guitar; R. Cocks and C's Series of Modern Tutors for Wind Instruments; R. Cocks & Co's Series of Modern Scale

Entries at Stationers' Hall:

Three grand Studies for the Violin, two in the classical style and one in the modern taste, in which the author has introduced all the methods of Staccato Bowing now in use, by J. Ghys, Op. 22, entered at Stationers' Hall 13 June 1834.

Extent: 242 entries

Commentary:

Publication Announcements:

"Mine's Method for the Double Bass." *The Times*, 26 January 1832; 6 June 1832.

"Pacini's Easy Tutor, with 36 airs, [for the Violin.] 2s." *The Times*, 18 January 1833; 11 June 1833; 3 December 1833; 21 February 1834.

"Levasseur, Catel, and Baudiot's Exercises for the Thumb Positions [for the Violoncello], 6s." *The Times*, 18 January 1833; 11 June 1833; 27 March 1834; 30 June 1834; 1 November 1834.

"Forde's Art of Singing at Sight. 2s." *The Times*, 26 July 1833; 24 September 1834; 28 October 1834; 29 October 1834; 22 December 1834.

"Müller's 76 airs, for one bugle, 4s." *The Times*, 29 July 1833.

"Müller's 24 airs, for two or three bugles, 4s." *The Times*, 29 July 1833.

"Prager's Indispensable, containing exercises, shakes, scales, & c., for one or two violins, 5s." *The Times*, 3 December 1833; 14 December 1833; 25 December 1833; 17 January 1834; 21 January 1834; 24 May 1834; 1 November 1834.

"Campagnoli's Gradus ad Parnassum, 7 grand exercises in the 7 principal positions (for one violin.) 6s." *The Times*, 25 December 1833.

"Violin Studies. – Wolff's Eight Studies, dedicated to G. H. Spiller, Esq., 4s." *The Times*, 21 January 1834; 1 November 1834.

"Praeger's 24 Easy Studies [for the Violin], fingered, 4s." *The Times*, 3 March 1834; 24 May 1834; 14 June 1834; 30 June 1834; 1 November 1834.

"Beauties of the Opera, 36 airs, 6 books, each 1s. [By Praeger]" *The Times*, 27 March 1834.

"Violin Solo, L'Orage Parisien. 2s. [by Ghys]" *The Times*, 23 April 1834; 26 April 1834; 26 May 1834; 11 July 1834.

"Sonata for the 4th string [for the Violin, by Ghys]" *The Times*, 23 April 1834; 26 April 1834; 26 May 1834; 11 July 1834.

"Praeger' Easy Instruction Book [for the Violin], with 27 airs, 12 duets, an 12 airs for violin and piano, 5s." *The Times*, 24 May 1834; 14 June 1834; 1 November 1834.

"Ghys' 3 grand Studies [for the Violin], two in classical style, and one in the modern taste, in which the author has introduced all the method of staccato bowing now in use. 4s." *The Times*, 14 June 1834; 11 July 1834; 1 November 1834.

"James's Catechism for the Flute, [2d edition]. 1s." *The Times*, 1 February 1834; 21 February 1834; 26 June 1834; 24 September 1834; 28 October 1834; 29 October 1834.

"Clarke's Easy Method, 2d edition, enlarged, 6s." *The Times*, 26 June 1834; 16 August 1834; 2 September 1834; 20 September 1834.

"Forde's Scales and Chords in all the major and minor keys, [for the Flute,] 1s." *The Times*, 28 June 1834.

"Praeger's 12 Chorales, [for the Violoncello] 2s." *The Times*, 30 June 1834; 1 November 1834.

"Praeger's 12 Easy Studies [for the Violin], 2s." *The Times*, 1 November 1834.

"Praeger's 12 Easy Preludes [for the Violin], 2s." *The Times*, 1 November 1834.

"Praeger's 12 Easy Studies [for the Violoncello], 2s." *The Times*, 1 November 1834.

"Praeger's 18 Easy Studies [for the Violoncello], 2s." *The Times*, 1 November 1834.

"Praeger's 12 Adagios [for the Violoncello], 2s." *The Times*, 1 November 1834.

"Praeger's 12 Preludes [for the Violoncello], 2s." *The Times*, 1 November 1834.

Within:

No. 1, O Cara Memoria, from The Three National Airs, with Variations for the Piano Forte & Violoncello. By François Hünten, Op. 45

Last leaf verso of Violoncello part

Source: BL g. 270. r. (23.) Pl nos. 1892

Le Debut d la Jeunesse, Quatre Airs Variés, No. 2, Air Suisse, pour le Piano Forte, dédié aux Demoiselles Barton, par François Hünten, Op. 66

Last leaf verso

Source: BL h. 673. (5.) Pl no. 1965

Air Montagnard, with Variations, for the Piano Forte, by François Hünten, Op. 67

Last leaf verso

Source: BL h. 673. (6.) Pl no. 1968

No. 9, of the Beauties of the Opera, Brilliant Fantasia, No. 1, on Popular Airs, from Donizetti's Opera, L' Elizir D'Amore, for the Piano Forte, by Charles Czerny, Op. 325.

Source: BL g. 354. c. (4.) Pl no. 2171

Leaf viii

Source: BL 7892. tt. 11.

CR 23a

Title: [trimmed away]

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 43

Quartets Concertante, for Pianoforte, Flute, Violin, & Violoncello; Trios Concertante, for Piano, Violin, & Violoncello; Pianoforte and Violin; Opera Airs, for Piano with Flute Accompaniments; Pianoforte Solos. By W. S. Bennett; Pianoforte Solos. By Chaulieu; Pianoforte Solos. By I. Clarke; Pianoforte Solos. By J. Cohan; Pianoforte Solos. By Charles Czerny; Pianoforte Solos. By Esain; Pianoforte Solos. By Charles Glover. For Small Hands; Pianoforte Solos for Kiallmark; Pianoforte Solos. By François Hünten; Pianoforte Solos. By C. Neate; Pianoforte Solos. By Charles Smith; Pianoforte Solos by Sieber; Piano Forte Solos. By W. B. Wilson; Pianoforte Solos. By C. M. von Weber; Pianoforte Duets. By Diabelli; Pianoforte Duets. By F. Hünten; Organ Music; Flute Music, Trios, Two Flutes and Pianoforte; Flute Music. By W. Forde; Trios for Three Flutes; Flute and Piano Forte; Flute and Piano Forte. By Bucher, Easy; Flute and Pianoforte. By Charles Nicholson; Flute, with Piano Accompaniment, Nicholson's Social Pieces; Flute, with Piano Accompaniment. Beauties of C. M. Sola; Flute, with Piano Accompaniment. By Tulou; Duets for two Flutes; Flute solos; Flute Studies; Violin Concertos; Violin Trios by Pleyel; Viotti's Complete Collection of Trios for two Flutes and Bass; Duets for two Violins; Violin Studies; Violoncello Music. Duets;

Violoncello and Piano Forte. By Pickard and Hüntén; Violin and Violoncello; Guitar and Piano Forte; Exercises for the Voice.

Extent: 356 entries

Commentary:

Campagnoli's Art of shifting, for the Violin [Pl no. 1962];

F. Hüntén's three Duets Concertante, No. 1, Swiss Air, sung by Madame Stockhausen, arranged as a Duet for the Violoncello and Piano Forte, and J. Pickard [Pl no. 2025];

F. Hüntén's three Duets Concertante, No. 2, Air from Meyerbeer's Marguerite d'Anjou in G, arranged as a Duet for the Violoncello and Piano Forte, and J. Pickard [Pl no. 2026];

F. Hüntén's three Duets Concertante, No. 3, Più lieta più bella, from Rossini's Elisabetta in C, arranged as a Duet for the Violoncello and Piano Forte, and J. Pickard [Pl no. 2027];

Second Grand Concerto, as performed by the Author with unbounded applause at the Concerts of the Royal Academy, and at the Concerts of the British Musicians, by W. S. Bennett [Pl no. 2059];

Three Trios for Violin, Tenor and Bass, Op. 11. By I. Pleyel [Pl no. 2229];

Six Trios for Two Violins and Bass, Op. 16, Book 1, by I. Pleyel [Pl no. 2230]

Entries at Stationers' Hall:

Thème Original, with Variations for the Violin, Op. 10, as performed by the author at Mr. Moscheles' Concert, in D, by J. Ghys, entered at Stationers' Hall 7 December 1831.

Gems of Sacred Harmony, 24 beautiful Airs, arranged in a progressive style, for the Piano Forte, Books 1 to 6, by C. Chaulieu, entered at Stationers' Hall 18 July 1834. [Pl no. 1803, 1804, 1805, 1806, 1807 and 1808; wm 1828, 1829 at BL h. 662. (18.)]

Air Montagnard, varied, Op. 67, in G, for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 14 November 1834. [Pl no. 1968]

Le Debut de la Jeunesse, four Airs varied, Op. 66, easy, No. 1, Air Venitien, in C, No. 2, Suisse, in F, No. 3, Air Allemand, in G, No. 4, Italien, in A, for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 14 November 1834. [Pl nos. 1964, 1965, 1966, and 1967]

Divertimento, Op. 71, for the Piano Forte, by F. Hüntén, entered at Stationers' Hall 31 December 1834. [Pl no. 2011]

Variations brillantes sur un Air Suisse du Chalet, in A, Op. 72, for the Piano Forte by F. Hüntén, entered at Stationers' Hall 31 December 1834. [Pl no. 2012]

Six easy Valses and Three Galops, Op. 158, for the Piano Forte by C. Chaulieu, entered at Stationers' Hall 31 January 1835. [Pl no. 2032]

Trois, Airs Elégants avec Rondeaux, Op. 159, No. 1, Robin Adair and Eveleen's Bower, No. 2, 'Cease your funning' and 'Fly not yet', for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 11 February 1835.

The First Six Months at the Piano, 2d and 3d Months (Pl no. 2023 and 2024), by C. Chaulieu, entered at Stationers' Hall 16 July 1835.

Publication Announcements:

"Overture, La Clemenza, arranged by Forde, two flutes and piano forte, 4s." *The Times*, 20 March 1829.

"By Forde – Beauties of Semiramide, 2 flutes and piano, 8s." *The Times*, 30 March 1831; 3 December 1833; 28 February 1834; 3 March 1834.

"Three Fantasias, from the works of Paganini, [for the flute with piano accompaniment] by Bucher, each 2s." *The Times*, 3 December 1833; 14 June 1834; 28 June 1834; 11 July 1834; 4 August 1834.

"By Berbiguier: - Le Solitaire (Cavatina à la Rossini.), 3s." *The Times*, 28 June 1834; 22 December 1834.

"By Bucher. Pot Pourri. [for the flute] 4s." *The Times*, 11 July 1834.

"12 elegant Recreations (easy) [for the flute, by Bucher], each 2s." *The Times*, 3 October 1834; 22 December 1834.

"Gems of Italy, [for the flute, by Bucher], each 2s." *The Times*, 3 October 1834; 22 December 1834.

"By Forde, 3 Cavatinas, with vivi tu, [for the flute,] each 3s." *The Times*, 3 October 1834.

"Campagnoli's Art of Shifting, 3s." *The Times*, 1 November 1834; 22 December 1834.

"Guhr's Art of Producing Single and Double Harmonics according to Paganini's System, 3s." *The Times*, 1 November 1834; 22 December 1834.

Publication Reviews:

"Overture to La Clemenza di Tito, arranged for Two Flutes and Piano-Forte, by W. Forde. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 114.

"'Cielo! Il mio labbro inspira,' arranged for Two Flutes, and Pianoforte, by W. Forde. (Cocks and Co.)" *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 70.

"'Barcarole from Masaniello, arranged for Two Flutes, and Pianoforte, by W. Forde. (Cocks and Co.)" *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 70.

"Paganini's Three Fantasia, arranged [for Piano-Forte and Flute] by T. Bucher. (Cocks and Co.)" *The Harmonicon* Vol. 11, no. 7 (July 1833), p. 152.

Within:

Divertissement on a favorite Air du Chalet, Composed by François Hünten, arranged as a Duet for the Piano Forte, by G. P. Cittadini

Last leaf verso

Source: CAM MR330. a. 80. 6. (9.) Pl. no. 2219

CR 23b

Title: Part 7 of R. COCKS and Co.'s Catalogue of Popular Music published at their Wholesale and Retail Warehouse, / 20, PRINCES STREET, HANOVER SQUARE, LONDON.

Date: 1837

Categories and sub-categories: 38

New Categories and sub-categories: 7

Piano Forte Solos. By Various Authors; Flute Quintets; Flute and Pianoforte. By W. Forde (easy); For Voice, Flute and Piano; Violin Quintets; Violin Trios; Music for a Brass Band

Categories Removed: 12

Pianoforte Solos. By I. Clarke; Pianoforte Solos. By J. Cohan; Pianoforte Solos. By Esain; Pianoforte Solos. By Charles Glover. For Small Hands; Pianoforte Solos for Kiallmark; Pianoforte Solos. By C. Neate; Pianoforte Solos. By Charles Smith; Pianoforte Solos by Sieber; Piano Forte Solos. By W. B. Wilson; Pianoforte Solos. By C. M. von Weber; Pianoforte Duets. By Diabelli; Flute and Piano Forte. By Bucher, Easy

Extent: 490 entries

Commentary:

Ah! come rapida, with Brilliant Variations, in G, arranged as a duet for the Piano Forte, by F. Hünten [Pl no. 2215]

Six Trios for Two Violins and Bass, Op. 16, in 2 Books, Book 2, by I. Pleyel [Pl no. 2231]

Twenty-four Scotch Airs, arranged for the Piano Forte, by C. Chaulieu, Book 4 [Pl no. 2346]

New Entries: 164

[Pianoforte and Violin] Alday, Air, Varied – Ghys, Souvenir Ecossais – Ghys, Romance de Joseph – Herz and Lafont, Trois Grands Duos, Op. 75, Duo No. 1, Valse de Duc de – Herz and Lafont, Trois Grands Duos, Op. 75, Duo No. 2, Theme favori de Gustave – Herz and Lafont, Trois Grands Duos, Op. 75, Duo No. 3, Cavatina de la Zelmira – Rossini's Six Overtures, arranged by Chaulieu, No. 1, Il Barbiere – No. 2, La Gazza Ladra – No. 3, L'Italiana in Algieri – No. 4, Otello – No. 5, Il Tancredi – No. 6, La Cenerentola – Beauties of Viotti, 3 Airs (each separate) – Paganini, Art of Playing on the fourth string, or 3 Airs, varied – Weber, Grand Duet, Op. 48 – Weber, Air varied, Op. 33 – [Pianoforte Solos.] Diabelli, Overture to Masaniello – Diabelli, Overture to Zampa – Reissiger, Twelve new German Waltzes, Op. 62 – [Piano Forte Solos. By Chaulieu] Twelve Romantic Studies, in 3 Books (each separate) – Twenty-four Scotch Airs, in 4 Books (each separate) – Twenty-four Irish Airs, in 4 Books (each separate) – First set of Very easy Quadrilles – [Piano Forte Solos. By C. Czerny] Beauties of the Operas, Nos. 9 to 11 (each separate) – [Piano Forte Duets. By F. Hünten] 'Ah, come rapida' – Divertimento – 'O cara memoria' – [Piano Forte Duets. By Various authors]

Forde, Irish National Quadrilles, in 3 Books (each separate) – Herz, Variations on 'We're a noddin' – Pye's Notturmo – [Organ Music] Clare, Psalmody – Viner, Organist's Library, a Collection of elegant Voluntaries for the church, selected from Classical Authors, in 4 Numbers (each separate) – [Flute Music. Trios, Two Flutes and Pianoforte] Beethoven, Grand Septet, Op. 20, by Forde, in 2 Parts (each separate) – Cart, 12 National Airs – Mozart's Six Grand Symphonies, arranged by W. Forde, Symphony (each separate) – [Flute Music. By Forde] Tu vedrai la sventurata – Deh! non voler – Casta Diva, from Norma – Three Airs from Rossini's Arinida – The Beauties of the Italian Opera, six Airs – [Flute Quintets] Himmel, Overture to Fanchon – Mozart's Six Grand Quintets, adapted by W. Forde for Flute, Violin, 2 Tenors, and Violoncello, Nos 1 to 6 (each separate) – Winter's Overture to Timoteo, as a Septet – [Trios for three Flutes] Rode's Air in G, by Drouet – [Flute and Piano Forte] Bucher, Gems of Italy Nos. 8 to 12 (each separate) – Drouet's Recollections of Italy, very easy in 3 Numbers (each separate) – Drouet, First and Second Pout Pourris, containing 12 Popular airs, in 2 Books, Books 1 and 2 (each separate) – Drouet, Three National Airs, varied, No. 1, Tyrolese Air in F – No. 2, Bohemian Air in G – No. 3, French Air in C – [Flute and Pianoforte. By W. Forde. Easy] Italian Canzonets, 1st and 2nd Set (each separate) – Three Polaccas (each separate) – Mozart's Six Airs from Don Juan and Idomeneo, 2 Books (each separate) – Three Swiss Airs, sung by Stockhausen (each separate) – Three Airs from Bellini's Opera Beatrice di Tenda – Three airs from Rossini's Armida – Three Airs from Donizetti's Lucrezia Borgia – Tu vedrai la sventurata, from Il Pirata – Deh! Non voler, from Anna Bolena – Casta Diva, from Norma – Beauties of Italian Opera, six Airs – (in the press) Haydn's Grand Symphonies – [Flute Music. By Tulou] Two Swiss airs, sung by Stockhausen (each separate) – [For Voice, Flute and Piano] Drouet, 'O dolce concento' – Drouet, 'My lodging is on the cold ground' – Sola, Fifth Set of Italian Cavatinas – Sola, Six Set of Italian Cavatinas – [Duets for Two Flutes] Devienne, Six Duets, Op. 53, in 2 Books (each separate) – Forde, Overture to Masaniello – Forde, Overture to Fra Diavolo – Wragg, 3 Duets, Op. 5 – [Flute Solos] Berbiguier's Six Grand Solos or Studies, Op. 1, in 2 Books (each separate) – Clinton, Twelve Solos (each separate) – Forde, Three Italian Cavatinas – Forde, Irish Set of Quadrilles – Forde, Opera of Fra Diavolo – Forde, One hundred National Airs – Huntley, Twelve Gems of Italy – Tulou, 12 Solos, Op. 63 (each separate) – [Flute Studies] Drouet, Instructions for the Flute – [Violin Quintets] Mozart's Six Grand Quintets for 2 Violins, 2 Tenors, and Violoncello, Nos 1 to 6 (each separate) – Spohr, Overture to Faust for 2 Violins, Alto and Bass – [Violin Trios] Beethoven's Trio in C for 2 Violins and Tenor – Beethoven's Trio for 2 Violins and Violoncello – [Duets for 2 Violins] Howell's Twelve Progressive Duets – [Violoncello and Pianoforte] Forde, Three Italian Cavatinas (each separate)

Entries Removed: 35

[Piano Forte Solos. By Chaulieu] First Month at the Pianoforte (for Children) – Second Month at the Pianoforte (for Children) – Third Month at the Pianoforte (for Children) – [Piano Forte Solos. By Esain] Grand Polonoise, dedicated to H. Field, Esq. – Three Scherzos – Le Desir, Beethoven's Waltz, with Grand Variations – Thème de Sor, varied – Rondo – [Piano Forte Solos. By C. Neate] Capriccio on a Welsh Air – Grand Serenade, Duet – [Piano Forte Solos by C. M. von Weber] Third Sonata, Op. 49, in D minor – Fourth Sonata, Op. 70, in E minor – Concerto, Op. 11 – [Piano Forte Duets. By Diabelli] Nos. 1 to 6 (each separate) – Lemoine's 12 elegant Quadrilles, arranged by Diabelli, Sets 1 to 12 (each separate) – Cimarosa's Il Matrimonio, with Flute Accompaniments, arranged by W. Watts, in 2 Books (each separate) – [Flute and Violoncello] Berbiguier, Fantasia on Airs from Masaniello, Op. 92 – [Flute Solos] Berbiguier's Souvenirs d'un Voyageurs, Second Set of 12 Airs, with Variations

Within:

Leaf ix of Stand-alone Catalogue
Source: BL 7892. tt. 11

CR 24a

Title: NEW VIOLIN MUSIC.

Imprint: Published by R. Cocks & Co. 20, Princes Street, Hanover Square.

Date: c. 1835

Pages: 1p fol

Type of Catalogue: Within; Instrumental – Violin

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 30

Instruction Books for the Violin; Studies for the Violin; Violin and Piano (Easy.); Violin and Piano (Easy.) By Ghys; Violin and Piano (Easy.) By Muller; Violin and Piano (Easy.) By Praeger; Violin and Piano, of a more difficult character; Violin and Piano of a more difficult character. *Airs with Variations.* By Ghys; Violin and Piano of a more difficult character. By Mayseder; Violin and Piano of a more difficult character. By Rode; Piano and Violin (Concertante.); Piano and Violin (Concertante.) By Muller; Piano and Violin (Concertante.) By F. Hüntten; By Muller. For Violin and Piano with Bass *ad lib.*; Harp and Violin; Trios, for Violin, Flute, and Bass; Trios, Two Violins, and Violoncello. (*ad lib.*); Duets for two Violins; Duets for two Violins. By Müller; Duets for two Violins. By Campagnoli; Duets for two Violins. By Praeger; Violin and Bass; Violin and Bass. By Praeger; Flute and Violin; For the Tenor; For the Tenor. By Praeger; Violin Solos; Violin Solos. By Ghys; Violin Solos. By Müller; Violin Solos. By Praeger

Extent: 382 entries

Commentary:

Paper trimmed away both at the top and the bottom thus catalogue title and some entries at the bottom of the page cannot be read (although by comparing with RC 23b, it was possible to reconstruct the missing works). Catalogue very slightly earlier than RC 23b, and from the publisher's plate number, 1917, is dated c. 1834. The absence of Praeger's Twenty-four new Country Dances for 1835 which is in RC 23b, confirms the date of impression of RC 23a as c. 1834.

Entries at Stationers' Hall:

Three Italian Cavatinas, No. 1, in F, No. 2, in G, and No. 3, in A, for the Violin and Piano Forte, composed by J. Ghys, entered at Stationers' Hall 24 April 1834.

Publication Announcements:

"New Music, Violin and Pianoforte, arranged by Müller. Viz. – 12 *Airs* from *Fidelio*, [in] two books, each 2s.6d.; 6 ditto from *William Tell*, 2s." *The Times*, 6 June 1832; 18 January 1833; 11 June 1833; 3 July 1833; 3 Dec 1833; 3 March 1834; 24 May 1834; 14 June 1834; 22 December 1834.

"Violin and Pianoforte. Herz's *Deux Amis*, 5s." *The Times*, 6 June 1832.

"Hummel's *Sonatas* in D, E flat and B flat, [for Violin and Pianoforte], each 5s." *The Times*, 6 June 1832.

"By Müller. Handel's *Choruses* [arranged for the Violin]. each 2s." *The Times*, 3 December 1833; 25 December 1833; 24 May 1834; 22 December 1834.

"Duets for two Violins – Mayseder's 3 Duets, arranged by Praeger, each 4s." *The Times*, 3 December 1833; 25 December 1833.

"Violin and Pianoforte Music (easy), by H. A. Praeger, *Twelve Musical Recreations*, [containing] *Alpen Sängers March*, *Huntsman's Chorus*, *Swiss Air*, *Weber's last Waltz*, *Auld Robin Gray*, *Di tanti Batti batti*, *Haydn's Hymn*, *Non piu Andrai*, *Beethoven's last Waltz and March*, the *Barcarolle*, and *Song in Masaniello*, and *La ci darem*, each 2s." *The Times*, 21 January 1834; 3 March 1834; 24 May 1834; 22 December 1834.

"Müller's 24 country dances, 1s." *The Times*, 3 December 1833; 21 February 1834.

"Müller's 24 *airs*, with easy variations, each 1s." *The Times*, 3 December 1833; 21 February 1834; 24 May 1834; 14 June 1834.

"By Müller. 100 Sacred *Airs* from Handel, & c. 4s." *The Times*, 25 December 1833; 24 May 1834; 14 June 1834; 26 June 1834; 15 November 1834.

"For Violin and Piano. Ghys's *Theme Original et Variations*, Op. 10. 5s." *The Times*, 28 February 1834; 23 April 1834; 26 April 1834; 30 April 1834; 26 May 1834; 11 July 1834; 3 October 1834.

"Praeger's 24 National *Airs*, with elegant easy variations, fingered, each. 1s." *The Times*, 3 March 1834; 24 May 1834; 14 June 1834.

"Praeger's *Flowers of the Opera*, 133 *airs*, 24 Books, fingered, each 1s." *The Times*, 3 March 1834; 24 May 1834; 14 June 1834.

"New Music, by M. Ghys, for the Violin and Piano: Le Romantique, 4s." *The Times*, 23 April 1834; 26 April 1834; 30 April 1834; 26 May 1834; 11 July 1834; 3 October 1834.

"Au Clair de la Lune, 3s. [for the Violin and Piano, by Ghys]" *The Times*, 23 April 1834; 26 April 1834; 30 April 1834; 26 May 1834; 11 July 1834; 3 October 1834.

"Grand Brilliant Variations, [for the Violin and Piano, by Ghys] Opp. 14 and 15," *The Times*, 23 April 1834; 26 April 1834; 30 April 1834; 26 May 1834; 11 July 1834; 3 October 1834.

"Three Italian Cavatinas, dedicated to amateurs, [for the Violin and Piano, by Ghys]." *The Times*, 23 April 1834; 26 April 1834; 26 May 1834; 11 July 1834; 3 October 1834; 22 December 1834.

"Praeger's Twelve Trios for flute, violin, and violoncello, from Handel, Haydn, & c., 4 books, each 3s." *The Times*, 14 June 1834; 26 June 1834; 15 November 1834.

"Ghys' 3 easy Divertimentos, each 4s. [for the Violin and piano]. Each 3s." *The Times*, 11 July 1834; 3 October 1834; 22 December 1834.

"Violin music, by the celebrated Ghys, with piano accompaniment Ghys' God save the King, 5th air varied." *The Times*, 3 October 1834.

"Souvenirs Britannique, 12 numbers, viz. Adagio and Polacca, Marseilles Hymn, Robin Adair, Partant pour la Syrie, La Parisiens, See the Conquering Hero, St. Patrick's Day, Adagio and Rondo, O my Love, If heart of a man, Paganini's Witches' Dance, each 1s." *The Times*, 3 October 1834.

"For Violin and Piano. By F. Hünten. Three National Airs. Each 3s." *The Times*, 22 December 1834.

"For Violin and Piano. By F. Hünten. Three Rondinos. Each 3s." *The Times*, 22 December 1834.

"For Violin and Piano. By F. Hünten. Polacca and Weber's Through the Forests, 4s." *The Times*, 22 December 1834.

"For Violin and Piano: by Praeger. Forty-eight National Airs, in six books, each 2s." *The Times*, 22 December 1834.

Publication Reviews:

"Violin and Piano-Forte. The Beauties of the Opera, selected from the dramatic works of Auber, Mozart, Rossini, and Weber, arranged by C. H. Muller. Books 1 to 4. (Cocks and Co.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 210.

Within:

No. 3, *Se mi abbandoni*, of Three Italian Cavatinas, arranged for the Violoncello and Piano Forte, by William Forde.

Verso last leaf in Violoncello part

Source: BL g. 270. r. (17.) Pl no. 1917

CR 24b

Date: c. 1837

Extent: 388 entries

Commentary:

Dated from publisher's plate number and notice which appear on the title page of the stand-alone catalogue at BL 7892. tt. 11. (For detail see the commentary in CR 21b.)

New entries: 6

Pleyel's Three very easy Duets – Pleyel's Three favorite Duets – Spohr's Two elegant Duets – Muller's Thirty Melodies, in Keys with Sharps and Flats, in 2 Books (each book counted as separate entry) – Praeger's Twenty-four new Country Dances for 1835.

Order of three entries differ, in this catalogue c. f. to RC 23a – Sieber's Non più mesta, in A is 168th entry; Sieber's Air Allemande, in G, 169th; Three Sonatas, Op. 5; Mozart's celebrated Sonata in A, 170th – appearing after B. Romberg's; RC 23a has these works appearing after Weber's Overture to the Jubilee, in D, thus they occupy 174th, 175th and 176th entries; Jansa's Three Duets is 232nd entry in this catalogue, whereas in RC 23a, it is 255th entry, appearing between Campagnoli's Six Easy Duets, Op. 14 and Praeger's Eighteen Sacred Duets, Book 1, five from Haydn's Creation.

Within:

Duo Brillant, pour Piano et Violon, sur un Motif de l'Opera, L'Elisir d'amore, de Donizetti F.
Schoberlechner & C. de Beriot
Last leaf verso of Violin part
Source: BL h. 124. (14.) Pl no. 3005.

Leaf vi

Source: BL 7892. tt. 11.

CR 25a

Title: NEW VIOLONCELLO MUSIC, / PUBLISHED BY / R. COCKS & CO. / 20, PRINCES STREET, HANOVER SQUARE, LONDON.

Date: c. 1835

Pages: 1p fol

Type of Catalogue: Within; Instrumental – Violoncello

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 26

Violoncello. Instruction Books, etc.; Studies, etc. By Praeger (Very easy); Violin and Bass; Violin and Bass. By Praeger; Flute and Violoncello; Duets, Two Violoncellos. By Praeger; Violoncellos Solos. By Praeger; Flute, Violoncello, and Pianoforte; Pianoforte and Violoncello. By Hagart; Pianoforte and Violoncello. By Forde; Pianoforte and Violoncello. By F. Hüntén. [Easy.]; Harp and Violoncello; Violoncello and Pianoforte. By Hagart. [Easy.]; Violoncello and Pianoforte. By Praeger; Violoncello and Pianoforte. By Powell. [Very Easy.]; For the Double Bass; Foreign Print; Foreign Print. By Dotzauer; Foreign Print. By Onslow; Foreign Print. By Bernard Romberg; Violin and Bass; Violin Quartets; Trios for Pianoforte, Violin and Violoncello; Pianoforte Quintets and Quartets; Trios for Violin, Tenor and Bass; Trios for Two Violins and Violoncello

Extent: 324 entries

Commentary:

Three National Airs, No. 1, O cara memoria, in C, arranged for the Piano Forte and Violoncello, by F. Hüntén [Pl no. 1892], No. 2. German shepherd Song, in G [Pl no. 1893]
Three Cavatinas, No. 1, Vivi tu, Bellini, arranged for the Violoncello and Piano Forte, by W. Forde [Pl no. 1916]

Publication Announcements:

“Praeger’s Hours of Harmony [for Violoncello and Piano], easy, 12 books, each 3s.” *The Times*, 27 March 1834.

“Powell’s Gems de l’Opera, 72 airs, [for Violoncello and Piano] easy, 12 books, each 2s.6d.” *The Times*, 14 December 1833; 27 March 1834.

“Romberg’s Three Sonatas [for Violoncello and Piano], each 8s.” *The Times*, 14 December 1833; 27 March 1834.

“Souvenirs d’un Voyageur, 24 national airs, with easy variations, each 1s.” *The Times*, 27 March 1834.

Within:

No. 2, of Three Italian Cavatinas, arranged for the Violoncello and Pianoforte, by W. Forde
Last leaf verso of Violoncello part
Source: BL g. 270. r. (17.) Pl no. 1916

No. 3, of Three Italian Cavatinas, arranged for the Violoncello and Pianoforte, by W. Forde
Last leaf verso of Violoncello part
Source: BL g. 270. r. (17.) Pl no. 1917

Third Divertimento, Op. 21, by Joseph Ghys
Source: BL g. 270. r. (18.) Pl no. 2013

No. 2, German Shepherd's Song, from The Three National Airs, with Variations, for the Pianoforte and Violoncello, Op. 45, by François Hünten
Last leaf verso of Violoncello part
Source: BL g. 270. r. (23.) Pl no. 1893

CR 25b

Date: c. 1837

Additional Categories and sub-categories: 8

Operas, Flute and Piano; Pianoforte and Violoncello. By Reinagle and Schepens; Pianoforte and Violoncello. By Neuland; Septets, & c.; Tenor and Piano Forte. By Hünten; Trios for Pianoforte, Flute and Violoncello; Quintets and Quartets. By Mozart; Quintets and Quartets. By Various Authors

Extent: 456 entries

Commentary:

6th page in the stand-alone catalogue at BL 7892. tt. 11. (11pp+ catalogue t.p.); on the title page to this catalogue, it reads: Messrs. Cocks and Co. respectfully beg leave to return their warmest thanks to their numerous Friends and the Public in general, for the very liberal patronage and support with which they have been honoured during the last fourteen years. R. Cocks & Co. commenced music business in 1823, thus this catalogue is dated c. 1837.

New entries: 157

[Violoncello Instruction Books, & etc.] Hus-Desforges, New Instruction Book – Hus-Desforges, Ten Progressive Duets for two Violoncellos (Part 2 of his Instruction Book) – Hamilton, Catechism for the Violoncello – [Flute and Violoncello] Martin's Batti, batti (Mozart) – [Duets, Two Violoncellos] Lindley, Three Duets, Op. 6 – Lindley, Six Duets, Op. 8, in 2 Books (each separate) [Operas, Flute and Piano] Boieldieu's La Dame Blanche, in 2 Books (each separate) – Winter, Opferfest, in 4 Books (each separate) – [Pianoforte and Violoncello] Dotzauber's Admired Fantasia on a Theme from Auber's Maçon – Reinagle and Schepens, Gems alla Grisi, Malibran, Stockhausen, Rubini, & c. in 6 Books (each separate) – Forde, Twelve Italian Airs (each separate) – Hummel, Sonata in F – Neuland, Introduction and Air, with Variations – [Septets, & c.] Himmel's Overture to Fanchon, for Flute, and two Violins, Tenor and Bass – Spohr's Overture to Faust, for two Violins, Tenor and Bass – Weber's Overture to Der Freischütz, for three Pianofortes and a Harp, arranged by S. T. Shearman – Winter's Overture to Timoteo, arranged for Flute, two Violins, two Tenors, Violoncello, and Contra Bass or Piano – [Tenor and Pianoforte] Hünten, Three Rondinos, No. 1, Zoraide e Corradino, No. 2, Le Petit Tambour, and No. 3, Non più mesta (each separate) – Three National Airs, No. 1, O cara memoria, No. 2, German Shepherd's Song, and No. 3, Buona notte, amato bene (each separate) – [Trios for Piano Forte, Violin and Violoncello] Beethoven, Variations on La Colomba Torterella – Reissiger, Eight Trio in F major – [Trios for Pianoforte, Flute and Violoncello] Forde, Social Concerts, Nos. 5 to 48 (each separate) – Reissiger, First Trio in D Minor – Reissiger, Second Trio in E flat – Reissiger, Third Trio in C – Reissiger, Fourth Trio in F sharp minor – Reissiger, Fifth Trio in D – Reissiger, Sixth Trio in E flat – Reissiger, Seventh Trio in E major – Reissiger, Eighth Trio in F major – [Violin Quintets for 2 Violins, 2 Tenors and Violoncello] Mozart, Six Original Quintetts (each separate) – [Violin Quartets for two Violins, Tenor and Violoncello Mozart] Ten Original Quartets – [Quintets for 2 Violins, Flute, Tenor and Bass] Rossini, Overture to L'Ingano Felice – [Pianoforte Quintet, for Piano, 2 Flutes, or Oboes, Tenor and Bass] Mozart, Quintet – [Trios for Violin, Tenor and Bass] Beethoven, Serenade – [Quintets -- 2 Violins, Tenor, Violoncello, and Bass] Onslow, Quintet, No. 21 – [Quartets -- 2 Violins, Tenor, and Violoncello] Onslow, Quartets (additional 27 entries*; in CR 25a, 5 quartets in 3 sets; in 25b, 32 quartets listed singly) – [Quintets for 2 Violins, 2 Tenors, and Violoncello] Spohr, Four Quintets (each separate) – [Double Quartets for 4 Violins, 2 Tenors, and 2 Violoncellos] Spohr, Three Double Quartets (each separate) – [Quintets for 2 Violins, 2 Tenors, and Violoncello] A. Romberg, Two

Quintets (each separate) – [Quartets] A Romberg, All his Quartets at various prices – Mendelssohn, Quartets, Nos. 2 and 3 (each separate)

Entries Removed: 25

[Violin and Bass] Haydn, 6 Solos – [Violoncello Solos] Hagart, Twelve Scotch and Twelve Irish Airs – [Pianoforte and Violoncello] Hagart, Divertimento, composed by Mayseder, arranged for the Pianoforte and Violoncello – Forde, Three Cavatinas, No. 3, Se m'abbandoni, by Mercadante – [Trios for Pianoforte, Violin and Violoncello] Chopin, Three Trios (each separate) – Hiller, Three Trios (each separate) – [Pianoforte Quintets and Quartets] Hiller, Quartet, Op. 3 – Marschner, Third Quartet, dedicated to Spohr – [Trios for Violin, Tenor and Bass] Wranitzky, Six Trios, Op. 17, in two books (each book separate) – [Trios for Two Violin and Violoncello] Gerk, Two Trios, Op. 2 – Gerk, Op. 8 – Hansel, Three Trios, Op. 30 – Hoffmeister, Six Trios, Op. 22, in two Books (each separate) – Hospodsky, Three Trios, Op. 2 – Maza, Three Trios, or Two Violins and Tenor, Op. 18 – Viotti, Three Trios, Op. 18 – Viotti, Three Trios, 2nd set, the favorite set of the author – Vanhal, Three very easy Trios – Fesca, (all) Quintets, Quartets, and Duets

Within:

Leaf vii

Source: BL 7892. tt. 11.

CR 26

Title: [trimmed away]

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 38

Pianoforte Music. By Chaulieu; Pianoforte Music. By I. Clarke; Pianoforte Music. By Charles Czerny; Pianoforte Music. By Esain; Pianoforte Music. By Charles Glover; Pianoforte Music. By Henri Herz; Pianoforte Music. By Hummel; Pianoforte Music. By Kiallmark; Pianoforte Music. By Mayer of St. Petersburg; Pianoforte Music. By François Hünten; Pianoforte Music. By Sieber; Pianoforte Music. By W. Hünten; Pianoforte Music. By C. Neate; Pianoforte Music. By Camille Pleyel; Pianoforte Music. By Charles Smith; Pianoforte Music. By W. B. Wilson; Music for the Ball-room, very easy; Violin Music; Violin & Piano (easy); Flute and Pianoforte; Flute Music. Trios, Two Flutes and Pianoforte. By Forde; Flute and Pianoforte; Flute and Pianoforte. By Forde; Flute and Pianoforte. By Bucher, Easy; new Musical Bijou; Flute Solos; Italian Songs. For Flute, Voice and Pianoforte. By Sola; Italian Songs, with Piano Accompaniment; English Songs, with Piano Accompaniment. By The Chevalier Neukomm; English Song. By Charles Smith; English Songs. By W. Forde; English Songs. By Various Authors; Sacred Music, for Voice and Pianoforte; Voice and Guitar. By Pelzer; Guitar and Pianoforte. By Nüske; Flute and Guitar; [Flute] Studies; For the Organ or the Piano Forte.

Extent: 374 entries

Commentary:

Publication Announcements:

"The Poor Blind Boy, a Ballad, by Charles Smith, price 2s." *The Times*, 3 December 1833.

"For the Guitar. Giuliani's 120 Exercises, 4s." *The Times*, 14 December 1833.

"Sola's new Italian Songs for Voice, Flute and Piano, viz.: • Soave imagine, L'Incanto d'Amore, Deh tu' bell' anima, Cielo a mel, Amo te Solo, I tuoi frequenti, Ah dolce guidami, Tu vedrai, Deh non valer, each 2s. and 3s." *The Times*, 5 March 1834.

"Sola's fourth set of Italian Songs, with vivi tu for voice, flute, and piano, each 3s. and 2s.6d." *The Times*, 3 October 1834.

"Thirteen new Italian Songs, arranged by Sola, for voice, flute and piano, ach 2s. an 3s." *The Times*, 22 December 1834.

"For Violin and Piano. By Praeger, Three Irish Airs and three Scotch Airs, each 2s." *The Times*, 22 December 1834.

Publication Reviews:

"Oh never may I fell again, the Music by F. Steers. London. Cocks and Co." *QMMR*, Vol. 7, no. 28 (December 1825), p. 528.

"Duet, "The streams that wind amid the hills," the Poetry by G. Darley, Esq.; the Music composed by Fanny Steers. (Cocks and Co.)" *The Harmonicon*, Vol. 11, No. 5 (May 1833), p. 105.

"Song, "When the moon sheds her lustre," written by S. P. Quinn, Esq., composed by Alexander D. Roche. (Cocks and Co.)" *The Harmonicon*, Vol. 11, no. 7 (July 1833), p. 151.

"Ballad, "O'er the green Waters," the words by W. Ball; the Music by William Forde. (Cocks and Co.)" *The Harmonicon*, Vol. 11, no. 8 (August 1833), p. 177.

Within:

Le debut de la jeunesse, quatre airs varies pour le Piano Forte, by François Hünten, Op. 66

Leaf iv verso

Source: BL h. 673. (5.) Pl no. 1964

Six Valses à la mode, pour le Piano Forte, by François Hünten, Op. 68

Last leaf verso

Source: BL h. 673. (7.) Pl no. 1977

Source music entered at Stationers' Hall 14 November 1834.

CR 27a

Title: NEW PIANOFORTE MUSIC / BY / FRANÇOIS HÜNTEN, / COMPOSED FOR R. COCKS AND CO. / *Publishers of more than One Hundred elegant Compositions by CHARLES CHAULIEU, including all his Elementary Works.*

Imprint: R. Cocks & Co. Publishers of more than One Hundred elegant Compositions by Charles Chaulieu, including all his Elementary Works, Quadrilles, & c.

Date: c. 1835 [Pl no. 2032]

Pages: 1p fol

Type of Catalogue: Within; Piano Forte

Process: Letterpress

Layout: 2 Columns

Categories and sub-categories: 10

Pianoforte Music. Easy; Pianoforte Music. Of Moderate Difficulty; Pianoforte Music. Brilliant Pieces; Duets for Two Performers on the Pianoforte. Easy; Duets of Moderate Difficulty; Pianoforte and Flute, arranged by Forde. Easy; Pianoforte and Flute. Of Moderate Difficulty; Pianoforte and Violin. Easy; Pianoforte and Violoncello; Pianoforte and Tenor. Easy.

Extent: 133 entries

Commentary:

Dated from publisher's plate number.

Polonoise brillante, in E, for two performers on Pianoforte [Pl no. 640]

Entries at Stationers' Hall:

Overture to Il Tancredi, in D, arranged for two Performers on the Piano Forte, by F. Hünten, entered at Stationers' Hall 19 April 1831. [Pl no. 866]

Overture to Rossini's L'Italiani in Algieri, in C, arranged for two Performers on the Piano Forte, by F. Hünten, entered at Stationers' Hall 19 April 1831. [Pl no. 867]

Brilliant Variations on an Air in Meyerbeer's Marguerita, for the Violin and Pianoforte, by F. Hünten [Op. 46], entered at Stationers' Hall 19 April 1831. [Pl no. 870]

Les Beautés des Operas, or Twelve Marches, 4 Books, Book I. Il Tancredi, Euryanthe, & Ricciardo, Book II. Il Tancredi, La Straniera, & La Donna del Lago, Book III. La Donna del Lago, Il Pirata, &

Elisa e Claudio, Book IV. Semiramide, Mosè in Egitto, & Air Allemande, arranged for the Piano Forte, by F. Hünten, entered at Stationers' Hall 1 November 1833.

Six Valses à la mode, Op. 68, for the Piano Forte, by F. Hünten, entered at Stationers' Hall 14 November 1834. [Pl no. 1977]

Galop de Paris, in A, for the Piano Forte, by F. Hünten, entered at Stationers' Hall 8 December 1834.

Publication Announcements:

"By Forde and Hünten. Three Rondinos [for the Flute and Piano Forte], 'Non piu Mesta,' 'Le Petit Tambour,' and 'Zoraide et Coradin'. each 3s." *The Times*, 3 December 1833; 28 February 1834; 22 December 1834.

"Pianoforte and Flute Music, by Hünten and Forde, O cara Memoria, German Shepherd's Song, Buona Notte." *The Times*, 28 February 1834; 22 December 1834.

"Pianoforte and Flute Music, by Hünten and Forde (concertante), viz., 'Piu lieta piu bella,' 'Air de Meyerbeer,' and 'Swiss Air'." *The Times*, 28 February 1834; 14 June 1834; 22 December 1834.

"Pianoforte and Flute Music, by Hünten and Forde, the Duke of Reichstadt's Waltz." *The Times*, 22 December 1834.

"Pianoforte and Flute Music, by Hünten and Forde, 'Nocturne, in G,' and 'Through the Forests' each 3s. and 3s.6d." *The Times*, 22 December 1834.

"New Violin Music (Easy), viz., for Violin and Piano: By F. Hünten – The Duke of Reichstadt's Waltz" *The Times*, 22 December 1834.

Publication Reviews:

"Trois Airs Nationaux, 1. Air Italian; 2. Air Allemand; 3. Air Venitien; Variés par François Hünten, Op. 45. (Cocks, Princes Street.)" *The Harmonicon*, Vol. 10, no. 5 (May 1832), p. 107.

Within:

Les Plaisirs de l' Hiver. Six Waltzes & Three Galops for the Piano Forte, by Charles Chaulieu, Op. 158

Source: BL h. 663. (32.) Pl no. 2032

CR 27b

Date: c. 1837

Additional Categories and sub-categories: 2

Pianoforte Solos. (Easy) Quadrilles; six Melodies Grecieuses

Extent: 164 entries

Commentary:

Catalogue dated from the notice on the title page of this collection of catalogue, (see Commentary in RC 23b).

New entries: 31

Le Petites Folies, three Sets of Quadrilles, Op. 75. Sets 1 to 3 (each separate) – Six Melodies Gracieuses. Three Airs with Variations, and Three Rondos on Airs by Bellini, Donizetti, Mercadante, and Herold, 6 Nos. (each separate) – Deux Rondos on Airs by Carafa (each separate) – Four Rondinos, 'Pianoforte Music easy' (each separate) – Duets. Deux Rondeaux, Op. 42 (each separate) – Duet. O cara memoria, in C – Duet. German Shepherd Song, in G – Duet. Buona notte, in C – Duet. Ah! come rapida, with Brilliant Variations, in G – Duet. Divertimento, Op. 71, in D – Trios Bagatelles, for Pianoforte and Flute, arranged by Forde. (each separate) – Twelve Foreign Marches, in 4 Books, for Pianoforte and Flute, arranged by Forde (each book separate) – Two Rondos, for Pianoforte and Flute, arr. by Forde (each separate)

Entries at Stationers' Hall:

Le Petites Folles, three Sets of Quadrilles, Op. 75. Sets 1 to 3, entered at Stationers' Hall 17 December 1835 [Set 2, Pl no. 2530, Set 3, Pl no. 2531]

Within:

Leaf ii

Source: BL 7892. tt. 11.

Handel's six Grand Chorusses, for Two Performers on one Piano Forte, Newly arranged by C. Czerny, no. 5, Lord shall reign from Israel in Egypt

Source: BL h. 493. (3.) Pl no. 2998

CR 27c

Date: c. 1837

Extent: 172 entries

Commentary:

New entries: 7

[Duets] Grand Fantasia on Airs in Semiramide, Op. 29 – [For Pianoforte and Violoncello] Three Bagatelles (each separate) – Deux Rondos, for Pianoforte and Violoncello (each separate) – Fantasia from Airs from Semiramide, for Pianoforte and Violoncello

Within:

Handel's Grand Chorus, "The Lord shall reign," from Israel in Egypt, arranged for One Performer on the Piano Forte, with an Accompaniment for the Flute ad lib., by C. Czerny

Last leaf verso of Piano Forte part

Source: BL h. 493. (2.) Pl no. 3028

Handel's Grand Chorus "The Lord shall Reign," from Israel in Egypt, arranged for Two Performers on One Piano Forte, by Charles Czerny

Source: CAM MR330. a. 80. 6. (15.) and BL h. 493. (3.) Pl no. 2998

CR 28

Title: NEW AND VERY USEFUL MUSIC FOR THE PIANOFORTE, / Published by R. COCKS & Co., Importers of Foreign Music, 20 Princes Street, Hanover Square, London.

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Instrumental – Piano Forte

Process: Letterpress – printed by Whiting, Bennfort House, Strand

Layout: 3 columns

Categories and sub-categories: 25

By Chaulieu; Carlini; Clarke; C. Czerny; Also by C. Czerny, as Duets; Diabelli; Esain; Forde; Franks; J. H. Griesbach; J. W. Griesbach; Henry Herz; Hummel; François Hünten; Pianoforte Duets, By François Hünten; Piano and Flute, by François Hünten; Piano Forte and Violin, by François Hünten; W. Hünten; E. C. Martin; Neate; Camille Pleyel; Weber; Duets; Organ; Elementary Works. For the Pianoforte.

Extent: 349 entries

Commentary:

Beethoven's Septet, Op. 20, arranged for two Performers on one Piano Forte, by C. Czerny [Pl no. 3193]

Entries at Stationers' Hall:

Rondo brilliant on an air in Danilowa [Op. 43], for the Piano Forte, by F. Hünten, entered at Stationers' Hall 24 July 1830.

Publication Reviews:

"Capriccio for the Piano-forte, on a German Air, by Charles Neate. London. Cocks and Co." *QMMR*, Vol. 10, no. 38 (1828), p. 249.

"Capriccio on a German Air, composed by Charles Neate. Op. 18. (Cocks and Co., Princes Street.)" *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 81.

"A Second Grand Trio, for Piano-forte, Violin, and Violoncello, composed by Charles Neate. Op. 22. (Cocks and Co. Princes Street.)" *The Harmonicon*, Vol. 9, no. 4 (April 1831), p. 87.

"The Clifton Waltz, composed by M. H. Hodges. (Cocks and Co.)" *The Harmonicon*, Vol. 10, no. 6 (June 1832), 133.

Within:

Source: Glasgow University Library, Euing Sp Coll A. x. 37

CR 29a

Title: [trimmed away]

Date: c. 1837

Pages: 1p fol.

Type of Catalogue: Within ; Instrumental

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 42

New Pianoforte Studies. By Chaulieu; New Pianoforte Studies. By Charles Czerny; New Pianoforte Studies. By Aloÿse Schmitt; Pianoforte Solos. By Aulagnier; Pianoforte Solos. By Chaulieu; Pianoforte Solos. By Charles Czerny; Pianoforte Solos. By Diabelli; Pianoforte Solos. By Hummel; Pianoforte Solos. By François Hünten; Quadrilles. by François Hünten; Piano Forte Solos. By Lemoine; Piano Forte Solos. By I. Moscheles; Pianoforte Solos. Beauties of Carl Maria von Weber; Violin and Piano; Violin and Piano. By Viotti; Pianoforte and Violin. By Beethoven; Violoncello and Pianoforte; Flute, with Pianoforte Accompaniment; Pianoforte and Flute; Pianoforte and Flute. By Diabelli and Forde; Pianoforte and Flute. By Forde; Pianoforte and Flute. By Drouet; Pianoforte and Flute. By Herz and Forde; Pianoforte and Flute. By Hünten and Ford; Trios -- Pianoforte, Flute, & Violoncello. Arranged by Forde; Voice, Flute, & Guitar; Two Flutes and Pianoforte. Arranged by Forde; Studies for the Flute. By Berbiguier; Duets, Two Flutes; Flute Solos. By Berbiguier; Flute Solos. By J. Clinton; Flute Solos. By Cottingies; Voice, Flute, and Pianoforte; Three Flutes; Bugle [One]; Guitar; Sacred Music; On the Theory of Music. By William Forde; On the Theory of Music. By A. T. Corfe; On the Theory of Music. By Hamilton; On the Theory of Music. By Various Authors; In the Press

Extent: 317 entries

Commentary:

Grand Concertstücke, Op. 79, in F, by C. M. von Weber [Pl no. 2008]

Entries at Stationers' Hall:

Twelve Opera Fantasias for the Flute, No. 1, Zampa, No. 2, Pirata, No. 3, Anna Bolena, No. 4, Zampa, No. 5, Gustave, No. 6, Anna Bolena, No. 7, Semiramide, No. 8, Norma, No. 9, Gustave, No. 10, Pirata, No. 11, Straniera, No. 12, Norma, by C. Cottignies, entered at Stationers' Hall 15 April 1835.

First Six Months at the Pianoforte, 4th Month, by C. Chaulieu, entered at Stationers' Hall 16 July 1835.

Supplement to his celebrated Elementary Work for the Pianoforte, entitled to Indispensable, by C. Chaulieu, entered at Stationers' Hall 22 July 1835.

Six Melodies Gracieuses. Three Airs with Variations, and Three Rondos on Airs by Bellini, Donizetti, Mercadante, and Herold, for the Piano Forte, by F. Hünten, entered at Stationers' Hall 15 December 1835. [Pl nos. 2447, 2448, 2449, 2550, 2551 and 2552]

Les Petites Folies, in 3 Sets, each set followed by a Waltz, with a Flute or Violin Accompaniment, by F. Hünten, entered at Stationers' Hall 17 December 1835.

L'Enigme, Rondo de Salon, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 9 January 1836. [Pl no. 2509]

First Six Months at the Pianoforte, 5th Month, by C. Chaulieu, entered at Stationers' Hall 13 April 1836.

Publication Announcements:

"Musical Catechisms, by Hamilton, on Harmony and Thorough Bass, 2s." *The Times*, 1 February 1834; 21 February 1834; 26 June 1834; 24 September 1834; 28 October 1834.

"Hamilton's Catechism of Counterpoint, Melody, and composition, 2s." *The Times*, 24 September 1834; 28 October 1834; 29 October 1834; 22 December 1834.

"Hamilton's Catechism of Double Counterpoint and Double Fugue, 2s." *The Times*, 22 December 1834.

Within:

Les Petits Folles, Three Sets of Quadrilles, each Set followed by a Waltz, for the Piano Forte, with an Accompaniment for the Flute or Violin, Composed by Francois Hünten, Op. 75, Set 3

Last leaf verso

BL h. 673. (14.) Pl no. 2531

CR 29b

Title: [trimmed away] / Part 8 of Cocks & Co.'s Catalogue of New Music, published and sold at their Wholesale and Retail Warehouses, / 20, PRINCES STREET, HANOVER SQUARE, LONDON.

Date: c. 1837

Extent: 318 entries

Commentary:

New Entries: 2

[On the Theory of Music. By Hamilton] No. 12, Catechism for the Violoncello – No. 13, Instructions for Maelzel's Metronomes and Kalkbrenner's Hand-director

Entries Removed: 1

[Two Flutes and Piano Forte, Arranged by Ford] Three Airs from Don Juan

Within:

Le Zéphir, Rondoletto Scherzando, pour le Piano, dédié à Miss Julia Forde, Composee par Charles Chaulieu

Last leaf verso

BOD Mus. Instr. I, 45 (4)

Leaf x

BL 7892. tt .11.

CR 30

Title: Part 9 of R. Cocks and Co's Catalogue of New Music [trimmed away]

Date: c. 1837

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 42

Pianoforte Solos. By Burgmüller; Souvenir de Bellini; By Chaulieu; By Charles Czerny; By Henri Herz; By Various Authors; Piano Duets. By Charles Czerny; By Various Authors; Violin and Piano. By C. de Beriot; By Schepens; By Various Authors; Pianoforte and Violin. By Herz and Lafont; Violin Music. By Mozart; Violin and Violoncello; Violin Solos; Flute Music. Two Flutes and Pianoforte. By William Forde; Beauties of German School of Dramatic Music; By Berbiguier; Flute and Pianoforte. By Berbiguier; By various Authors; By Herz and Tulou; Flute Trio; Trios, Three

Flutes; Duets, Two Flutes. By Drouet; By Dressler; By Gabrielsky; By Nicholson; By Walckier; Flute Solos; Guitar and Pianoforte. By Nüske; Flute and Guitar. By Berbiguier and Ernst; Organ Music. By Viner; By Rink; Book of Instruction, Studies, & c. For the Guitar; For the Violoncello; For the Keyed Bugle; For the Cornopean; For the Flute. By Berbiguier; By Various Authors; For the Accordion; Sacred Music; For a Military Band.

Extent: 308 entries

Commentary:

Zephir, Rondoletto Scherzando, for the Piano Forte by C. Chaulieu [Pl no. 2622];
Grand Fantasia on Airs in Masaniello, for the Piano Forte and Violin, by C. P. Lafont [Pl no. 2633];
First Series, No. 1, Romanza and Aria (Euryanthe), by Weber [Pl no. 2766];
First Series, No. 2, Romance (Zemir und Azor), & Aria (Der Alchymist), by Spohr [Pl no. 2767];
Twelve Foreign Melodies, very easy, in six Books, Book 3, E Vezzoso si la rosa and La verginella, for the Violin with an accompaniment for the piano forte [Pl no. 2798]

Entries at Stationers' Hall:

Les Plaisirs du Jeune Age, a collection of six popular airs by Bellini, Auber, Weber, & c, for the Piano Forte, by Burgmüller, entered at Stationers' Hall 15 August 1835.

Delices de L'Opera Italien, Six Melodies Gracieuses de Bellini, very easy, No. 1, Marche de Norma, No. 2, Polacca de Bianca e Gernando, No. 3, Fantaisie Beatrice, No. 4, Capriccio sur la Straniera, No. 5, Cavatine de Capuletti e Montecchi, No. 6, Bolero sur la Cavatine del Pirata, for the Piano Forte, by Burgmüller, entered at Stationers' Hall 30 April 1836.

Devotional Recreations, 48 Preludes, Op. 116, in 6 books, for the Organ, by C. Rink, entered at Stationers' Hall 1 June 1836.

Preceptive Exercises of the easiest possible character, followed by pleasing and instructive pieces for the use of beginners, carefully fingered throughout, for the Piano Forte, by F. Burgmüller, entered at Stationers' Hall 8 June 1836.

Concertino with the Air Durandarte and Belerma, for the Flute with an Accompaniment for the Piano Forte, by T. Berbiguier, entered at Stationers' Hall 1 September 1836.

Le Bouquet elegant, Six Pieces, dedicated to C. B. Palmer, Esq. No. 1, Op. 134, No. 2, La Pâtre de la Montagne, Op. 135, No. 3, La Melancoli, No. 3, Op. 136, No. 4, Duettino, Op. 137, No. 5, Nouvelle Mélodie de Salon, Op. 138, No. 6, Duo Dramatique, Op. 139, by T. Berbiguier, entered at Stationers' Hall 14 October 1836.

Heures de Récréations, on popular Airs, in 2 Books, entered at Stationers' Hall 20 October 1836.

A Set of very easy and pleasing Lessons for Beginners, carefully fingered, by F. Burgmüller, entered at Stationers' Hall 20 October 1836.

Thirty Grand Preludes, for the Flute with a portrait of the Author, Op. 141, by T. Berbiguier, entered at Stationers' Hall 5 November 1836.

The Guitar taught by a New and Simple Method, by Aguado, entered at Stationers' Hall 15 February 1837.

Publication Announcements:

"Le Bouton de Rose, 6s. By Berbiguier." *The Times*, 3 December 1833; 28 February 1834.

Publication Reviews:

"No. 5, of Berbiguier's Themes, varied for the Flute, with an Accompaniment for the Piano Forte. London. Cocks and Co." *QMMR*, Vol. 7, no. 28 (December 1825), p. 545.

"A Word or Two on the Flute; by N. W. James. Edinburgh. Smith and Co. London. Cocks and Co." *QMMR*, Vol. 8, no. 29 (1826), p. 53.

"A Word or Two on the Flute, by W. N. James. 8vo. 1826. (Edinburg, Smith and Co.; London, Cocks and Co., Princes Street.)" *The Harmonicon*, No. 44 (August 1826), p. 168.

Within:

Leaf xi

BL 7892. tt. 11. Stand-alone catalogue

Beauties of the Opera, Brilliant Fantasia for the Piano Forte, No. 20, Un' avventura di Scramuccia, by Ricci, No. 21, Fausta, by Donizetti (1st Set), No. 22, Ugo, Conte di Parigi, by Donizetti, No. 24, Fausta, by Donizetti (2nd Set), arranged by Charles Czerny

Last leaf verso

BL g. 354. c. (3.) Pl no. 2779

CR 31

Title: A select List of new Music for the Flute, / PUBLISHED BY R. COCKS AND CO., 20, PRINCES STREET, HANOVER SQUARE, LONDON.

Date: c. 1837

Pages: 1p fol.

Type of Catalogue: Within; Flute

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 36

Flute and Piano, with a Violoncello ad lib. By Berbiguier; Flute and Piano, very easy. By Berbiguier; Flute and Piano. By Dressler; Flute and Piano. By Forde; Flute and Piano. By Nicholson; Flute & Piano Concertante; Flute Concertante. By Dressler; Flute Music. By Various Authors; Flute Solos of Moderate Difficulty. By Berbiguier; Flute Solos of Moderate Difficulty. By Diabelli; Flute Solos of Moderate Difficulty. By Drouet; Flute Solos of Moderate Difficulty. By Ghys; Flute Solos of Moderate Difficulty. By Saust; Flute Solos of Moderate Difficulty. By Tulou; Flute Solos, Difficult; Trios, Three Flutes; Trios, two Flutes and Piano; Trios for Flute, Violin and Bass; Trios for Flute, Piano and Bass; Trios for Flute, Violin and Piano; Voice, Flute and Piano; Flute Solos. By Berbiguier; Flute Solos. By Bucher; Flute Solos. By Drouet; Flute Solos. By Diabelli; Flute Solos. By Dressler; Flute Solos. By Forde; Flute Solos. By Hewett; Flute Solos. By Muller; Flute Solos. By Saust; Duets. Flute and Violoncello; Duets. Flute and Violin; Duets, Two Flutes. By Berbiguier; Duets, Two Flutes. By Various Authors; Instruction Books; Studies, & c.

Extent: 576 entries

Commentary:

Three Waltzes, for the Flute, with an Accompaniment for the Forte [Pl nos. 1423, 1424 an 1425]

Entries at Stationers' Hall:

Giovinetto cavalier, in C – Meyerbeer, arranged for the Flute, with an accompaniment for the Piano Forte, by Tulou, entered at Stationers' Hall 15 November 1825.

Air, dedicated to Paganini, Op. 40, in D, arranged for the Flute and Piano Forte, by J. Mayseder, entered at Stationers' Hall 15 March 1828.

Rondino, Op. 36, for the Flute and Piano Forte, by J. Mayseder, entered at Stationers' Hall 15 March 1828.

No. 10, My lodging is on the cold ground, in E flat, for the flute and Piano Forte, by Tulou, entered at Stationers' Hall 27 March 1828.

Rossini's Cruda sorte, arranged for the Flute with Piano Accompaniment, by J. L. Tulou, entered at Stationers' Hall 3 September 1828.

March in the Opera of Moses in Egitto, arranged for two Flutes and Piano Forte, by J. L. Tulou, entered at Stationers' Hall 3 September 1828.

Flutist's Catechism, by W. N. James, entered at Stationers' Hall 14 February 1829.

Weber's Huntsmen's Chorus, arranged for the Flute, by L. Drouet, entered at Stationers' Hall 1 July 1829.

His Beauties, No. 23, The Marseilles Hymn, for the Flute and Piano Forte, by L. Drouet, entered at Stationers' Hall 2 June 1831.

Le Bouton de Rose, Theme with Variations, for the Flute, by T. Berbiguier, entered at Stationers' Hall 20 June 1832. [Pl no. 1067]

Les Trois Graces, Nos. 1 to 3, for the Flute and Piano Forte, by T. Berbiguier, entered at Stationers' Hall 30 August 1833.

Le Romantique, by Ghys, arranged for the Flute with an accompaniment for the piano, by Drouet, entered at Stationers' Hall 23 April 1834.

Le Romantique, for the Violin with an accompaniment for the piano, by Ghys, entered at Stationers' Hall 23 April 1834.

Romance, Viens aux champs, for the Flute with Piano Accompaniment, by J. Ghys, entered at Stationers' Hall 2 May 1834.

Publication Announcements:

"By Dressler- Twelve Italian Fantasias on 24 popular Melodies, 12 books, each 3s." *The Times*, 20 March 1829; 30 March 1831.

"Tulou's Cruda Sorte, 4s. March, Mose. 5s." *The Times*, 20 March 1829.

"Dressler's Melodies of various Nations (144), with piano ad lib., each 3s." *The Times*, 30 March 1831.

"By Herz and Tulou – Trois Grand Duos [for Flute and Piano Forte] , each 5s." *The Times*, 30 March 1831.

"By Tulou – Fantasia on Masaniello, ditto on Mose." *The Times*, 30 March 1831.

"Les Trois Graces, [for the Flute] each 8s. By Berbiguier." *The Times*, 3 December 1833; 28 February 1834; 3 March 1834; 14 June 1834; 28 June 1834; 11 July 1834; 22 December 1834.

"Three Waltzes, each 2s. By Berbiguier." *The Times*, 3 December 1833; 28 February 1834; 3 March 1834; 28 June 1834.

"Fantasia on Airs, [from] La Dame Blanche, 5s. [by Berbiguier.]" *The Times*, 3 December 1833.

"Les Souvenirs de l'Opera, 72 airs [for the Flute and Pianoforte], [in] 12 books, each 2s.6d. By Berbiguier." *The Times*, 3 December 1833; 28 February 1834; 3 March 1834; 14 June 1834.

"Bucher's Le Petit Tambour, 6s." *The Times*, 3 December 1833; 14 June 1834; 28 June 1834; 11 July 1834; 4 August 1834; 3 October 1834; 22 December 1834.

"Furstenau's Grand Variations on Weber's Air from 'Preciosa,' 5s." *The Times*, 3 December 1833; 28 February 1834.

"By Nicholson. Beauties of the Opera, 72 airs, [in] 12 books, each 2s.6d." *The Times*, 3 December 1833; 28 February 1834; 3 March 1834; 14 June 1834 .

"New Flute Music. By Bucher (with piano accompaniment) – the Witches Dances and Sul Margine" *The Times*, 14 June 1834; 28 June 1834; 11 July 1834; 4 August 1834; 3 October 1834; 22 December 1834.

"Berbiguier's Handel's Choruses, [for the flute with piano accompaniment], with a bass ad libitum., 12 books, each 2s." *The Times*, 14 June 1834; 26 June 1834; 28 June 1834; 11 July 1834; 4 August 1834; 15 November 1834.

"Forde's Twenty four Airs from Handel, & c., for one flute, 4s." *The Times*, 14 June 1834; 26 June 1834; 28 June 1834; 15 November 1834.

"Forde's Twelve Airs from Handel, & c., for two flutes. 4s." *The Times*, 14 June 1834; 26 June 1834; 28 June 1834; 15 November 1834.

"Dressler's Finishing Studies, [for the Flute,] 4s." *The Times*, 28 June 1834; 30 June 1834.

"Ghys' Theme Originale, [arranged for the Flute, by Bucher.], 5s." *The Times*, 28 June 1834; 11 July 1834; 4 August 1834.

"Ghy's Viens aux Champs, for the Flute, 3s." *The Times*, 28 June 1834.

"Ghy's 3 easy divertimento, [arranged for the Flute with piano accompaniment, by Bucher].each 3s." *The Times*, 11 July 1834; 4 August 1834.

"Ghy's 3 easy Cavatinas, [for the Flute] each 3s." *The Times*, 11 July 1834; 4 August 1834.

"To Flute Prayers. – New Music by Bucher, with Piano accompaniment. – Aurara che sorgerai." *The Times*, 4 August 1834; 22 December 1834.

"Adagio and Rondo, [for the Flute, with Piano accompaniment], by Bucher, 5s." *The Times*, 3 October 1834; 22 December 1834.

"Drouet's Treatise on Harmony, 3s." *The Times*, 1 November 1834.

"Dressler's useful Exercises, [for the Flute] 4s." *The Times*, 1 November 1834.

"Pianoforte and Flute Music, by Hüntten and Forde, 'Vivi tu,' 'Stanca di piu combalterre,' and 'Se m'abandonni.'" *The Times*, 22 December 1834.

Publication Reviews:

"Nos. 1, 2, and 3 of twelve Italian Fantasias Concertante, for the Flute and Piano Forte, by R. Dressler. London. Cocks and Co." *QMMR*, Vol. 10, no. 38 (1828), p. 233.

"Rossini's Trio, 'Cruda Sorte,' arranged by Tulou. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 16.

"Select Melodies of various Nations, arranged with embellishments, and accompaniments (ad lib.) for the Piano-forte, by Raphael Dressler. Nos. 1 and 2. (Cocks and Co.)" *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 306.

"Select Melodies of various Nations, with accompaniment (ad lib.) for the Piano-forte, arranged by Raphael Dressler. Nos. 3 and 4. (Cocks and Co.)" *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 299.

"No. 4 of twelve Italian Fantasia concert ante, for the Flute and Piano-Forte, by R. Dressler. (Cocks.)" *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 347.

"Souvenirs de l'opera, a collection of Airs arranged, with an accompaniment for Piano-Forte, by T. Berbiguier. Op. 106. (Cocks and Co.)" *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 85.

"Tre Duettini, ridotti per due Flauti e Piano-Forte, da T. Bucher. (Cocks and Co.)" *The Harmonicon*, Vol. 11, no. 7 (July 1833), p. 152.

Within:

Leaf v

Source: BL 7892. tt. 11.

CR 32

Title: [trimmed away]

Date: c. 1837

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 18

On the Theory of Music; Pianoforte. Elementary Works; Studies, & c. for Persons who have attained some Proficiency; Easy Rondos for the Piano Forte; Flute. Elementary Works; Violin. Elementary Works; Tenor; Violoncello; Double Bass; Guitar; Voice; Keyed Bugle; Cornopean; Accordion; R. Cocks and Co's Series of Tutors for Wind Instruments with Popular Airs; Organ Music; Sacred Pianoforte Music; Also by R. Cocks and Co.

Extent: 445 entries

Commentary:

Elementary and abridged Method of Harmony and Accompaniments, by F. J. Fetis [Pl no. 3090]

Publication Announcements:

"Hamilton's Practical Catechism on Singing, 2s." *The Times*, 28 October 1834; 29 October 1834; 22 December 1834.

Within:

Handel's Six Grand Choruses, for two Performers on One Piano Forte, No. 1, "For unto us a Child is born," from the Messiah, Newly Arranged for and Dedicated to the Misses Emma and Louisa Prendergast, by Charles Czerny

Last leaf verso

Source: CAM MR330. a. 80. 6. (12.) and BL h. 493. (3.) Pl no. 2994

Handel's Grand Choruses, for One Performers on the Piano Forte, with an Accompaniment for the Flute ad lib., No. 1, "For unto us a Child is born," from the Messiah, by Charles Czerny

Last leaf verso of Piano Forte part

Source: BL h. 493. (2.) Pl no. 3024

CR 33

Title: [first column] ELEMMENTARY WORKS / PRINTED AND SOLD BY / R. COCKS AND CO.
[second column] NEW FOREIGN / QUADRILLES AND WALTZES, for the Piano Forte. /
London, Published by R. COCKS & Co. 20, Princes-st. Hanover Square.

[third column] NEW MUSIC BY C. CHAULIEU, / PUBLISHED BY / R. COCKS AND CO. / 20,
PRINCES STREET, HANOVER SQUARE, LONDON.

Date: c. 1837

Pages: 1p oblong fol.

Type of Catalogue: Stand-alone; Instrumental

Layout: 3 columns

Categories and sub-categories: 15

[Column 1]: Hamilton's Musical Catechisms; Elementary Works. By Various Authors: On the art of Composing

[Column 2]: New Foreign Quadrilles and Waltzes, for the Piano Forte. By Chaulieu; By Esain; By Herz; By Francois Hünten; By Henri Lemoine; Quadrilles as Duets. By Chaulieu; Quadrilles as Duets. By Henry Lemoine; Waltzes- Piano Solo; By English Composers; Duets; Instrumental Works.

[Column 3] First Six Month at Piano Forte by C. Chaulieu; A List of M. Chaulieu's other Elementary Music, also published by R. Cocks & Co.

Extent: 194 entries

Commentary:

Entries at Stationers' Hall:

Quadrilles de la Zelmira, as duets for the Piano Forte, by H. Lemoine, entered at Stationers' Hall 10 April 1833.

Le Favori, Quadrilles Brillantes, as duets for the Piano Forte, by H. Lemoine, entered at Stationers' Hall 25 September 1833.

Les Plaisirs du Soir, Quadrille Facile pour le Piano Forte, by C. Chaulieu, entered at Stationers' Hall 18 July 1835. [Pl no. 2340]

Les Saisons, four Sets of original Quadrilles, Winter, Spring, Summer and Autumn, entered at Stationers' Hall 13 January 1836.

Publication Announcements:

"Amore Ballerino, 28 numbers, each 6d." *The Times*, 28 November 1833.

Within:

Leaf xii

Source: BL 7892. tt. 11.

CR 34

Title: R. COCKS AND CO.'S / CATALOGUE / OF / MODERN CLASSICAL / PUBLICATIONS / BY THE / MOST ESTEEMED FOREIGN AND ENGLISH / COMPOSERS. /
No. 1. New Music by François Hünten. / 2. New Music by Charles Czerny / 3. Pianoforte Music. / 4. Flute ditto. / 5. Violin ditto. / 6. Violoncello ditto. / 7. Elementary Works and Treatises. / 8. New Music for various Instruments. / 9. Continuation of ditto. / 10. Continuation of ditto. / 11. Quadrilles, Waltzes, & c.

Imprint: London: 20, Princes Street, Hanover Square

Date: c. 1837

Pages: 12 pp fol., including the title page

Type of Catalogue: Stand-alone; Conglomerate catalogue

Process: Letterpress

Layout: various

Extent: 3629 entries

Commentary:

- No. 1. New Music by François Hünten = CR 27b
- No. 2. New Music by Charles Czerny = CR 10b
- No. 3. Pianoforte Music = CR 21d
- No. 4. Flute Music = CR 31
- No. 5. Violin Music = CR 24b
- No. 6. Violoncello Music = CR 25b
- No. 7. Elementary Works and Treatises = CR 22
- No. 8 New Music for various Instruments Part 7 of R. Cocks and Co's Catalogue of New and Popular Music = CR 23b
- No. 9. Continuation of New Music for various Instruments [Part 8 of R. Cocks and Co's Catalogue of New and Popular Music] = CR 29b
- No. 10. Continuation of New Music for various Instruments [Part 9 R. Cocks and Co's Catalogue] = CR 30
- No. 11. Quadrilles, Waltzes, & c. = CR 33

Within:

BL 7892. tt. 11.

CoJ 1a

Title: A CATALOGUE of / Vocal, and Instrumental Music, Engraved, Printed and Sold by / JAMES COOPER, N^o. 39. Whitcomb Street, near Covent Street, Piccadilly.

Date: c. 1786

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 2

For the Harpsichord, or Piano Forte; Vocal Music

Extent: 22 entries

Within:

Two Favourite Sonatas for the Piano Forte or Harpsichord, Composed by Kozeluch

First leaf recto

Source: BL g. 625. f. (1.)

CoJ 1b

Date: c. 1787

Extent: 24 entries

Commentary:

New Entries: 2

[For the Harpsichord or Piano Forte] Sterkel, Sonatas, Op. 3 – Haydn, Two Lessons

Within:

Three Favorite Sonatas, for the Harpsichord or Piano Forte, with an Accompaniment for a Violin, Composed by Kozeluch, Opera XVIII

Last leaf verso

Source: BL h. 1203. a. (4.)

CoJ 1c

Title: A Catalogue of / Vocal, and Instrumental Music, Engraved, Printed and Sold by / JAMES COOPER & C^o. N^o. 39. Whitcomb Street, near Coventry Street, Piccadilly.

Date: c. 1787

Extent: 31 entries

Commentary:

New Entries: 7

[Harpsichord, or Piano Forte] Breval, 6 Duets, Op. 19 – Franceschini, 2 Duets – Six Italian Duets by Luigi Cherubini – Mozart's Variations to Lison Dormoit – Heron, 3 Progressive Duets – Heron's Lesson called the Volunteers – [Vocal music] Cherubini's Six Italian Duets

Within:

Three Progressive Duets for two Performers on One Piano Forte or Harpsichord, Composed by William Heron, Opera III.

Source: BL g. 545. y. (1.)

CoJ 1d

Title: A CATALOGUE of / Vocal, and Instrumental Music, Engraved, Printed and Sold by / J. COOPER & C^o. N^o. 7 Gerrard Street, Soho.

Date: c. 1790

Extent: 34 entries

Commentary:

New Entries: 3

[Harpsichord, or Piano Forte] Kozeluch, Op. 1 – Moller, Easy Lessons – [Vocal music] Stamitz, 6 Quartettos

Within:

A Periodical Sonata for the Piano Forte, or Harpsichord taken from the French Song of Lison Dormoit dans un Bocage, with Variations by W. A. Mozart

Last leaf verso

Source: BL Hirsch IV. 15. a.

CoW 1a

Title: N^o. 1 / *Musical Publications, / Engraved, Printed, & Sold, by W. Cope, / at his Music & Instrument Warehouse, N^o. 22 Mount Street, near the Asylum, West^r. Road. London.*

Date: c. 1796

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Engraved and punched plate

Layout: 4 columns

Categories and sub-categories: 7

Sonatas for the Piano Forte & c; Marches; Instrumental Duets; Minuets [and] Dances; Treatises.

Extent: 91 entries

Commentary:

Publisher at the above address in [only] 1796.

Entries at Stationers Hall:

Delia's Birthday, by W. P. R. Cope, entered at Stationers' Hall 9 July 1794.

The Gallant Solder, by H. F. Offley, entered at Stationers' Hall 29 September 1794.

Female Advice, by C. Lockhart, entered at Stationers' Hall 18 October 1794.

The Turkish Ambassador's grand March, by W. P. R. Cope, entered at Stationers' Hall 3 November 1794.

The Slave, entered at Stationers Hall 3 November 1794.

A Sonata for the Harpsichord or Piano Forte, by C. Lockhart, entered at Stationers' Hall 9 December 1794.

Prince Ernest's March, by C. Lockhart, entered at Stationers' Hall 18 December 1794.

La Fleur, by J. Moulds, entered at Stationers' Hall 18 December 1794.

Prince of Gloucester March, by W. P. R. Cope, entered at Stationers' Hall 18 December 1794.

When Fancy feeds, by J. Moulds, entered at Stationers' Hall 6 March 1795.
 A Description of London, by J. Moulds, entered at Stationers' Hall 24 March 1795.
 Dr. Goldsmith's Deserted Village, set to music by J. Moulds, entered at Stationers' Hall 23 April 1795.
 The Zephir's Cool Breeze, a song, by J. Moulds, entered at Stationers' Hall 25 May 1795.
 Hark away to the Woodlands, a duet, entered at Stationers' Hall 27 July 1795.
 I'll wait a little longer, a ballad, by J. Ambrose, entered at Stationers' Hall 8 August 1795.
 'Tis Pity to die an Old maid, by Joseph Wilson, entered at Stationers' Hall 22 August 1795.
 The Princess of Wales' New Minuet and favorite Rondo, composed by W. P. R. Cope, entered at Stationers' Hall 25 August 1795.
 Nicholson's complete treatise on thorough Bass, with practical Lessons, selected from the most eminent Composers, with their melodies for a Violin or German Flute, entered at Stationers' Hall 31 August 1795.
 The Muleteer, a ballad, entered at Stationers' Hall 30 September 1795.
 Hark the Clarion sounds afar, by Joseph Wilson, entered at Stationers' Hall 14 September 1795.
 Henry's Cottage Maid with Variations, entered at Stationers' Hall 11 May 1797.

Within:

A First Sett of three favorite Rondos, for the Forte-Piano, Composed by Mr. Burbidge, Organist of St. George the Martyr Southwark, Op. I.
 Leaf ii recto
Source: BOD Mus. Instr. I, 32 (7) Source music wm 1794

Sonata for the Piano Forte or Harpsichord, Composed and most Respectfully Dedicated to Miss Elizabeth Smith, by W. P. R. Cope, Op. 2
 Leaf ii recto
Source: BL g. 140. (2.) Source music wm 1794

Two Grand Symphonies for the Piano Forte, or Harpsichord, with Accompaniments for two Flutes and Violoncello, Composed by P. F. Bohlius, Opera. I.
 Leaf ii recto of Piano part
Source: BOD Mus. Instr. I, 27 (5) and BL g. 117. (1.) and CAM MR340. a. 80. 4. (6.) Source music wm 1795

CoW 1b

Date: c. 1796

Extent: 97 entries

Commentary:

New Entries: 6:

[Sonatas for Piano Forte, & c.] Bohlius, Two grand Symphonies, Op. 1 – Overture to Lodoiska – W. P. R. Cope, The Morn of Valentine, a favorite Rondo – The Shipwreck'd marine Boy – Paddy o Brian – [Instrumental Duets] Bohlius, Grand Duets for two Flutes

Within:

Two Grand Duets in Six Movements, for two German Flutes, Composed by J. F. Bohlius
 Leaf ii recto of Flauto Primo part
Source: BOD Mus. Instr. I, 27 (6) Source music wm 1795

CoW 1c

Date: c. 1796

Extent: 104 entries

Commentary:

New Entries: 8:

[Sonatas for Piano Forte, & c.] Max Humble, Sonata and Overture – J. Wilson, Op. 2 – J. Wilson, Op. 3 – The Rural Gift – The charity Boy – Gent. Elliott by W. P. R. Cope – [Instrumental] Pleyel's Trios for Flute, Violins or Violoncellos – [Minuets and Dances] Cope, A favorite Collection of Scotch Strathspey Reels

Entries removed: 1:

[Minuets and Dances] Devonshire Minuet

Entries at Stationers' Hall:

General Elliott, a song, composed by W. P. R. Cope, entered at Stationers Hall 6 July 1796.

A favorite Sonata for the Piano Forte or Harpsichord, by J. Wilson, entered at Stationers Hall 23 August 1796.

The Rural Gift, by C. Lockhart, entered at Stationers Hall 14 November 1796.

The Charity Boy, by C. Lockhart, entered at Stationers Hall 14 November 1796.

Cope's Collection of Elegant and Fashionable Scotch Strathspey Reels, entered at Stationers' Hall 2 December 1797.

Publication Reviews:

"General Elliott, a favourite Song, the words by J. A. Dixwell, the music by W. P. Cope. 1s. Cope." *MM*, No. 21 (August 1797), p. 136.

Within:

Source: BL g. 141. (3.)

Source: BOD Mus. Instr. I, 51 (25)

Two Grand Duetts in Six Movements, for two German Flutes, Composed by J. F. Bohlius

Leaf ii recto

Source: BL g. 70. tt. (5.) Source music wm 1796

CD 1a

Title: A CATALOGUE OF MUSIC / Vocal and Instrumental / Printed for CORRI and C^o. Music Sellers to Her Majesty. Edinburgh. / and may be had of D. Corri No. 67 Dean Street Soho.

Date: c. 1795

Pages: 1p fol

Type of Catalogue: Within; Vocal and Instrumental

Process: engraved and punched plate

Layout: 4 columns

Categories and sub-categories: 8

Harpsichord Music. Concertos & Sonatas; Quartettos & Quintettos; Single Sonata for the Harpsichord; Duetts for the Harpsichord; Overtures for the Harpsichord; Rondos, Minuets, National Airs, with Variations; Vocal Music English and Italian; Scotch Music and Miscellaneous Articles for the Harpsichord or Instruments.

Extent: 172 entries

Commentary:

Source music dated c. 1790 [BL catalogue] however, this catalogue contains the Countess Sutherland's Scots Reel, arranged as a rondo by Dussek, which was entered at Stationers' Hall 21 February 1795.

Entries at Stationers' Hall:

The King of Hearts, a ballad by D. Corri, from Pleyel's admired air, entered at Stationers' Hall 24 November 1790.

Countess of Sutherland's Scots Reel, arranged as a Rondo for the Piano Forte, by J. L. Dussek, entered at Stationers' Hall 21 February 1795.

Within:

A Sonata for the Piano Forte, or Harpsichord; Composed by Muzio Clementi

Last leaf verso

Source: BL g. 272. v. (3.)

CD 1b

Title: A CATALOGUE OF MUSIC / Vocal and Instrumental / Printed for CORRI, DUSSEK, & C^o. Music Sellers to Her Majesty. Edinburgh. / and may be had at CORRI, DUSSEK, & C^{os}. Music Warehouse No. 67 Dean Street Soho.

Date: c. 1795

Categories and sub-categories: 12

Harpsichord Music. Concertos & Sonatas; Quartettos & 5^{tos}. for the Harpsichord; New Music. Instrumental; Single Sonatas for the Harpsichord; Duetts for the Harpsichord; New Vocal Music; Overtures for the Harpsichord; Rondos, Minuets, National Airs, with Variations & c. for the Harpsichord; Vocal Music. English and Italian; Scotch Music; Miscellaneous Articles for the Harpsichord or Instruments; New Vocal Music.

Extent: 226 entries

Commentary:

New entries: 54:

[Harpsichord Music. Concertos & Sonatas] Dussek, 3 Sonatas, with Accompaniments, Op. 20 – Dussek, Concerto for Piano Forte, with additional Keys, and for any other Piano Forte, Op. 22 – [New Music. Instrumental] Dussek, 3 Sonatas, for Piano Forte with Additional Keys, & for any other Piano Forte, Op. 25 – Viotti's Polacca, arranged by Dussek – Grand Concerto of the Year 94, Op. 27 – Corri, Donald with Variations – Sophie Dussek, A Sonata, for the Piano Forte – Del Caro Hornpipe, arranged by Dussek – Lord Howe's Favorite, arranged by Dussek – Corri, Donald – Mrs. Landle's Delight – McKenzie's Fancy – Mrs. Swinton's Reel – Col. Wemys's Reel – Chas, Streethbath's Reel. – [Single Sonatas for the Harpsichord] N. Corri, Pot Pourri – N. Corri, Siege of Valenciennes – Dussek, Sufferings of Queen of France – [New Vocal Music] Corri's 4th vol. – Corri, Collin's Ballad – Corri, The Sigh, Ballad – Corri, Evening, Ballad – Pleyel, English and Italian Duet – Bantis' Polacca – [New Vocal Music. Opera Songs 1794] Guglielmi, A Compir – Haydn, Duetto – Trento, Brillar – Roselli, Al tuo pianto – Corri, Non temer – Ferrari, Deh se pietà – Ferrari, 6 Ariettas, 6 Duetts, 6 Canons – Haydn, 6 English Canzonets – Voglio Marito – [Rondos, Minuets, National Airs, with Variations, & c. for the Harpsichord] Dussek, Rosline Castle, with Variations – Dussek, God save the King, with Variations – Within a Mile, with Variations – Dussek, O dear what can the matter be, Rondo – Stabilini, Minuet and Jiggs – Battle of Prague – [Vocal Music. English and Italian] Ahi lo trepiede, in I Zingari in Fiera, Sung by Storace – Paisiello, Il mio ben – Paisiello, Se il cor, Duetto – D. Corri, Elegiac Cantata on the Queen of France – [Scotch Music. Miscellaneous Articles for the Harpsichord or for the Instruments] Gow's 3d Collection of Reels – [New Vocal Music] Somebody – Lord Gregory – Here's a Health – Hope told – Together let us range, Duet – Each Joy in thee, Duet – Within a mile – Good Bye – New tender Lover – Collection of Guitar Songs

Entries at Stationers' Hall:

Viotti's Polacca, arranged by Dussek, entered at Stationers' Hall 21 February 1795.

Lord Howe's Favorite, arranged by Dussek, entered at Stationers' Hall 21 February 1795.

Del Caro Hornpipe, arranged by Dussek entered at Stationers' Hall 21 February 1795.

Within:

Dussek's Second Grand Concerto, in F, for the Piano-Forte, with Additional Keys, Arranged Likewise for those without; as Performed at The Professional, Salomon's Concerts, at the Oratorios Theatre Royal Covent Garden, and the King's Theatre Haymarket, Op. 27

Last leaf verso

Source: BL g. 452. (9.)

CD 1c

Imprint: Printed for Corri, Dussek & C^o. Music Sellers to Her Majesty. Edinburgh / and may be had at Corri, Dussek, & C^{os}. Music Warehouse N^o. 67 Dean Street Soho. / Where the Subscription of the Music Journal are taken.

Date: c. 1796

Layout: 4 columns

Additional Categories and sub-categories: 2

New Music; New Vocal music introduced.

Extent: 232 entries

Commentary:

Imprint altered; catalogue re-engraved, but retaining 4-column layout.

New entries: 6:

[New Music] Pleyel, Three Sonatas by Pleyel, with Italian, English & Scotch Airs, varied with Accompaniments for Violin & Bass – J. B. Cramer, Lodoiska Romance for the Voice & as a Rondo for the Piano Forte – Madame Dussek, Three Sonatas for the Harp with national airs – [New Music] Grand Concerto in G, arranged by Dussek for the Piano Forte – Viotti, Grand Concerto for the Violin, in E – Corri, Several English Ballads for Voice & Harp

Entries at Stationers' Hall:

Romance in Lodoiska, arranged as a rondo for the Piano Forte, by J. B. Cramer, entered at Stationers Hall 21 February 1795.

Three Sonatas by Pleyel, with Italian, English & Scotch Airs, varied with Accompaniments for Violin & Bass, entered at Stationers Hall 6 October 1796.

Within:

Three Original Sonatas, in which are Introduced the Favorite Airs of Wither my Love ah whiter art Thou gone, & c. I thought our Quarrels ended, and set my heart at ease, & c. When to Nina Hapless Maid Her, & c. Oh send Lewie Gordon home and the Lad, & c. Hope told a flattering Tale that , & c. with an Accompaniment for a Violin and Bass, by J. L. Dussek

Leaf ii recto

Source: BL g. 150. (7.) and BOD Instr. I, 194 (7). no wm.

CD 2a

Title: CATALOGUE of NEW MUSIC. / 1795

Imprint: [from music title page] London, Printed & Sold for Messrs. Corri, Dussek & Co. Music Sellers to her Majesty & their Royal Highness' the Prince of Wales & Duchess of York, No. 67 & 68 Dean Street Soho, & Bridge Street Edinburgh & No. 28 Haymarket.

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental; Annual

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 7

Vocal Music; Favorite Songs from the Italian Operas; Duetts, 3^{ts}. 4^{ts}. & Gleees; English Ballads, with Accompaniment for Piano Forte or Harp; Instrumental. For Violins, & c.; For the Piano Forte and Harp; Single Pieces

Extent: 87 entries

Commentary:

Entries at Stationers' Hall:

Viotti's Polacca, arranged as a rondo for the Piano Forte by Dussek, entered at Stationers' Hall 21 February 1795.

Lord Howe's Hornpipe, arranged as a Rondo for piano forte by Dussek, entered at Stationers' Hall 21 February 1795.

Del Caro Hornpipe, arranged as a Rondo for piano forte, entered at Stationers' Hall 21 February 1795.

Romance in Lodoiska, arranged as a Rondo by Cramer, entered at Stationers' Hall 21 February 1795.

Publication Reviews:

"Giornovich's Violin Concerto in G. with Accompaniments, 6s." *Monthly Magazine*, vol. 1, no. 1 (February 1796), p. 53.

Within:

Three Sonatas, with Scotch and German Airs, and Three Preludes, for the Piano Forte, with or without Additional Keys, being the Continuation of Op. 25, with Accompaniments for a Violin or Flute and Bass ad libitum, dedicated to Miss Wheeler and Miss Penelope Wheler, by J. L. Dussek, Op. 31

Last leaf verso

Source: BL i. 38. a. Source music wm 1794.

Second Sett of Dr. Haydn's VI Original Canzonettas, for the Voice with an Accompaniment for the Piano Forte, Dedicated to the Right Honourable Lady Charlotte Bertie

Leaf ii recto

Source: BL Hirsch III. 800. wm 1794.

CD 2b

Title: CATALOGUE of NEW MUSIC. / 1795. & 1796

Date: 1796

Layout: 2 columns

Extent: 98 entries

Commentary:

New Entries: 11

[Vocal Music] Select German, French & Italian Duettinos, by N. Corri – [Favorite Songs from the Italian Operas] La Belle Arsene – [Duettos, 3ts, 4th & Glees] N. Corri's 12 Duettinos in 3 Books (each separate) – [For the Piano Forte and Harp] Cramer, 3 Sonatas, Op. 11 – [Single Pieces] Lord McDonald's Reel, by Cramer – Ox stick, by Dussek – In the Dead of the Night, by Dussek – La Belle Arsene Overture – 3 Sonatas by Mrs. Dussek

Publication Reviews:

"Cramer's Three Sonatas, with Airs, Op. 11, 8s." – *MM*, No. 1 (Feb. 1796), p. 53

"N. Corri's Duettinos, German, Italian, and English, 3s." – *MM*, No. 1 (Feb., 1796), p. 53

"A Selection of German, French, and Italian Duettinos: being Specimens of the National and Popular Airs of their Countries. The whole arranged with Accompaniments and Symphonies for the Piano-Forte, by *Natale Corri*."— *MM*, No. 10 (Nov., 1796), p. 815

Within:

A third Grand Concerto, Arranged for the Piano Forte, with or without additional keys, with Accompaniments for Violin, Alto, Bass, & c., by J. L. Dussek

Leaf ii recto

Source: BL g. 271. dd. (8.) Wm 1794

Dr. Haydn's VI Original Canzonettas, for the Voice with an Accompaniment, for the Piano-Forte, Dedicated to Mrs. John Hunter, First Set

Last leaf verso

Source: BL G. 357. (4.) Wm 1794, 1795, 1796 and BOD Mus. Voc. I, 26 (53) wm 1794.

Source music entered at Stationers' Hall 26 March 1796.

Six Duets for two Voices, with an Accompaniment for the Piano-Forte, Composed by Bonifazio Asioli,
Dedicated to her Highness the Margravine of Brandenburg, Anspach and Bareuth

Last leaf verso

Source: BL G. 806. h. (1.) wm 1794

Publication Review in *MM*, No. 1 (February 1796), p. 53

Three Sonatas for the Harp, with Scots Airs and Reels. for the Adagios and Rondo, Composed and
Dedicated to Miss Hadsley, by Madame Dussek, Op. 2, Book 2

Leaf ii recto

Source: BOD Harding Mus. L. 84. Source music wm 1794

CD 3

Title: NEW MUSIC, / Published by CORRI, DUSSEK, & C^o. Music-Sellers to the ROYAL FAMILY. /
N^o. 28 Haymarket, N^o. 65 Dean Street, Soho, London: South S^t. Andrews Street and Bridge Street,
Edinburgh. / For the Years 1796 & 7

Date: 1797

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Annual

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 6

Instrumental. For the Piano Forte; Harp Music; Quartettos and Trios. For two Violins, Alto, and a
Bass; Flute Duets; Violin and Tenor; Vocal Music.

Extent: 91 entries

Commentary:

Entries at Stationers' Hall:

Two Sonatas for the Piano Forte, with Accompaniments for Flute or Violin and Bass, by I. Pleyel,
Op. 30, entered at Stationers Hall 15 June 1796.

Three Trios for two Violins and a Violoncello, by G. B. Viotti, entered at Stationers Hall 21 July
1796.

The last composition of Mozart, a Sonata in C, entered at Stationers' Hall 1 August 1796.

Six Duets for two Violins, by F. Fiorillo, Op. 15, entered at Stationers Hall 5 August 1796.

Three Duets for two Flutes, by F. Rault, Op. 1, entered at Stationers' Hall 9 August 1796.

Three Duets for two Flutes, by I. Pleyel, entered at Stationers' Hall 7 September 1796.

Six Easy Duets for two Flutes, by F. Rault, entered at Stationers' Hall 14 October 1796.

Three Duets for two Flutes, by L. Vogel, entered at Stationers' Hall 19 October 1796.

Three Sonatas for the Piano Forte, by J. B. Cramer, Op. 12, entered at Stationers Hall 21 October
1796.

Three Sonatas for the Piano Forte, with an accompaniment for Violin or Flute, by T. Haigh, entered
at Stationers Hall 1 November 1796.

Dussek's Instructions on the Art of Playing the Piano Forte, entered at Stationers' Hall 1 November
1796.

Flore et Zephire, a grand ballet, arranged for the Piano Forte with Accompaniments, by Cesare Bossi,
entered at Stationers' Hall 9 December 1796.

Dussek's Grand Overture for two Performers on one Piano Forte, entered at Stationers' Hall 12
December 1796.

Two Harp Sonatas, by J. L. Dussek, Op. 34, entered at Stationers' Hall 2 January 1797.

A me tutte le belle, a rondo for the harp and piano fort, by D. Steibelt, entered at Stationers' Hall 17
January 1797.

Giornovich's Concerto, composed for the Opera Concert, 1796, arranged for the Piano Forte, with
Accompaniments by J. B. Cramer, entered at Stationers Hall 17 January 1797.

Viotti's three trios arranged as sonatas for the Piano Forte, by J. L. Dussek, entered at Stationers
Hall 19 January 1797.

Three Sonatas for the Piano Forte, by J. L. Dussek, Op. 35, entered at Stationers Hall 11 February 1797.

Six Italian and English Canzonets, by F. Cipolla, Op. 3, entered at Stationers Hall 11 February 1797.

Three Grand Sonatas, for the Piano Forte, by I. Pleyel, Op. 31, entered at Stationers' Hall 25 January 1798.

Publication Reviews:

"Haydn's Second Set of three Quartettos, for two Violins, Alto and Bass, Op. 74, 10s. 6d." – *MM*, No. 1 (Feb., 1796), p. 53.

"Asioli's Six Duets, for two Voices, with an Accompaniment for a Piano Forte." – *MM*, No. 1 (Feb., 1796), p. 53.

"Ferrari's Twelve Italian Canons, 6s." – *MM*, No. 1 (Feb., 1796), p. 53.

"Mozart's Eight English and Italian Canzonets, 8s." – *MM*, No. 1 (Feb., 1796), p. 53.

"Madame Dussek's Second Set of Three Harp Songs, Op. 3, 6s." – *MM*, No. 1 (Feb., 1796), p. 53.

"Giornovich's Vio. Con. in G. with Accompaniments, 6s." – *MM*, No. 1 (Feb., 1796), p. 53.

"Devienne's Six Airs, arranged as Duets for two Flutes, 5s." – *MM*, No. 1 (Feb., 1796), p. 53.

"A TRIO for Piano Forte with Accompaniments for Flute or Violin. By Ignace Pleyel, Op. 29, 4s." – *MM*, No. 6 (July, 1796), p. 493 [entered at Stationers' Hall 15 June 1796.]

"Two Sonatas, by the same Author [Pleyel], 5s. Op. 30." – *MM*, No. 6 (July, 1796) p. 493.

"A grand Sonata, for two Performers on one Piano Forte. Ditto [by Pleyel]" – *MM*, No. 6 (July, 1796), p. 493.

"Three Duets for two Flutes. – three ditto for two Violins – Three ditto for two Violins and Tenor. By Ignace Pleyel, 5s. each set." – *MM*, No. 6 (July, 1796), p. 493

"Amè tutte le belle, 3s. and Io parto mio bene, 1s.6d. with Harp Accompaniments. Sung by Viganoni." – *MM*, No. 6 (July, 1796), p. 493

"A very favourite Russian Duett, for Two Voices; translated into Italian, and arranged with an Accompaniment for the Piano-Forte, by D. Corri." – *MM*, No. 10 (Nov., 1796), p. 815

"Haydn's celebrated Overture, composed for, and performed at, Mr. Salomon's Concert, 4s." – *MM*, No. 10 (Nov., 1796), p. 815

"Dussek's Instructions on the Art of playing the Piano Forte, or Harpsichord, with general and exemplified rules for fingering; to which are added six progressive Sonatas, Op. 32, expressly composed for this work, by Ignace Pleyel. 10s.6d." – *MM*, No. 11 (Dec., 1796), p. 895

"Three Duets, with Scotch Airs for Two Flutes, by Ignace Pleyel. 5s." – *MM*, No. 11 (Dec., 1796), p. 895.

"Six Duets Concertanti for Two Violins, by Fiorillo, 7s.6d. Corri, Dussek, & Co." *MM*, no. 11 (December 1796), p. 895.

"Three Duets, Concertanti, for Two Flutes, by F. Rault. 5s." – *MM*, No. 11 (Dec., 1796), p. 896

"The last Composition of the celebrated Mozart (Sonata in C Minor) the Accompaniments of which were left unfinished, but have been completed by Pleyel. 4s." – *MM*, No. 16 (Apr., 1796)

Within:

Pleyel, Corri & Dussek's Musical Journal, Sappho au Promotoire Sappho's Complaint, No. 1, Published 1st. January 1797

Source: BOD Mus. Instr. I, 217 (17) wm 1795 and BL g. 141. (15.)

Source music entered at Stationers' Hall 2 January 1797.

Pleyel, Corri & Dussek's Musical Journal, No.3

Source: BOD Mus. Instr. I, 217 (20) wm 1796

Source music entered at Stationers' Hall 28 January 1797.

CD 4

Title: New Publications. This day was Published by Corri and Co.

Date: 1807

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Letterpress

Categories and sub-categories: 3

Vocal Music; Instrumental Music; Non-music items

Extent: 13 entries

Commentary:

Publication Reviews:

"Pleyel, Corri and Dussek's Musical Journal. Published by Corri and Dussek." MM, No. 15 (March 1797), p. 226.

Within:

Source: BOD Johnson d. 1704 (12)

CoH 1

Title: NEW PIANO-FORTE MUSIC, / PUBLISHED BY / COVENTRY & HOLLIER (Late Preston), 71, DEAN STREET, SOHO.

Date: c. 1837

Pages: 2pp fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 10:

Pianoforte. Elementary Works, & c.; Quadrilles; Vocal; Sacred Music; Violoncello; Organ; Violin; Flute; Brass Instruments; Military Music

Extent: 325 entries

Commentary:

Music title page has Preston's imprint

Entries at Stationers' Hall:

'Vivi Tu,' the celebrated Cantata, sung by Rubini in the Opera of Anna Bolena, dedicated to Miss Dansey, by Johan Strauss, of Vienna, entered at Stationers' Hall 4 February 1835.

Variations on a popular French Air, for the Piano Forte, by W. P. Beale, entered at Stationers' Hall 4 February 1835.

New Rondo, in brilliant style, for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 4 February 1835.

English Romanza, 'Low Waved the Summer Woods,' a brilliant Rondo, for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 5 February 1835.

Six Studies, in the form of Capriccios, illustrating the several difficulties of the Instrument, by W. S. Bennett, entered at Stationers' Hall 7 October 1835.

Rondeau Fantastique, for the Piano Forte, by von Bletzen, entered at Stationers' Hall 7 October 1835.

Within:

Pergolesi's Celebrated Stabat Mater

Source: CAM MR230. a. 75. 13. (5.)

CAB 1

Title: Lately Published, / COMPOSED BY I. NATHAN

Imprint: [from source music title page] London, Published for the Proprietor by J. B. Cramer, Addison & Beale, 201, Regent Street, corner of Conduit Street.

Date: c. 1824

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 7

From the Operatic Comedy of Sweethearts and Wives; From the Jews of Malta; From the Comic Opera of Alcald; From the Illustrious Stranger; [Songs set to] The Poetry by Lord Byron; [Songs set to] The Poetry by Lady Caroline Lamb; Miscellaneous

Extent: 77 entries

Commentary:

Source music at BL H. 1678. (9.) also has Mori and Lavenue's imprint as well as Cramer's.

Within:

"Beauty's Bower," the Poetry by H. J. Bradfield Esqr., and the music by I. Nathan

Last leaf verso

Source: BL H. 1678. (9.) no Plate number

When I lov'd a young Highlander, the Poetry by Lord Byron, and the music by I. Nathan

Last leaf verso

Source: BL H. 1678, (10.) no Plate number

CAB 2

Title: *New Music*, / Composed by / MARIA HINCKESMAN, / *Teacher of the* / Sostenente and Piano Fore.

Date: c. 1827

Imprint: [from source music title page] London, Published for the Proprietor by J. B. Cramer, Addison & Beale, 201, Regent Street, corner of Conduit Street.

Date: Source music wm 1827

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental; Single composer

Process: Engraved plate

Layout: 2 columns

Categories and sub-categories: 2

Vocal Music; Instrumental Music

Extent: 20 entries

Commentary:

Catalogue later version of CR 3, printed from the same plate.

Within:

Andante con Variazioni, per il Piano Fore e Flauto ad libitum, da M. Hinckesman

Leaf ii recto

Source: BL h. 113. (39.) Pl no. 174; Source music wm 1823

CAB 3a

Title: HORSLEY'S EDITIONS / OF / STANDARD Vocal MUSIC.

Imprint: [from music title page] Published by Cramer, Addison & Beale, 201, Regent Street.

Date: c. 1831

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Engraved plate

Layout: 3 columns;

Categories and sub-categories: 5

Selection of Songs, Duets, Trios from the works of Handel, arranged from the Score, by William Horsley; Selection of Sacred Music; Selection of Miscellaneous Vocal Music; Selection of Songs, from Dibdin, arranged by Horsley; Dr. Callcott's works, arranged by Horsley.

Extent: 116 entries

Commentary:

Handel's Angel's ever bright and fair, arranged from the score, with an Accompaniment for the Piano Forte, by William Horsley [Pl no. 288];
Handel's Pious Orgies, arranged by Horsley [Pl no. 303];
Handel's He was despised, arrange by Horsley [Pl no. 458]

Entries at Stationers' Hall:

With verdure clad, No. 11, of Cramer & Co's Selection of Sacred Music, edited by W. Horsley, entered at Stationers' Hall 20 June 1831. [Pl no. 3857]

Within:

King Death! A Song, Mr. Phillips, the Poetry by Barry Cornwall Esqr., the Music Composed and Dedicated to John Drewry Esqr., by the Chevalier Sigismond Neukomm

Leaf ii recto

Source: BL G. 806. d. (9.) and BOD Tenbury Mus. c. 406 (5.) Pl no. 1030

Wine! Sung by Mr. Braham, the Poetry by Barry Cornwall Esq., the Music Composed & Dedicated to Samuel Cartwright Esq. by the Chevalier Sigismond Neukomm EUKOMM

Leaf ii recto

Source: BL G. 806. d. (10.) Pl no. 1031

CAB 3b

Date: c. 1832

Extent: 124 entries

Commentary:

A Selection of Glees, Canons & Madrigals, with an Accompaniment for the Piano Forte by Dr. Callcott, with a Memoir and Portrait of the Author, Vol. 3, which was listed as "In the Press" in CAB 3a, is advertised as "Just Published," in this catalogue.

New entries: 8

[Selection of Sacred Music] No. 13, Praise the Lord (Greene) – No. 14, My Song shall be of mercy (Kent) – No. 15, God is our hope (Greene) – [Selection of Miscellaneous Vocal Music] No. 7, O bid your faithful Ariel fly – [A Selection of Songs, from works of Dibdin] No. 9, The trim built Wherry – No. 10, The jolly young Waterman – No. 11, The Sailor's Journal – No. 12 Lovely Nan

Within:

Lord to thee each Night and Day, Composed by Handel, and arranged from the Score, with an Accompaniment for the Piano Forte, by W. Horsley

Last leaf recto

Source: BL H. 1652. b. (22.) Pl no. 292 (reprint)

The Troubadour's Song, a Ballad, by T. H. Bayly

Source: BL H. 1980. ee. (11.) Pl no. 772 (reprint)

The Land [Song, begins: "Oh! who would be bound"], The poetry by B. Cornwall, The music by S. Neukomm

Source: BL G. 806. f. (58.) Pl no. 1140

CAB 4a

Title: THE FOLLOWING PUBLICATIONS BY / J. F. BURROWES. / May be had at all the Principal Music Shops.

Date: c. 1829

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 7

Piano Forte Music. A Series of Caledonian Airs with Variations; A Second Series of Caledonian Airs with Variations, for the P. F with Fl: Acct. ad lib.; Piano Forte Music. A Series of Hibernian Airs; Scottish Rondos; A Series of Caledonian Airs for Two Performers Operas, arranged for the Piano Forte with Flute Accompaniment; Overtures as Duets; Operas as Duets.

Extent: 196 entries

Commentary:

Contains The Piano Forte Primer 7th edition; Catalogue identical to CS 2i and PA 1

Catalogue identical to PA 1 and CS 2i

Piano Forte Primer 7th edition

Entries at Stationers' Hall:

Second Series of Caledonian Airs, No. 18, Blue Bonnets & Roslin Castle, for the Piano Forte, with Flute Accompaniment, by J. F. Burrowes, entered at Stationers' Hall by the Composer 8 March 1827.

Isabel & Zitti Zitti, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Le Petit Tambour, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Cease your funning, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Publication Reviews:

"Select Airs from Spontini's Vestale, arranged for the Piano-Forte, with Flute accompaniment, (ad lib.) by J. F. Burrowes. Books 1 and 2. (Cramer and Co., Regent Street.)" *The Harmonicon*, Vol. 5, no. 2 (February 1827), p. 32.

"Select Airs from La Vestale (two books) arranged for the Piano Forte, with an Accompaniment for the Flute (ad lib.) London. Cramer, Addison and Beale." *QMMR*, Vol. 9, no. 33 (1827), p. 129.

Within:

The favorite Scotch Air, Donald, introduced in a Divertimento, for the Piano Forte, and Inscribed to Mrs. Anderson, by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (30.) Source music wm 1827.

CAB 4b

Title: THE FOLLOWING PUBLICATIONS BY / J. F. BURROWES / May be had at all the Principal Music Sops.

Date: c. 1832

Imprint: [from source music title page] London, Published by Cramer, Addison & Beale, 201, Regent Street

Extent: 235 entries

Categories and sub-categories: 9

[Piano Forte Instructions, & c.]; Piano Forte Music. Caledonian Airs, with Variations; Second Series of Caledonian Airs; Hibernian Airs; Scottish Rondos; Operas for the Piano Forte, with Flute Accompaniment – Caledonian Airs as Duets for the Piano Forte; Overtures as Duets; Operas Duets

Commentary:

Piano Forte Primer, 12th edition

New Entries: 58

[Piano Forte Music] Various Melodies, Book 3, each containing Nine most Popular Airs, arranged expressly for young Practitioners – A Companion to the Thorough Base Primer, being 50 Exercises

with Base & Melody also a Key to the Exercises – Les Bijoux 3 Waltzes – Tyrolien from Guillaume Tell – Beethoven's Hallelujah from the Mount of Olives – Handel's Hallelujah from the Messiah – Chorus of Prisoners from Fidelio – [Operas for Piano Forte with Flute Accompaniment] Mozart's Seraglio, in 3 Books (each) – Rossini's Guillaume Tell, in 4 Books (each) – Rossini's La Cenerentola, in 1 Book – Rossini's Il Barbiere, in 4 Books (each) – Spohr's Azor & Zelmira, in 2 Books (each) – Auber's Masaniello, in 4 Books (each) – Fra Diavolo, in 2 Books (each) – Auber's La Fiancée, in 2 Books (each) – [Overtures as Duets] Burrowes' Overture as performed at the Philharmonic Society, Op. 13 – First Overture, Op. 8 – Tancredi – Otello – Gazza Ladra – Guillaume Tell – Romberg's in D – Iphigenia – Guy Mannering – Der Freischütz – Euryanthe – Faust – La Clemenza – Don Giovanni – Figaro – Così fan tutte – Il Direttore – Il Seraglio – Zauberflöte – Idomeneo – La Dame Blanche – [Operas as Duets] Guillaume Tell, in 4 Books (each) – Azor & Zelmira, in 2 Books (each) – Fidelio, in 1 Book – Masaniello, in 4 Books (each) –

Entries Removed: 19

[Piano Forte Music] Scottish Rondos, No. 15, I'll gang nae mair to yon Town – Portrait Charmant with Variations – Lullaby & Ca m'est egal – La Vaillant Troubadour with Variations – [Operas, arranged for the Piano Forte with Flute Accompaniment] Rossini's Mosè in Egitto, in 2 Books (each) – Winter's Proserpina, in 1 Book – Mayer's La Rosa Bianca e la Rosa rossa – Paër's I Fuorusciti, in 4 Books (each) – [Operas as Duets] Maometto, in 1 Book – I Fuoruscitti, in 3 Books (each) – Il Ratto di Proserpina, in 1 Book – La Clemenza di Tito, in 2 Books (each)

Entries at Stationers' Hall:

Tyrolian Airs, No. 1, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 29 June 1827.

Fantasia for the Piano Forte, on the airs from Il Barbiere di Siviglia, by J. F. Burrowes, entered at Stationers' Hall 29 June 1827.

Within:

Der Königinn Walzer, with an Introduction, for the Piano Forte, Composed by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (19.)

CAB 5a

Title: Piano Forte / [left] *Instructions, Lessons & c.* [right] *Exercises, Studies & c.*

Imprint: Published by Cramer, Addison & Beale, 201, Regent Street.

Date: c. 1832

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 2

Instructions, Lessons & c.; Exercises, Studies, & c.

Extent: 20 entries

Commentary:

Contains J. B. Cramer's Instruction 4th edition; J. B. Cramer's Useful Extracts, A New and Improved Edition; J. B. Cramer's Sequel to Instruction 2d edition

Entries at Stationers' Hall:

Forty Seven Preludes, for the Piano Forte, in the principal Major and Minor Keys, Composed by Czerny, Cramer, Griffin, Hummel, Moscheles, Pixis, & c. & c., entered at Stationers' Hall 14 September 1827. [Pl no. 535]

Fifty Preludes in the Major & Minor Keys, intended as short Introductions to any Movement, and as preparatory Exercises to the Author's Studies, Composed, Fingered & dedicated to the Royal Academy of Music, by I. Moscheles, entered at Stationers' Hall 7 January 1828.

The Piano Forte Student's Catechism, a concise introduction to the Rudiments of Music, designed principally for the Use of Schools, by J. Goss, Professor of Harmony at the Royal Academy of Music, entered at Stationers' Hall 18 February 1830.

Introductory Practice, being a Selection from the Works of the most Eminent Composers; intended as a Continuation of the Useful Extracts; or an intermediate course of Practice preparatory to the Author's Diversions and Studies, by J. B. Cramer, entered at Stationers' Hall 1 December 1830. [Pl no. 827]

Studio per il Piano Forte, consisting of Eighty four Exercises, Composed and the leading fingers marked to each Passage, by J. B. Cramer, in 2 Vols., entered at Stationers' Hall 18 April 1835.

Publication Announcements:

"Introductory Practice, a selection from the most esteemed composers, to which are added several original exercises, being an intermediate course of practices preparatory to the author's diversions and studio, arranged and fingered by J. B. Cramer, price 8s." *The Times*, 3 February 1831.

"The Pianoforte Students' Catechism, a concise introduction to the rudiments of music. By J. Goss, Professor of Harmony at the Royal Academy of Music. Price 3s.6d." *The Times*, 3 February 1831.

Publication Reviews:

"J. B. Cramer's Sequel to his Celebrated Book of Instructions for the Piano-Forte, consisting of expressly composed and newly-arranged Pieces; each preceded by a short Prelude, fingered by the Author. (J. B. Cramer, Addison, and Beale, 201, Regent Street, and Chappell and Co., 50, New Bond Street.)" *The Harmonicon*, No. 25 (January 1825), p. 13.

"J. B. Cramer's 25 New and Characteristic Diversions, Composed for the Piano-Forte, and Dedicated to his Pupils. Op. 71 (Cramer, Addison, and Beale, 201, Regent Street.)" *The Harmonicon*, No. 29 (May 1825), p. 87.

"Twenty-five new and characteristic Diversions, composed for the Piano Forte, by J. B. Cramer. Cramer, Addison and Beale." *QMMR*, Vol. 7, no. 27 (September 1825), p. 396.

"Sonatina, for the Piano-Forte, with an Accompaniment for Violin or Flute (ad lib.) composed and fingered by J. B. Cramer. No. 1. (Cramer and Co., 201, Regent-street.)" *The Harmonicon*, No. 41 (May 1826), p. 98.

"Sonatina, for the Piano-Forte, with an Accompaniment for Violin or Flute (ad lib.) composed and fingered by J. B. Cramer. No. 2. (Cramer and Co., 201, Regent-street.)" *The Harmonicon*, No. 47 (November 1826), p. 224.

"Studies for the Piano Forte, as finishing Lessons for advanced Performers, consisting of 24 characteristic Compositions, in the different Major and Minor Keys, fingered and elucidated, with Notes explanatory of the Author's design, and the proper mode of executing each Lesson; by I. Moscheles. Op. 70. London. S. Chappell and J. B. Cramer and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 136.

"Studies for the Piano-Forte, as finishing lessons for advanced performers, consisting of 24 Characteristic Compositions, fingered, and elucidated with notes explanatory of the Author's design, by I. Moscheles. Op. 70. Book 1. (Chappell, 135 New Bond Street, and Cramer and Co., 201, Regent Street.)" *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 135.

"Forty-seven Preludes for the Piano-Forte, composed by Messrs. Attwood, Abel, Beale, Burrowes, C. Czerny, Cramer, Cianchettini, Goss, Griffin, Horsley, Hummel, Lord, Mavius, McMurdie, Meves, Moscheles, Neate, Pixis, Pleyel, Rawlings, Schlesinger, and Wilson. (Cramer and Co., Regent Street.)" *The Harmonicon*, Vol. 5, no. 8 (August 1827), p. 165.

"Studies for the Piano Forte, as Finishing Lessons for advanced Performers, consisting of 24 Characteristic Compositions in the different Major and Minor Keys fingered, and elucidated with Notes explanatory of the Author's design, and the proper mode of executing each Lesson; by I. Moscheles. Op. 70. Book 2. London. By S. Chappell, and Cramer, Addison, and Beale." *QMMR*, Vol. 9, no. 36 (1827), p. 535.

"Studies for the Piano Forte, as finishing lessons for advanced Performers, consisting of Twenty-four Characteristic Compositions, fingered and elucidated with notes explanatory of the author's design, by I. Moscheles, Op. 70. Book II. (Chappell, 135, New Bond Street, and Cramer and Co. 201, Regent Street.)" *The Harmonicon*, Vol. 6, no. 6 (June 1828), p. 131.

"Introductory Practice, consisting of a Selection from the most esteemed Composers, intended as a Continuation to the Useful Extracts, or an intermediate Course of Preparation to the Author's

Diversions and Studio arranged and fingered by J. B. Cramer. (Cramer and Co.)" *The Harmonicon*, Vol. 8, no. 4 (April 1830) p. 167.

"The Piano-forte Student's Catechism, a concise Introduction to the Rudiments of Music, designed principally for the use of Schools, by John Goss, 48 pages. 12mo. (Cramer and Co.)" *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 297.

Within:

Venetian Air, Arranged as a Brilliant Rondo, for the Piano Forte, and dedicated to the Right honourable Lady Louisa Fitzmaurice, by J. B. Cramer

Leaf ii recto

Source: BL h. 61. zz. (10.) Pl no. 956

Mozart's Six Grand Symphonies, newly adapted for two Performers on the Piano Forte, with Accompaniments for Violin, Flute and Violoncello (ad libitum), by J. B. Cramer, No. 1

Leaf ii recto

Source: BOD Mus. Instr. I, 177 (5) Pl no. 1001

Source music entered at Stationers' Hall 18 June 1831.

Bagatelles for two Performers on the Piano Forte, Composed and Dedicated to Miss Emily Utterton, by G. E. Griffin.

Leaf ii recto

Source: BL h. 281. (13.) Pl no. 1020

Source music entered at Stationers' Hall 8 October 1831.

A Military Divertimento, for the Piano Forte, Composed and Dedicated to the Misses Fitzroy, by François Hünten

Last leaf recto

Source: CAM Mus. 24. 44. (19.) Pl no. 1056

Source music entered at Stationers' Hall 8 October 1831.

Les Oiseaux, a Second Set of Original Quadrilles, for two Performers on the Piano Forte, Composed by D. J. Dos Santos

Leaf ii recto

Source: BL g. 443. g. (22.) Pl no. 1094

The Choruses, in Haydn's Oratorio, The Creation, No. 1, "Now Vanish Before," and No. 2, "The Marv'ous Work," selected and Arranged for Two Performers on the Piano Forte, by W. Watts

Leaf ii recto

Source: BL h. 436. m. (10.) Pl nos. 1100, 1101

The Troubadour, Notturmo, for the Piano Forte, Composed John Field

Leaf ii recto

Source: BL g. 270. a. (34.) and BL g. 271. h. (11.) Pl no. 1177

CAB 5b

Title: FOR THE / Piano Forte / *Instructions, Lessons, & c. Exercises, Studies & c.*

Date: c. 1833

Extent: 21 entries

Commentary:

Contains J. B. Cramer's Instructions 5th Edition; J. B. Cramer's Useful Extracts, 3rd Edition, "with considerable Improvements

New Entries: 1

Twenty-Four Studies in the various Major and Minor Keys, composed & fingered by J. N. Hummel, Op. 125

Publication Announcements:

J. B. Cramer's useful Extracts for the Pianoforte, the third edition, with considerable improvements, containing the pupil's daily exercise in the major and minor keys, with cadences, & c. To which are added, Exercises calculated to form a proper position of the hands. The whole arranged and fingered by J. B. Cramer. Price 6s." *The Times*, 16 October 1832; 29 October 1832; 3 January 1833; 5 January 1833; 5 January 1833.

Within:

No. 2, La Salle de Bal, a Divertissement, for the Piano Forte, Composed by L. Niedermeyer, Op. 15

Leaf ii recto

Source: BOD Mus. Instr. I, 185 (10c) Pl no. 1238

Source music entered at Stationers' Hall 7 September 1833

Variations Brillantes, Sur la Cavatine favorite, "O dolce Conento," Suivies d'un Rondo sur Française, Arrangés pour le Piano Forte, et dédiés à Miss Catherine Ure, par Henri Herz

Leaf ii recto

Source: BL h. 721. r. (5.) Pl no. 1239

Introduction and Rondo al'Espagniola, Composed for the Piano Forte, by L. Niedermeyer, Op. 16

Leaf ii recto

Source: BL h. 120. (20.) Plate no. 1240.

Source music entered at Stationers' Hall 7 September 1833.

Grand Rondo Brillant pour le Piano Forte sur deux theme favoris de "Ludovic" d'Herold et d'Halevy, par H. Herz, Op. 25

Source: BL h. 113. (34.) Pl no. 1282

Source music entered at Stationers' Hall 31 January 1834.

Morceaux Caracteristiques Brillants, des Pianistes les plus célèbres, No. 3, Rondeau Montagnard, pour le Piano, par Henri Herz, Op. 74

Source: BL h. 721. r. (1.) Pl no. 1386

Grand Rondeau pour le Piano, Op. 118, by J. N. Hummel

Source: BL g. 270. h. (28.) Pl no. 1395

CrW 1a

Title: PUBLICATIONS BY THE EDITOR [Dr. Crotch] OF THIS WORK.

Date: c. 1807

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Single composer

Process: Engraved and punched plate

Layout: Single column

Extent: 18 entries

Commentary:

Entries at Stationers' Hall:

No. 1, of Original Airs in Various and Familiar Styles for the Piano Forte, by John and William Crotch, entered at Stationers' Hall 27 January 1804.

No. 2, of Original Airs in Various and Familiar Styles for the Piano Forte, by John and William Crotch, entered at Stationers' Hall 18 May 1804.

No. 3, of Original Airs in Various and Familiar Styles for the Piano Forte, by John and William Crotch, entered at Stationers' Hall 20 May 1805.

Specimens of Various Styles of Music, by William Crotch, entered at Stationers' Hall 17 November 1807.

Publication Reviews:

"Number I, of Familiar Airs for the Piano-forte. Composed by John and Wm. Crotch. 2s.6d." *MM*, No. 110 (February 1804), p. 74.

"No. 2 of Original Airs in various and familiar Styles for the Piano-forte; composed by John and William Crotch. 2s.6d." *MM*, No. 115 (June 1804), p. 481.

"A Concerto for the Organ; with Accompaniments for a Full Band. By William Crotch, Mus. Doc. Professor of Music, Oxford. 6s." *MM*, No. 158 (July 1807), p. 601.

"Clear shines the Sky," a Canzonett. Inscribed to Miss Peers, by William Crotch, Mus. Doc. 1s.6d." *MM*, No. 160 (August 1807), p. 61.

"Address to Health – "Nymph, with thee, at early Dawn," Glee for four Voices. Composed by W. Crotch, Mus. Doc. 1s." *MM*, No. 163 (November 1807), p. 390.

Within:

Specimens of various Styles of Music, referred to in a Course of Lectures, and at Oxford & London and adapted to Keyed Instruments by W. Crotch. Vol. 1

Source: BL h. 344 and BOD Mus. 5n c. 66 and BOD Mus. 301 c. 12. Source music wm 1806

Source music entered at Stationers' Hall 17 November 1807.

CrW 1b

Title: Publications by D^r. CROTCH. N^o. 2. Duchess Street Portland Place. LONDON.

Date: c. 1813

Extent: 42 entries

Commentary:

CrW 1a contains Specimens of Various Kinds, vol. 1 (£1. 1s.0d) only; CrW 1b contains 3vols. at £3. 15s.0d. (single entry)

New Entries: 24

No. 3, Concerto for Organ or Piano Forte, in B flat – Glee, 4 Voices, Yield thee to Pleasure, to be had of the Author and Birchall – Sonata for Piano Forte in E flat Major, to be had of Birchall & the Author – Glee, 5 Voices, Sweet Sylvan Scenes, to be had of Birchall & the Author – Glee, 4 Voices, Hail all the dear delights, to be had of Birchall & the Author – Glee, 4 Voices, with Accompaniments & Chorus, Hail Sympathy, to be had of the Author – Milton Oysters with Variations for Piano Forte, to be had of Birchall & the Author – Fantasia, Piano Forte, to be had of Birchall & the Author – No. 1, Concerto to Mozart, adapted by Dr. Crotch – No. 2, Concerto to Mozart, adapted by Dr. Crotch – No. 1, Esther, The Overtures, Choruses, Marches, & c. in Handel's Oratorios, Anthems, Operas & c. adapted for the Piano Forte, by Dr. Crotch, To be had of Birchall & Dr. Crotch – No. 2, Deborah, The Overtures, Choruses, Marches, & c. in Handel's Oratorios, Anthems, Operas & c. adapted for the Piano Forte, by Dr. Crotch, To be had of Birchall & Dr. Crotch – No. 3, Athalia, The Overtures, Choruses, Marches, & c. in Handel's Oratorios, Anthems, Operas & c. adapted for the Piano Forte, by Dr. Crotch, To be had of Birchall & Dr. Crotch – No. 4, Acis & Galatea, The Overtures, Choruses, Marches, & c. in Handel's Oratorios, Anthems, Operas & c. adapted for the Piano Forte, by Dr. Crotch, To be had of Birchall & Dr. Crotch – No. 5, Alexander's Feast, The Overtures, Choruses, Marches, & c. in Handel's Oratorios, Anthems, Operas & c. adapted for the Piano Forte, by Dr. Crotch, To be had of Birchall & Dr. Crotch – No. 6, Dryden's Ode, The Overtures, Choruses, Marches, & c. in Handel's Oratorios, Anthems, Operas & c. adapted for the Piano Forte, by Dr. Crotch, To be had of Birchall & Dr. Crotch – No. 7, Israel in Egypt, The Overtures, Choruses, Marches, & c. in Handel's Oratorios, Anthems, Operas & c. adapted for the Piano Forte, by Dr. Crotch, To be had of Birchall & Dr. Crotch – Palestine, a sacred Oratorio, The Voice parts in Score, the Instrumental adapted for the Piano Forte, to be had of Birchall, Chappell, & the Author – Quartett in C, Haydn, Adapted by Dr. Crotch, to be had of Chappell & Dr. Crotch – Quartett in E, Haydn, Adapted by Dr. Crotch, to be had of Chappell & Dr. Crotch – Concerto in D, Geminiani, adapted by Dr. Crotch, to be had of Chappell & Dr. Crotch – Elements of Musical Composition & Thoro' Bass, to be had of Longman (Paternoster Row) & Dr. Crotch – Sinfonia adapted as a Duet for the Piano Forte, to be had of Birchall, Chappell, & the Author

Entries at Stationers' Hall:

Palestine, a sacred Oratorio, by Crotch, entered at Stationers' Hall 10 May 1814.

Publication Reviews:

"No. 1 of Mozart's Concertos for the Piano forte. Originally composed by the Author with full Band Accompaniments Obligato; arranged for the Convenience of Amateurs, for the Piano-forte, by Dr. Crotch." *MM*, No. 190 (October 1809), p. 315.

"Haydn's Quartett, (No. II.) Arranged for the Piano-forte, by Dr. Crotch. 3s.6d." *MM*, No. 230 (August 1812), p. 54.

Within:

Sinfonia, Performed at the Philharmonic Concert, Composed and Arranged as a Duet, for the Piano Forte, by William Crotch, Mus. Doc.

Leaf ii recto

Source: BOD Tenbury Mus. c. 209 (2) wm 1812

DE 1

Title: *A CATALOGUE of NEW MUSIC / Published by E. DALE 19, Poultry.*

Date: c. 1832

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: Single column

Extent: 36 entries

Commentary:

Publication Reviews:

"Ballad, "The Mountain Maid," sung by Mr. Sinclair, in Midas, and composed by John Sinclair. (Dale, Poultry.)" *The Harmonicon*, No. 18 (June 1824), p. 116.

"Serenade, "Come down to the lattice," composed by J. F. Reddie. (Dale, Poultry.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 163.

"Cavatina, "Yet I still will follow thee," sung by Miss Paton. composed by J. F. Reddie. (Dale, Poultry.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 163.

"Festive Dance of the Peasant of Appenzell, with Variations, composed by S. Gödbé. (Dale, Poultry.)" *The Harmonicon*, Vol. 9, no. 7 (July 1831), p. 169.

"Song, "Woman's eye," poetry by the Rev. J. H. Caunter, composed by S. Gödbé. (Dale, Poultry.)" *The Harmonicon*, Vol. 9, no. 9 (September 1831), p. 222.

"Notturmo, for two voices, "Friendship," the poetry by Rev. Francis Scurray; composed by S. Gödbé. (Dale.)" *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 83.

Within:

Oh thy bright eyes beaming, Sung by Mr. Furness, at the Nobilities' Concerts, the Poetry by Charles Sloman, the Music by E. Edgar

Last leaf verso

Source: BL H. 2835. a. (13.)

Fifth Edition. The Mountain Maid, a Ballad, Introduced by Mr. Sinclair, at the Theatre Royal Covent Garden, and also by Madame Vestris, at the Theatre Royal Haymarket, in the Burletta of Midas, the Music Composed by John Sinclair

Last leaf verso

Source: BL G. 806. e. (12.)

DJ 1a

Title: A CATALOGUE / of the most Favorite Music, Selected from the best AUTHORS. / Engraved, Printed, and Sold by J. DALE, N^o. 19 opposite the Six / Clerk's Office, Chancery Lane, LONDON.

Date: c. 1785

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Layout: 3 columns

Categories and sub-categories: 14

Harpsichord Music. Concertos; Overtures [for Harpsichord]; Quartetts [for Harpsichord]; [Harpsichord] Duets; Harpsichord Sonatas; Vocal Music. English; Treatises; Vocal Music. Italian; Instrumental Music. Concertos; Quartetts; Trios; Duetts; Guitar Music; German Flute Music

Extent: 61 entries

Commentary:

Entries at Stationers' Hall:

Six Sonatas and a Fantasia Chromatica for the Harpsichord or Piano Forte, Op. 2, by J. Dale, entered at Stationers' Hall 5 September 1780.

Six Sonatinas for the Piano Forte or Harpsichord, Op. 3, by J. Dale, entered at Stationers' Hall 4 February 1784.

A Concerto, for the Piano Forte or Harpsichord with Accompaniments for a full Band, Op. 4, by J. Dale, entered at Stationers' Hall 5 March 1784.

Grand Sonatas, for the Piano Forte or Harpsichord, Op. 6, with parts for a Violin and Violoncello, by J. Dale, entered at Stationers' Hall 7 May 1784.

2d Concerto for the Piano Forte or Harpsichord, with Accompaniments for a full Band, Op. 5, by J. Dale, entered at Stationers' Hall 7 May 1784.

When William at Eve, a Song, by William Shield, entered at Stationers' Hall 4 April 1785.

The new blown Rose, by Dale, entered at Stationers' Hall 10 May 1785.

Within:

Six Sonatas for the Piano Forte or Harpsichord, with an Accompaniment for a Violin, Composed and humbly dedicated to Miss Matthew, by Valentino Nicolai, Op. III

Leaf ii recto

Source: BL h. 1698. b

The Flitch of Bacon, a Comic Opera, now Performing with Universal Applause at the Theatre Royal in Covent Garden & c., Part of it Composed and Part Compiled by W. Shield

Last leaf verso

Source: BL D. 293. c.

DJ 1b

Title: A CATALOGUE / of the most Favorite Music. Selected from the best AUTHORS. / Printed and sold by J. Dale, at his house No. 19 Chancery Lane, London. / N.B. The Plates, Copy-right and Copes, of the Books marked + were Purchased of William / Napier, Music Seller in the Strand, for £540. Those marked • of Charles Rennett, Temple, / once the Property of John Welcker, Music Seller, Hay Market, for £682.

Date: c. 1785

Page: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 11

Harpsichord Concertos; Overtures for the Harpsichord; Harpsichord Quartetts; Duetts, for two Performers on One Harpsichord; Harpsichord Sonatas; Instrumental Music; Guittar Music; German Flute Music; Treatises; Italian Operas and Songs; Vocal Music English

Extent: 62 entries

Commentary:

New Entries: 1

3 Duetts, Op. 7 by J. Dale

Entries at Stationers' Hall:

3 Duetts, Op. 7, Dedicated to the Miss Grahams, by J. Dale, entered at Stationers' Hall 7 July 1785.

Within:

Three favorite Duetts, for two Performers on One Piano Forte or Harpsichord, Composed and humbly dedicated to the Miss Graham, by Joseph Dale, Opera VII

Leaf ii recto

Source: BL g. 131. (1.) and BOD Mus. Instr. I, 79 (15)

DJ 2a

Title: A CATALOGUE of Vocal and Instrumental Music. / Printed and Sold by J. DALE at his Musical Circulating Library N^o. 132 Oxford Street LONDON. (late Babbs)

Date: c. 1786

Pages: 1p fol.

Within:

Type of Catalogue: Within; Vocal and Instrumental music

Layout: 3 columns

Categories and sub-categories: 10

Harpsichord Music; Single Lessons, & c.; Harpsichord Duets; Instrumental Music; Flute Music; Guittar Music; Italian Operas, Songs, & c.; French Arietts, & c.; Vocal Music English; Catches, Gleees, & c.

Extent: 183 entries

Commentary:

Within:

Six Concertos for the Harpsichord or Piano Forte, with an Accompaniment for two Violins, and a Bass, Composed by J. S. Schroeter, Opera III

Leaf ii recto

Source: BL g. 420. n. (3.)

DJ 2b

Date: c. 1790

Extent: 190 entries

Commentary:

New Entries: 8

[Harpsichord Music] Hauff, Sonatas, Op. 3 – Boccherini, Sonatas – [Single Lessons, & c.] Babel, Lesson – [Instrumental Music] Lidarti, Trios, for 2 Flutes and Harp – [Italian Operas, Songs, & c.] Handel, Piangero La sorte mia, sung by Tenduci – [French Arietts, & c.] Ariette, No. 11, Belle Rosine, sung by Mrs. Crouch in the Heiress – Ariette, No. 12, Quel beau jour – [Vocal Music English] Tho' Prudence with Variations

Entries Removed: 1

[Harpsichord Music] Heck, Musical Magazine

Within:

Haydn's Sonata, Op. 17, No. IV.

Last leaf verso

Source: BL g. 455. b. (2.)

Rosina, a Comic Opera, as Performed at the Theatre Royal, Covent Garden, Composed and Selected by William Shield

Leaf ii recto

Source: BL Hirsch M. 555. and BOD Harding Mus. D 268.

A Third Sett of Six Concertos, for the Harpsichord or Piano Forte, with Accompaniments for two Violins and a Bass, two Hautboys, and two French Horns ad libitum, Humbly Dedicated to Mrs. Pelham, and Composed by John Christian Bach, Opera XIII.

Title page verso

Source: BL h. 32. a.

DJ 3a

Title: New Music. Printed & Sold by J. Dale at his Musical Circulating library / N^o. 132 Oxford Street facing Hanover Square London. (late Babbs.) / Organs, Harpsichord, Piano Fortes, & c. lent out, conveyed, and tuned, in Town and Country, and if / Purchased and Payment made within TWELVE MONTHS, the hire will be abated. / * The greatest care is taken that the Music Sold at the above Warehouse shall be Complete / and Correct. _____ Conditions of the Library to be had Gratis. Catalogues Price 1^s.

Date: c. 1786

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 4 columns

Categories and sub-categories: 10

Harpsichord Music; Harpsichord Duets; Single Lessons, & c.; Instrumental Music; French Music; Guitar Music; Italian Operas, & c.; French Ariettes, & c.; Vocal Music English; Catches, Glees, & c.

Extent: 212 entries

Commentary:

Entries at Stationers' Hall:

The Bud of the Rose, a Song, by W. Shield, entered at Stationers' Hall 16 December 1786.

Nel partir bell' idol mio, by J. C. Bach, entered at Stationers' Hall 4 January 1787.

A Sonata and a Toccata, for the Piano Forte, by Clementi, entered at Stationers' Hall 21 September 1792.

Within:

Three Sonatas, for the Piano Forte or Harpsichord with Accompaniments for a Violin, and Violoncello Obligato, by J. F. Sterkel, Book 1, Op. XVIII

Recto leaf ii

Source: BL g. 271. s. (9.)

Nel partir bell' Idol mio, a favorite Italian Air, in *La Clemenza di Scipione*, by J. C. Bach, Sung by Miss Chanu at Bath and at the Nobility's Concerts

Verso last leaf

Source: BL H. 345. (16.)

Source music entered at Stationers' Hall 4 January 1787.

Two Sonatas, for the Piano Forte or Harpsichord; with an Accompaniment for a Violin, Composed by Samuel Wesley, Op. 2

Recto leaf ii

Source: BL g. 176.

DJ 3b

Title: Music Printed at Dale's Musical Library 132 Oxford Street facing Hanover Square London / Organs, Harpsichords, Piano Fortes & c. Manufactured, Sold or Lett [sic] out by the Month, Quarter, / or Year, and if Purchased and Payment made within EIGHT MONTHS, the Hire will be abated. / N. B. Musical Instruments conveyed in his easy MACHINE to any part of the Town or Country, / also Tuned on the Shortest Notice. ____ Conditions of the Circulating Library Gratis. ____ Catalogue 1^s.

Date: c. 1787

Extent: 219 entries

Commentary:

New entries: 7:

[Harpsichord Music] Sterkel, Op. 13, 1st Book – Sterkel, Op. 13, 2d Book – [Single Lessons, & c.] Princess Royals Minuet, with Explanation of Steps & Figures – Purcell's Ground, with Additional Variations, by Dale – [Instrumental Music] Vanhal, 2 Capital Quintetts or Trios – Boccherini, Quintetts, Op. 25 – [Italian Operas, & c.] Favorite Airs Selected from La Clemenza di Scipione

Entries at Stationers' Hall:

Purcell's Ground, for the Piano Forte, with Variations by J. Dale, entered at Stationers' Hall 27 April 1787.

Within:

Six Sonatas for the Harpsichord or Piano-Forte, with an Accompaniment for a German Flute, or Violin, Composed by J. C. Bach

Recto leaf ii

Source: BL e. 5. f. (3.)

Six Trios, for the Harpsichord or Piano Forte, with an Accompaniment for a Violin, and Violoncello or Tenor, Nicolai, Op. X

Verso last leaf in Piano part

Source: BL g. 409. w. (2.)

Haydn's Sonatas for Piano Forte, Op. 17, No. 2

Source: BL g. 455. b. (2.)

DJ 3c

Date: c. 1790

Extent: 221 entries

Commentary:

New entries: 2:

[Harpsichord Music] Wesley, Sonatas – King, Op. 1 – [Vocal Music, English] *See beneath yon Bow'r of Roses*

Within:

Six Sonatas, for the Piano Forte or Harpsichord, with an Accompaniment for the Violin or German-Flute, Composed by Luigi Boccherini, Opera III

Recto leaf ii

Source: BL g. 443. c. (2.)

A Duett for two Performers, on One Piano Forte or Harpsichord, Composed by Sigr. Leopold Kozeleuch, Opera III.

Verso last leaf

Source: CAM MR340. a. 75. 41. (6.)

DJ 3d

Date: c. 1790

Extent: 220 entries

Commentary:

Fear no danger & From the fair Lavinian appear as two separate entries in the previous state has been combined into one.

New entries: 3

[Harpsichord Music] Clementi, 3 Sonatas, Op. 22, Dedicated to Miss Blake – Dale, Op. 8, Dedicated to the Duchess of Devonshire – Edelmann, Op. 1

Entries Removed: 3

[Harpsichord Music] King, Op. 1 – [Italian Operas, Songs, & c.] Bach, La Clemenza di Scipione, Favorite airs Selected [10s.6d] – [Vocal Music. English] See beneath yon Bow'r of Roses

Entries at Stationers' Hall:

Three Sonatas for the Piano Forte or Harpsichord, with accompaniments for a flute and Violoncello, dedicated to Miss Anna Carolina Blake, by M. Clementi, Op. 22, entered at Stationers' Hall 1 November 1788.

Within:

Six Sonatas for the Piano Forte, by M. P. King, Op. 1

Source: BOD Tyson Mus. 1369 (15)

DJ 4a

Title: Music Printed at Dale's Musical Library 132 Oxford Street facing Hanover Square London / Organs, Harpsichords, Piano Fortes, Harps, & c. Manufactured, Sold or Lett out by the Month, Quarter, / or Year, and if Purchased and Payment made within EIGHT MONTHS, the Hire will be abated. / N. B. Musical Instruments conveyed in his easy MACHINE to any part of the Town or Country / also Tuned on the Shortest Notice. ____ Conditions of the Circulating Library Gratis. Catalogues 1^s.

Date: c. 1788

Pages: 1p fol

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 4 columns

Categories and sub-categories: 12

Harpsichord Music; Harpsichord Duets; Military Music; Treatises; Single Lessons; Instrumental Music; Flute Music; Guittar Music; Italian Operas, & c.; French Arietts, & c. ; Vocal Music English; Catches, Glees, & c.

Extent: 228 entries

Commentary:

Entries at Stationers' Hall:

Lovely Delia, music by J. Dale, entered at Stationers' Hall 5 November 1787.

The two Milk white Doves, by James Hook, entered at Stationers' Hall 7 December 1787.

Within:

Haydn's Piano Forte Sonata, Op. 17, No. I.

Last leaf verso of Sonata No. I.

Source: BL g. 455. b. (2.)

Haydn's Piano Forte Sonatas, Op. 14, Nos. I, III and V

First leaf recto of Sonata I, last leaf verso of Sonata III, First leaf recto of Sonata V

Source: BL g. 445. b. (3.)

Two Sonatas for the Harpsichord, or Piano Forte, with an Accompaniment for a Violin, by Edelmann,
Opera VII

Last leaf verso

Source: BL h. 1480. m. (6.)

DJ 4b

Date: c. 1788

Extent: 232 entries

Commentary:

New entries: 4:

[Harpsichord Music] Clementi, Op. 22, with Accompaniments for Flute and Violoncello – Dale, Op. 8, with Accompaniments for Flute and Violoncello, Dedicated to the Duchess of Devonshire –
[Instrumental Music] Herschel's Quartetts dedicated to the King – [Vocal Music English] King,
Haste a rosy Wreath

Entries at Stationers' Hall:

Three Sonatas for the Piano Forte or Harpsichord, with accompaniments, dedicated to the Duchess of Devonshire, by J. Dale, Op. 8, entered at Stationers' Hall 16 July 1788.

Within:

Three Sonatas, for the Piano Forte or Harpsichord, with Accompaniments for a Flute and Violoncello,
Opera VIII, by Joseph Dale

Recto leaf ii

Source: BOD Mus. Instr. I, 79 (16) and BL g. 161. a. (3.)

Source music entered at Stationers' Hall 16 July 1788.

Six Sonatas for the Piano Forte or Harpsichord, with an Accompaniment for a German Flute, or Violin,
Composed by Clementi, Opera II

Recto leaf ii

Source: BL e. 102. d. (1.)

Unidentified Sonata for Violin and Piano

First leaf recto

Source: BL Hirsch IV. 1111. (8.)

DJ 4c

Date: c. 1789

Extent: 233 entries

Commentary:

New entries: 1:

[Single Lessons, & c.] Handel's Water Piece

Within:

Three Sonatas for the Piano Forte or Harpsichord, with Accompaniments for a Flute and Violoncello, Dedicated to Miss Anna Maria Carolina Blake, by Clementi, Op. XXII

Recto leaf ii

Source: BOD Mus. Instr. I, 49 (4) and BL g. 161. a. (2.)

DJ 4d

Date: c. 1790 [BL g. 272. v. (3.) is a re-issue of 1788 edition at BL g. 161. a. (2.)]; both BL and Bodleian Library catalogues date the music c. 1790.

Extent: 232 entries

Commentary:

In BL catalogue, it is noted that music at BL g. 272. v. (3.) is a re-issue of one at BL g. 161. a. (2.). Catalogue re-engraved, as the order of certain works is altered in the first and second columns, but otherwise identical in layout and appearance.

New entries: 5

[Harpsichord Music] Edelmann, Op. 1st – Pleyel's Op. 11 – [Single Lessons, & c.] Earl of Barrimore's Minuet [replacing Handel's Water Piece] – [French Ariettes, & c.] Qui noir – L'amour est un enfant trompeur

Entries removed: 6

[Harpsichord Music] Harpsichord Part to Bach's Concerto Op. 13 – Accompaniments to Bach's Concerto Op. 13 – Harpsichord Part to Schroeter's Concerto, Op. 5 – Accompaniments to Bach's Op. 5 – [Single Lessons, & c.] Handel's Water Piece – [Vocal Music. Italian] Favorite Airs Selected from La Clemenza di Scipione (10s.6d, separate entry from the entry La Clemenza di Scipione at 31s.6d)

Within:

Three Sonatas for the Piano Forte or Harpsichord, with Accompaniments for a Flute and Violoncello, Dedicated to Miss Anna Maria Carolina Blake, by Clementi, Op. XXII

Recto leaf ii

Source: BL g. 272. v. (3.) and BOD Tyson Mus. 387 (1)

DJ 4e

Date: c. 1790

Extent: 239 entries

Commentary:

New entries: 7:

[Harpsichord Music, Duets] Clementi's La Chasse – Nicolai's Celebrated Rondos – [Single Lessons, & c.] Overture to Cosa Rara – [between Guitar Music & Vocal Music. Italian] Meyer's La Chasse for the Harp – [French Ariettes, & c.] Heureuse Fleur – Souvent une erreur – [Vocal Music. English] One kind kiss

Entries at Stationers' Hall;

Clementi's La Chasse, arranged as a Harpsichord Duett, entered at Stationers' Hall 24 April 1789.

Nicolai's Celebrated Rondos from Op. 3, adapted for two Performers on Piano Forte, entered at Stationers' Hall 29 April 1789.

Within:

Six Sonatas for the Piano Forte or Harpsichord, with an Accompaniment for a Violin, Composed and humbly Dedicated to Miss Matthew, Valentino Nicolai, Op. III.

Recto leaf ii

Source: BL g. 245. (2.) and BOD Harding Mus. L. 32.

Trois Sonatés pour le Piano Forte ou le Clavecin, avec accompagnement d'un Violon, Dedieés a Mlle. Melanie de Rochechouart, Composeés par Mr. Clementi, Oeuvre V.

Verso last leaf

Source: BL g. 421. u. (6.)

Nicolai's Celebrated Rondos from Opera III, Dedicated to Miss Mathew, adapted for two Performers on One Piano Forte or Harpsichord

Recto leaf ii

Source: BOD Mus. Instr. I, 185 (4) and BL g. 130. (9.)

DJ 4f

Title: MUSIC Printed by J. DALE, No. 19 Cornhill & 132 Oxford Street.

**Imprint:* From DJ 4f, Dale's imprint change from Dale's Musical Library 132 Oxford Street, facing Hanover Square to J. Dale, No. 19 Cornhill & 132 Oxford Street.

Date: c. 1791

Extent: 241 entries

Commentary:

New entries: 2:

[Harpsichord Music] Pleyel's Sonata in B – Pleyel's Sonata in G

Within:

Three Favorite Duetts for two Performers on one Piano Forte, or Harpsichord, Composed by Ignace Pleyel

Recto leaf ii

Source: BOD Mus. Instr. I, 191 (10)

Source music entered at Stationers' Hall 31 October 1789.

Rosina, a Comic Opera, as performed at the Theatres Royal, Covent Garden, Composed and Selected by William Shield

Recto leaf ii

Source: BL E. 100. b. (6.)

DJ 4g

Date: c. 1791

Extent: 278 entries

Commentary:

Catalogue re-engraved, in previous catalogues, Harpsichord music is divided in three categories – 'Harpsichord Music,' 'Single Lessons, & c.,' and 'Overtures.' In this catalogue they are merged together. The word, 'Harpsichord' is now replaced by 'Piano Forte'

New Entries: 39

[Piano Forte Music] Edelmann's La Capricieuse — La Buona Figliuola – Pleyel's 2 Sonatas, Op. 7 – Pleyel's Quartetts adapted by Lachnitt 1st, 2nd, 3rd, 4th, 5th Sets (each separate) – Pleyel, Single Quartett with the German Hymn Variations – Schetky, Sonatas, Op. 8 – Vanhal's Overture, No. 42 – Handel's Water Music – Handel's Coronation Anthem – [Piano Forte Duets] Kozeluch, Op. 19 – Pleyel's 3 Duets – [Instrumental Music] Pleyel's 12 Overtures (each separate) – [Harp Music] Meyer's Single Lesson – [Treatise] Books of Instruction for every Instrument – [Vocal Music. French] Une Petite Fillette – Life Penitente – Coeur sensible – Il pleut berger – Quand le bien aime – Ah! Vous dirai Je – [Vocal Music English] Melissa – Angel's ever bright & fair – O say bonny Lass – [Divine Music] Easter Hymn with Variations

Entries removed:

[Harpsichord Music] Pleyel, Op. 11 – [Single Lessons, & c.] Overture to Demofonte, adapted by Schroeter

Entries at Stationers' Hall:

Melissa, entered at Stationers' Hall 21 July 1789.

Pleyel's 3 Duetts for two performers on Harpsichord, entered at Stationers' Hall 31 October 1789.

Easter Hymn, with Variations for the Piano Forte, by J. Dale, entered at Stationers' Hall 11 December 1789.

Within:

A Favorite Concerto, Composed and Performed with the greatest Applause by Mr. Wm. Cramer, Adapted for the Harpsichord or Piano Forte.

Recto leaf ii

Source: BL g. 271. c. (34.)

DJ 4h

Date: c. 1791

Extent: 285

Commentary:

Music containing the catalogue entered at the Stationers' Hall, 3rd March 1790.

New entries: 7

[Piano Forte Music] Dussek, Sonatas, Op. 13 – [Vocal Music. Italian] Agus, 6 Duetts – [Vocal Music. French] *Adieu bergère – L'autre jour la bergère – Ton absence – A Votre belle* – [Vocal Music. English] Hook, *Petrarch's Sonnets*

Entries at Stationers' Hall:

Petrarch's Sonnets, by Hook, entered at Stationers' Hall 3 March 1790.

6 Italian Duets for two Voices, by G. Agus, entered at Stationers' Hall 22 April 1790.

Clementi, Sonatas Op. 25, dedicated to Mrs. Meyerick, entered at Stationers' Hall 8 June 1790.

Within:

Petrarch's Sonnets, set to Music, by Mr. Hook, Op. LX.

Recto leaf ii

Source: BL E. 98. b. (6.)

Source music entered at Stationers' Hall 3 March 1790.

DJ 4i

Date: c. 1791

Extent: 286

Commentary:

New entry: 1

[Instrumental Music] Gyrowetz, Quartetts, Op. 3

Entries at Stationers' Hall:

Gyrowetz's Quartetts, Op. 3, entered at Stationers' Hall 23 March 1790.

Within:

Six Italian Duetts for Two Voices, with a Thorough Bas for the Piano Forte, Composed by Guiseppe Agus, Op. 9

Verso last leaf

Source: BL G. 197. (1.)

Source music entered at Stationers' Hall 22 April 1790.

DJ 4j

Date: c. 1791

Extent: 287 entries

Commentary:

New Entries: 1

[Piano Forte Music] Clementi, 6 Sonatas, Op. 25

Within:

Six Sonatas for the Piano-forte, Dedicated to Mrs. Meyrick, Composed by Muzio Clementi, Opera 25.

Recto leaf ii

Source: BL g. 148. (2.) and BOD Mus. Instr. I, 49 (6.)

Source music entered at Stationers' Hall 8 June 1790.

Six Italian Ariettes, with an Accompaniment for the Harp, or Piano-Forte, by Adalbert Gyrowetz, Op. 5

Recto leaf ii

Source: BL D. 370. (1.)

Pleyel's celebrated Concertante, as performed with the greatest applause at the Pantheon and Hanover Square Concerts, adapted for the Harpsichord or Piano-Forte with an Accompaniment for a Violin

Recto leaf ii

Source: BL h. 318. mm. (6.)

Pleyel's Quartett, adapted for the Piano Forte or Harpsichord, with Accompaniments for a Violin and Violoncello by Mr. Lachnitt, 4th Suite.

Recto leaf ii

Source: BL h. 318. mm. (10.)

DJ 4k

Date: c. 1792

Additional Categories and sub-categories: 2

Harp Music; Divine Music

Extent: 348 entries

Commentary:

New entries: 62

[Piano Forte Music] Battle of Prague – Dussek, Sonatas, Op. 9 – Dussek, Op. 14 – Dussek, Air Russe – Pleyel's 2 Sets of Sonatas, dedicated to the King of Naples, Op. 24, (each set separate) – Pleyel, Single Quartets, selected – Pleyel's Favorite Concertante – Kotzwara's Agreeable Surprise – Carter, Lira Lira, with Variations – Carter, When we were married, with Variations – [Instrumental Music] Concertos for Violin, by Giornovich, Nos. 1 to 16 (each separate) – Pleyel, 3 Quartets dedicated to the King of Prussia, 1st, 2nd, 3rd, 4th & 8th Set (each separate) – Swindle, Duetts, Op. 4, Violins – [Flute Music] The Siege of Belgrade – [Guitar Music] The Siege of Belgrade – [Harp Music] Lidarti, Trio – [Vocal Italian] Storace, Caro donne – Gyrowetz, Ariettes, Op. 5 – [Vocal French] Pauvre Jacques – Ah! ca ira – [Vocal Music. English] Storace, Siege of Belgrade – Dale, Flatt'ring Hope – Dale, Post Boy – Shield, Within this Breast, Sung by Mrs. Billington – No 'twas neither shape nor – The Soldier tir'd of Wars – The Prince Unable – Ye Sacred Priests, Ye limpid & c. – Mad Bess of Bedlam – Ebdon, The Scotch Shepherd – Moulds, The Peasant – Moulds, Little Joe – Storace, The Minuet & Air, Sung by Storace in the Siege of Belgrade – O thou wert born to please – Hark the hollow woods – When we're married – [Catches, Gleees, & c.] Damon & Clora, How great is the pleasure, Winde gentle – How sweet in the Woodlands – Together let us range – When Phoebus the tops, & As I saw fair Clora – 8 Gleees, by Earl W. B. Esqr – Ye spotted Snakes, by Earl W. B. Esqr

Entries Removed: 1

[Vocal Music. English] Hook, Petrarch's Sonnett

Entries at Stationers' Hall:

3 Sonatas, Op. 13, by J. L. Dussek, entered at Stationers' Hall 15 June 1790.
The Post Boy, a Song, by J. Dale, entered at Stationers' Hall 7 October 1790.
Italian Ariettes, Op. 5, dedicated to Mrs. Plowden, by Gyrowetz, entered at Stationers' Hall 17 November 1790.
Scotch Shepherd, a Song by Ebdon, entered at Stationers' Hall 1 December 1790.
Flattering Hope, a Song, by J. Dale, entered at Stationers' Hall 27 December 1790.
Pauvre Jacques, a French air, for the piano forte or harp, entered at Stationers' Hall 27 December 1790.
The Siege of Belgrade, an Opera by Stephen Storace, entered at Stationers' Hall 11 February 1791.
3 Sonatas, for the Piano Forte, with Violin Accompaniment, Op. 14 [dedicated to Miss Manesty, by J. L. Dussek, entered at Stationers' Hall 17 February 1791.
The Peasant, a Ballad, by J. Moulds, entered at Stationers' Hall 26 April 1791.
Ye Spotted Snakes by W. B. Earle Esq., entered at Stationers' Hall 9 June 1791.
Lira Lira La, with Variations for the Piano Forte, by T. Carter, entered at Stationers' Hall 26 November 1791.
When We are Married, with Variations for the Piano Forte, by T. Carter, entered at Stationers' Hall 27 February 1792.

Within:

Lira Lira La, a Favorite Air, Sung by Mrs. Bland, in the Surrender of Calais, with Variations, Composed by T. Carter.
Recto leaf ii
Source: BL e. 104. (12.)
Source music entered at Stationers' Hall 26 November 1791.

DJ 4I

Date: c. 1792

Extent: 349 entries

Commentary:

New Entries: 1

[Instrumental Music] Pleyel, Quartets, 2d Book

Within:

Four Sonatas and Two Duetts for the Harpsichord or Piano Forte, with an Accompaniment for a German Flute or Violin, Composed by John Christian Bach, Op. 18
Leaf ii recto
Source: CAM MR340. a. 75. 8. (1.)

DJ 5a

Title: MUSIC Printed by J. DALE No. 19 Cornhill & 132 Oxford Street.

Date: c. 1792

Pages: 1p fol

Type of Catalogue: Within; Vocal

Process: Punched and engraved plate

Layout: 4 columns

Categories and sub-categories: 5

English operas, & Songs; Divine Music; Catches, Glees, Duets, & c.; Vocal Music. Italian; Vocal Music. French

Extent: 235 entries

Commentary:

Entries at Stationers' Hall:

- The Norfolk Shop-Keeper, a Song, by J. Dale, entered at Stationers' Hall 11 August 1791.
The Negro Boy, by Dr. Miller, entered at Stationers' Hall 16 March 1792.
Poor Mary, a Song, by J. Moulds, entered at Stationers' Hall 18 May 1792.
Tippoo's Defeat, Duet and chorus, by Arne, entered at Stationers' Hall 13 August 1792.
O! Dear, what can the matter be, for 1, 2, 3, 4 or 5 voices, entered at Stationers' Hall 17 September 1792.
The Caledonian Maid, by J. Mould, entered at Stationers' Hall 18 September 1792.
Artaxerxes, arranged without the Tenor Cliff [sic], 3d Edition, entered at Stationers' Hall 26 November 1792.

Within:

- A Sonata for the Piano-Forte and a famous Toccata, for the Harpsichord or Piano Forte, Composed by Signor Muzio Clementi, Op. XI
Recto leaf ii
Source: BL e. 104. (1.)
Source music entered at Stationers' Hall 21 September 1792.

DJ 5b

Date: Early-1793

Extent: 249 entries

Commentary:

New entries: 13

[English Operas, & Songs] No more I'll heave, Sung by Mrs. Crouch in The Siege of Belgrade – Jackson, Songs, Op. 4 – Jackson, Canzonets, Op. 9 – Whilst with Village Maids – Light as thistle down – Tho' late I was Cobler's [sic] Wife – Sally in our Alley – Banks of the Dee – Dear is my little native Vale – The Pensive Rose – Man of Kent & Moderation – [Vocal Music. Italian] Duets, Dedicated to the Miss Abrams, Op. 13, by Gyrowetz – [Vocal Music. French] Allons enfans de la Patrie Marche des Marseillois

Entries at Stationers' Hall:

- Allons enfans de la Partire des Marseillois entered at Stationers' Hall 2 November 1792.
Light as thistle down, entered at Stationers' Hall 13 December 1792.
Whilst Village Maids I stray, by Shield, entered at Stationers' Hall 13 December 1792.
Dear is my native Vale, a Ballad, by Joseph Dale, entered at Stationers' Hall 23 November 1792.
The Pensive Rose, by A. Pitman, entered at Stationers' Hall 23 November 1792.
The Banks of Dee, a Song and duet, entered at Stationers' Hall 24 November 1792.
Light as thistle down, a Song, by W. Shield, entered at Stationers' Hall 13 December 1792.
Whilst with Village Maids, a Song, by Shield, entered at Stationers' Hall 13 December 1792.
Six Italian Duets, for two Voices dedicated to the Miss Abrams, Op. 13, entered at Stationers' Hall 7 January 1793.

Within:

- Dale's New Edition of Artaxerxes, a Serious Operas, as Performed at the Theatres Royal, Covent Garden & Drury Lane, Composed by Dr. Arne
Recto leaf ii
Source: BL E. 100. b. (1.) and BOD Mus. Voc. I, 99 (2)
Source music entered at Stationers' Hall 26 November 1792.

DJ 5c

Date: c. 1793

Extent: 251 entries

Commentary:

New entries: 2:

[English Operas, & Songs] God save the King – Rule Britannia

Within:

The Pirates, an Opera in Three Acts, as Performed at the Theatre Royal Drury Lane, the Music Composed by Stephen Storace

Recto leaf ii

Source: BL E. 91. (3.) and BOD Mus. Voc. I, 106 (4)

Source music entered at Stationers' Hall 24 December 1792.

Six Italian Duetts, for two Voices, with an Accompaniment for the Harp, or Piano-Forte, Composed and Dedicated to the Miss Abrams, by Adalbert Gyrowetz, Op. XIII

Recto leaf ii

Source: BL D. 370. (8.).

Source music entered at Stationers' Hall 7 January 1793.

DJ 5d

Date: Mid-1793

Extent: 253 entries

Commentary:

New entries: 4

[English Operas, & c.] *The Pirate*, by Storace – *From rosy Bow'rs*, Purcell – [Vocal Music] J. Moulds, *The Caledonian Maid* – Arne, *Tippoo's Defeat*

Entries Removed: 2

In DJ 5c, *Comfort ye my People*, and *Ev'ry Valley* listed as separate entries, in DJ 5d, combined into 1: *Comfort ye my People, & Ev'ry Valley* – [Catches, Glees, Duets] *We be three poor Mariners*

Entries at Stationers' Hall:

The Pirate, by Storace, entered at Stationers' Hall 24 December 1792.

Within:

Three Sonatas for the Piano Forte, with Accompaniments for a Violin and Violoncello, Composed and Dedicated to the Prince of Wales, by Adalbert Gyrowetz, Opera 14

Verso last leaf

Source: CAM Mus. 3. 69. (4.) and BOD Mus. Instr. I, 104 (3) and BL g. 161. d. (2.)

Source music entered at Stationers' Hall 2 February 1793.

Three Sonatas for the Piano Forte, with Accompaniments for a Violin and Violoncello, Composed and Dedicated to Mrs. Benn, by Muzio Clementi, Opera 29

Recto leaf ii in Piano Forte part

Source: CAM Mus. 3. 69. (1.) and BL g. 161. b. (2.) and BOD Mus. Instr. I, 49 (8)

Source music entered at Stationers' Hall 24 January 1793.

Venus & Adonis, The Favorite Ballet as Performed at the King's Theatre in the Hay-market, Adapted for the Harpsichord or Piano-Forte, by Stephen Storace

Recto leaf ii

Source: BOD Mus. Voc. I, 106 (7) and BL e. 108. (14.)

Source music entered at Stationers' Hall 4 May 1793.

Pleyel's celebrated Concertante as performed with the greatest applause at the Pantheon and Hanover Square Concerts adapted for the Harpsichord or Piano-Forte, with an Accompaniment for a Violin

Recto leaf ii

Source: BL g. 85. f. (2.)

DJ 5e

Date: c. 1793

Extent: 270 entries

Commentary:

New entries: 23:

[English Operas, & c.] The Prize, by Storace – Auld Robin Gray – The Scotch Shepherd, by Ebdon – Britons strike home – Come cheer up my Lass – Maternal Tenderness – Captivity, Sung by Mrs. Crouch & by Storace – Undaunted Britons, Sung by Mr. Dignum, by Atterbury – Say why a blush o'er spreads the Rose, by Atterbury – Mark the sweet Rose bud, by Atterbury – When 'tis Night, Atterbury – Storace, The Lullaby – [Divine Music] Happy Soul (The Petition) – [Catches, Gleees, Duets, & c.] Begone dull care (Duett) – We be three poor Mariners – Lads & Lasses, by Atterbury – Will you go to the Fair – Come mount your fleet – Happy we who thro' the – Smiling Health – [Vocal Italian] Ion non era, Storace – Che vi par (Trio), Sarti – Ah che nel petto

Entries at Stationers' Hall:

Ebdon's Scotch Shepherd, entered at Stationers' Hall 1 December 1790.
Captivity, a Ballad, by Storace, entered at Stationers' Hall 19 February 1793.
Lad and Lasses, a Round, by Atterbury, entered at Stationers' Hall 6 March 1793.
Undaunted Briton entered at Stationers' Hall 8 March 1793.
Io non era, a favorite Rondo, by S. Storace, entered at Stationers' Hall 16 April 1793.
The Lullaby, a favorite Song in The Pirates, entered at Stationers' Hall 24 April 1793.
Begone dull care, entered at Stationers' Hall 27 April 1793.
Happy Soul (The Petition) entered at Stationers' Hall 29 April 1793
The Prize, or 2, 5, 3, 8, by Storace, entered at Stationers' Hall 4 May 1793.
Come mount your fleet, entered at Stationers' Hall 17 May 1793.
Say why a Blush o'erspreads the Rose, by Atterbury, entered at Stationers' Hall 17 May 1793.
Happy we who thro' the Meadows rove, by Atterbury, entered at Stationers' Hall 25 May 1793.
Mark the sweet Rosebud, by Atterbury, entered at Stationers' Hall 28 May 1793.
Smiling Health, a Glee, by Atterbury, entered at Stationers' Hall 28 May 1793.
Will you go to the Fair, by Atterbury, entered at Stationers' Hall 5 June 1793.

Entries removed:

[English Operas, & c.] Fair Aurora, duet in Artaxerxes – Adieu thou lovely Youth, in Artaxerxes – Let not rage, in Artaxerxes – [Catches, Gleees, Duets, & c.] Babbling Eccho – Of plighted faith

Within:

Three Favorite Duets, for two Performers on One Harpsichord or Piano Forte, dedicated to the Right Honourable Lady Ann, and Lady Sarah Windsor, Composed by Theodore Smith

Recto leaf ii

Source: BL g. 131. (13.)

Source music entered at Stationers' Hall 10 June 1793.

The Prize, or 2. 5. 3. 8, a New Musical Farce, as Performed at the Theatre Royal Drury Lane, the Music Composed by Stephen Storace

Recto leaf ii

Source: BL E. 91. (2.)

Source music entered at Stationers' Hall 4 May 1793.

DJ 5f

Date: c. 1793

Extent: 277 entries

Commentary:

New entries: 7

[Divine Music] The opening of an Organ, a choice collection of 9 Voluntaries, by Hawdon – [Vocal Italian] Da questi Lineamenti – Ahi lo Tropiede – Pandolfetto (Duett) by Paisiello – Ti riverisco, by Paisiello – Cara Borza (Trio) – L'autre jour la begere

Entries at Stationers' Hall:

The Opening of an Organ, by Hawdon entered at Stationers' Hall 30 July 1793
Ti riverisco, in the comic opera of I Zingari in Fiera, entered at Stationers' Hall 5 June 1793.
Pandolfetto, in the comic opera of I Zingari in Fiera, entered at Stationers' Hall 5 June 1793.
Da Questi Lineamenti, in I Zingari in Fiera, entered at Stationers' Hall 24 June 1793.
Ahi lo tropiede, in the comic opera of I Zingari in Fiera, entered at Stationers' Hall 29 June 1793.
Cara Borza in the comic opera of I Zingari in Fiera, entered at Stationers' Hall 4 July 1793.
The Opening of an Organ, a choice Collection of 9 Voluntaries by Hawdon, entered at Stationers' Hall 30 July 1793.

Within:

Trois Sonates pour le Piano Forte, avec Accompagnement, d'un Violin ad libitum, Composée par J. L. Dussek. Corrigé et Augmenté par L'Auteur, Op. X.
Title page verso of Piano Forte part
Source: BL g. 270. r. (14.)

DJ 5g

Date: c. 1793

Commentary:

Extent: 278 entries

Commentary:

New entries: 1

Old care begone

Within:

Laura, a favorite Sonnet from Petrarch; Set to Music for the Voice and Piano Forte, With an Accompaniment for a Violin and Hautboy Obligato, by Ambrose Pitman
Recto leaf iii
Source: CAM MR208. a. 75. 1. (2.) and BL G. 368. (13.) Preface dated August 1793.
Source music entered at 13 August 1793.

The Siege of Valenciennes, for the Piano-forte or Harpsichord, with Accompaniments for a Violin, Composed by Giuseppe Dale, Op. 9
Recto leaf ii
Source: BL g. 188. (5.) & BOD Mus. Instr. I, 79 (17)
Source music entered at Stationers' Hall 22 August 1793.

DJ 5h

Date: c. 1794

Extent: 281 entries

Commentary:

New entries: 5:

Songs in the Spoil'd Child – How stands the Glass – Lamentation Queen of France – [Catches, Glees, Duets] Warren's 32d Collection – [Vocal Italian] Irco dell'Erebo (Duett)

Entries at Stationers' Hall:

How stands the Glass around, Song, arranged by J. Dale, entered at Stationers' Hall 10 May 1793.
Irco dell'Erebo, duet in I Zingari, entered at Stationers' Hall 16 September 1793
32d Collection of Catches, Canons and Glees, by Edmund Thomas Warren, entered at Stationers' Hall 29 November 1793.

Entries removed: 2:

[no category name, 2nd column] Time has not thinned – O dear what can the matter be [this work appeared twice in 5g, as it is repeated under Catches, Glees, Duets, in the 3d column, only the entry in the 2nd column deleted.]

Within:

No. I of Three Grand Sonatas, for the Piano Forte, or Harpsichord, with Accompaniments for a Violin and Violoncello, in which are introduced for the Subjects of the Adagios and Last movements, Select Scotch Airs, and Favorite Pieces, Composed by Ignace Pleyel

Leaf ii recto of Piano Forte part

Source: BL g. 161. h. (3.)

Source music entered at Stationers' Hall 10 March 1794.

My Grandmother, a Musical Entertainment, as Performed at the Theatre Royal Haymarket and Drury Lane, the Music Composed by Stephen Storace

Recto leaf ii

Source: BL D. 288. (5.) and BOD Mus. Voc. I, 106 (2)

Source music entered at Stationers' Hall 20 February 1794.

The New Mariners, a favorite Glee for three Voices, as Originally Sung at Messrs. Harrison & Knyvett's Vocal Concerts, and Introduced in the New Opera of The Travellers in Switzerland, Composed by J: W: Callcott, Mus: Bac: Oxon

Verso last leaf

Source: BL D. 401. (1.) and BOD Mus. Voc. I, 95 (17)

Source music entered at Stationers' Hall 13 March 1794.

DJ 6a

Title: Vocal MUSIC Printed by J. Dale N^o. 19 Cornhill and N^o. 132 Oxford Street.

Date: c. 1794

Pages: 1p fol.

Type of Catalogue: Within; Vocal Music

Process: Engraved and punched plate

Layout: 4 columns

Categories and sub-categories: 5

Operas, & c.; Duets. 2 Voices; Catches & Glees; Vocal Italian; Vocal French

Extent: 280 entries

Commentary:

Entries at Stationers' Hall:

My Grandmother, by Storace, entered at Stationers' Hall 20 February 1794.

The New Mariners, a Glee for three voices, by Callcott, entered at Stationers' Hall 13 March 1794.

You Gentlemen of England, a Song, by Callcott, entered at Stationers' Hall 18 March 1794.

Never till now, a Glee for 4 voices, Harmonized by Samuel Harrison, entered at Stationers' Hall 20 March 1794.

Lullaby, a Glee for four voices, Harmonised by Harrison, entered at Stationers' Hall 20 March 1794.

Donald, a Song, with new instrumental Accompaniments, by Harrison, entered at Stationers' Hall 20 March 1794.

Maria, a Glee for four voices, by S. Webbe, entered at Stationers' Hall 19 April 1794.

Goddess of the Cheerful Smile, a Glee for four voices, by S. Webbe, entered at Stationers' Hall 19 April 1794.

My Lodging is on the cold Ground, Harmonized by Samuel Harrison, entered at Stationers' Hall 15 May 1794.

Hail, happy Warbler, Harmonized by Samuel Harrison, entered at Stationers' Hall 29 May 1794.

No more his Fears alarming, entered at Stationers' Hall 6 September 1794.

Lochaber, a Glee, Harmonized by William Knives June., entered at Stationers' Hall 8 July 1794.
 Lovers who listen to Reason's persuasion, entered at Stationers' Hall 6 September 1794.
 Careful the Winding Path explore, entered at Stationers' Hall 6 September 1794.
 Jealous Don, in the Pirates, entered at Stationers' Hall 6 September 1794.
 Lodoiska entered at Stationers' Hall 26 September 1794.
 Glorious 1st of June, entered at Stationers' Hall 27 September 1794.
 He lives but to Conquer and Conquers to save, entered at Stationers' Hall 29 September 1794.
 When 'tis Night, in The Glorious First of June, entered at Stationers' Hall 9 October 1794.

Within:

Three Sonatas for the Piano Forte, or Harpsichord, with Accompaniments for a Flute and Violoncello,
 Dedicated to Miss Anna Maria Carolina Blake, by Muzio Clementi, Opera XXII
Source: University of Canterbury qM23. C626. (2.)

DJ 6b

Date: c. 1795

Additional category:

Divine Music

Extent: 297 entries

Commentary:

New entries: 17:

[Operas, & c.] The Cherokee – Artaxerxes – Dale's Collection of Sixty Scots Songs – Gaffer Gray – Minuet & Air in Belgrade – Lamentation (Queen of France) – There, the Silver'd waters – The line was form'd, in the Glorious 1st of June – Oh stay my love my will, in the Glorious 1st of June – O'er the vast surface, in the Glorious 1st of June – Ye Streams, in the Glorious first of June – [Catches & Glee] My Jug in one hand – [Divine Music] Magdalen Hymns with Chords – Easter Hymn Variations – Happy Soul (the Petition) – Hear my Prayer (Kent) – [Vocal French] Hinner's Romance.

Entries at Stationers' Hall:

Gaffer Gray, by Pitman, entered at Stationers' Hall 5 November 1794.
 There, the Silver'd Waters, in the Pirates, by Storace, entered at Stationers' Hall 13 November 1794
 O'er the vast surface, in the Glorious 1st of June, entered at Stationers' Hall 24 November 1794.
 The Line was form'd, in the Glorious 1st of June, entered at Stationers' Hall 25 November 1794.
 Oh Stay my Love, in the Glorious 1st of June, entered at Stationers' Hall 26 November 1794.
 Ye streams that round my Prison creep, in Lodoiska, entered at Stationers' Hall 4 December 1794.
 Dale's Collection of Sixty Favorite Scotch Songs, entered at Stationers' Hall 19 December 1794.
 The Cherokee, an Opera in three acts, by Storace, entered at Stationers' Hall 12 February 1795.

Within:

The Cherokee, an Opera in Three Acts, as Performed at the Theatre Royal Drury Lane, the Music Principally Composed by Stephen Storace
 Recto leaf ii
Source: BL D. 288. (4.) and BOD Mus. Voc. I, 105 (7)
 Source music entered at Stationers' Hall 7 February 1795.

DJ 7a

Title: MUSIC Printed & Sold by J. DALE N^o 19 Cornhill & N^o. 132 Oxford Street.

Date: c. 1794

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Engraved and punched plate

Layout: 4 columns

Categories and sub-categories: 12

Piano Forte Music; Overtures; Duets; Dances; Overtures & Symphonies; Quintets & Quartets; Trios; Duets; Concertos; Violoncello; Pedal Harp; Guitar [Music]

Extent: 342 entries

Commentary:

Entries at Stationers' Hall:

Six Easy Duets for two Violins, by Kotzwara [Op. 37] entered at Stationers' Hall 26 March 1791.

3 Sonatas, Op. 38, by Kotzwara, entered at Stationers' Hall 2 May 1792.

Battle of Prague, arranged for two Performers on one Piano Forte, by J. Dale, entered at Stationers' Hall 19 June 1792.

Three Sonatas, for the Piano Forte, O. 29, by Muzio Clementi, entered at Stationers' Hall 24 January 1793.

3 Sonatas, with an Accompaniment for a Violin and Violoncello, Dedicated to the Prince of Wales, Op. 14, by Gyrowetz, entered at Stationers' Hall 2 February 1793.

The Pirates, adapted for the German Flute, entered at Stationers' Hall 7 February 1793.

Venus and Adonis, adapted for the Harpsichord or Piano Forte, by S. Storace, entered at Stationers' Hall 4 May 1793.

3 Favorite Duets for two Performers on Harpsichord, dedicated to Lady Ann & Sarah Windsor, entered at Stationers' Hall 10 June 1793.

The Pirates, adapted for the Guitar, entered at Stationers' Hall 29 June 1793.

The Prize, adapted for the Flute, entered at Stationers' Hall 17 June 1793.

The Prize, adapted for the Guitar, entered at Stationers' Hall 13 August 1793.

The Siege of Valenciennes, for the Piano Forte or Harpsichord, by Joseph Dale, entered at Stationers' Hall 22 August 1793.

My Grandmother, by Storace, adapted for the German Flute, entered at Stationers' Hall 5 May 1794.

Grand Sonata for the Piano Forte, Op. 31, by Clementi, entered at Stationers' Hall 27 June 1794.

Grand Sonata for the Piano Forte, Op. 30, by Clementi, entered at Stationers' Hall 10 July 1794.

Overture to Lodoiska, entered at Stationers' Hall 18 September 1794.

Overture to Glorious First of June, for the Piano Forte, entered at Stationers' Hall 29 October 1794.

Within:

Three Grand Sonatas, for the Piano Forte or Harpsichord, with Accompaniments for a Violin and Violoncello, in which are introduced for the Subjects of The Adagios & Last Movements, Select Scotch Airs, and Favorite Pieces, Composed by Ignace Pleyel.

Source: BOD Harding Mus. L 71.

DJ 7b

Title: MUSIC. Printed and Sold by J. DALE N^o. 19 Cornhill & 132 Oxford Street.

Date: c. 1794

Extent: 412 entries

Additional subcategories: 1

Books of Instructions

Commentary:

Catalogue re-engraved.

New entries: 93:

[Piano Forte or Harpsichord Music] Haydn's Concerto – Kozeluch's Sonatas, Op. 2 – Kozeluch, Op. 6 – Kozeluch's La Chasse – Kozeluch's La Chasse, with Accompaniments – Kozeluch, Concerto [1st] – Kozeluch, 2d Concerto – Kozeluch, 3d Concerto – Kozeluch, 5th Concerto – Mozart, Op. 2 – Mozart's 1st Concerto – Mozart's 2d Concerto – Mozart, 3d Concerto – Mozart, 4th Concerto – Mozart, Quartett Op. 14 – Vion's Concerto – Sterkel, Concerto – Sterkel's 2d Concerto – Sterkel, 3d concerto – Sterkel, 4th Concerto – Schetky, Op. 8 – Bach, 3 Sonatas – Bach, 3 Sonatas, 2d Book – Overture & Airs de Tatare by Dussek and Lachnith – Forder's Pot Pourry [sic] – Steibelt, Pot Pourry – Paisiello's Concerto – Rawlin's Dances – Charpentier's Fugues – Magdalen Hymns, new Edition – [Overtures and Symphonies] Pleyel, Nos. 1, 2, 3, 4, and 6, 7, 8, 9, 10, 11, 12 (each separate *no. 5 is in BJ 8a) – Haydn's 1, 2, 3, 4, 5, 6, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29 (each separate. *nos. 7 & 8 in BJ 8a) – Haydn's Letters A, B, C, D, E, (each separate)

– Haydn’s *Olimpique* Nos. 7 & 8 (each) – Haydn’s *La Chasse* – Kozeluch, 3, Op. 24 – Cambini, Op. 11 – Cambini, Op. 22 – Fordor, 2d Book – [Duets] Cambini’s Op. 46, Violin and Tenor – Cambini, Op. 50, for 2 Flutes – Mitchell’s Clarinet – [Concertos] Mitchell, Op. 7 – Mitchell, Op. 8 – [for Violoncello] Trickler’s Solos – [Books of Instructions] Harpsichord – Violin – Guitar – German Flute – Common Flute – Fife – Tenor or Viola

Entries removed: 23

[Piano Forte or Harpsichord Music] Three Grand Sonatas in which are introduced the favorite Scotch Airs, by Pleyel – Dance, 3 Sonatas and 8 Preludes, Op. 3 – Nina, Variations – Blaise et Babet, Variations – L’amour et un enfant, Variations – The Siege of Valenciennes – Lullaby with Variations – The opening of an Organ, a Choice Collection of Voluntaries by Hawdon – Seybold’s *La Chasse* – [Overtures] Lodoiska – Glorious 1st of June – [Duets] Hemberger’s Op. 15 – Viotti’s Duetts, Set 1 and Set 2 (each) – Giomovich’s Airs, with Variations, for Violin & Violoncello – [German Flute Solos] My Grandmother – [Pedal Harp] Krumpholtz’s Preludes, Op. 2 – Krumpholtz, Op. 8 – Krumpholtz, Op. 12 – Krumpholtz, Favorite Concerto – Lullaby, with Variations – Seybold’s *La Chasse* – Books of Instructions for every instrument [not specified in DJ 8a; replaced by 7 entries in DJ 8b]

Within:

Trois Sonates pour le Piano Forte, avec Accompagnement d’un Violon ad libitum, Composées par J. L. Dussek, Op. X;

Leaf ii recto of Piano forte part

Source: BL g. 270. r. (14.)

The Opening of an Organ, A Choice Set of Voluntaries, which may be used at Pleasure at any Church or Chapel, Composed by Mr. Hawdon

Verso last leaf

Source: BL e. 120. (6.)

Source music entered at Stationers’ Hall 20 July 1793.

DJ 7c

Date: c. 1794

Extent: 416 entries

Commentary:

The music containing this catalogue is from Sarti’s opera, *Le Nozze di Dorina* is dated c. 1800 in BL catalogue however the catalogue could not have been issued at later date in 1800. The performance of the opera at King’s Theatre is advertised in *The Times* on the 23rd April 1793, “This evening will be performed a new Comic Opera, *Le Nozze di Dorina*,” and again on June 24th, 1793.

New entries: 4:

[Piano Forte or Harpsichord Music] The Siege of Valenciennes – [Duets] Stamitz, for Violin & Tenor – Viotti’s Duetts, Set 1 – Viotti’s Duetts, Set 2

Entries at Stationers’ Hall:

The Siege of Valenciennes, entered at Stationers’ Hall 22 August 1793.

Within:

Che vi par Dorina bella, The favorite Trio, Sung at The King’s Theatre in the Hay-Market, By Sigr. Storace, Mr. Kelly, & Sigr. Morelli, Composed by Sigr. Sarti.

Last leaf verso

Source: BL H. 1980. jj. (27.)

DJ 7d

Date: c. 1794. Catalogue is later than DJ 8c.

Extent: 418 entries

Commentary:

New entries: 2

[Overtures] De La Caravane – [Duets for 2 Performers on 1 Harpsichord.] Hemberger, Op. 15

Entries at Stationers' Hall:

Overture to de La Caravane entered at Stationers' Hall 9 December 1793

Within:

Sonata No. III, of Three Grand Sonatas, for the Piano-Forte or Harpsichord, with Accompaniments for a Violin and Violoncello, in which are introduced for the Subjects of The Adagios & Last movements, Select Scotch Airs, and Favorite Pieces, Composed by Ignace Pleyel

Last leaf verso of Piano Forte Part

Source: BL g. 161. h. (3.)

Source music entered at Stationers' Hall 10 March 1794.

My Grandmother, a Musical Entertainment, as Performed at the Theatre Royal Hay-Market & Drury Lane, Composed by Stephen Storace.

Verso last leaf

Source: BL D. 288. (5.)

Source music entered at Stationers' Hall 20 February 1794

DJ 8a

Title: A CATALOGUE / of the / *FAVORITE OPERAS / with the OVERTURES & SONGS & c. Extracted; as / Composed & Selected / by /* [left] Barnes [right] Sculpt / STEPHEN STORACE. / *London, Printed for Sold by J. Dale Music Seller N^o. 19 Cornhill, & the corner of Holles Street, Oxford Street.*

Date: c. 1796

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 13

[Songs, & c. in] The Cherokee; The Prize or 2, 5, 3, 8; The Glorious 1st of June; Lodoiska; My Grandmother; The Siege of Belgrade; The Pirates; The Three & the Deuce; Mahmoud & the Iron Chest; From the Iron Chest; Miscellaneous Articles by Storace; Operas, adapted for the Flute; For the Guitar

Extent: 107 entries

Commentary:

Notice on the foot of the catalogue reads: NB. The above Works are the sole Property of J. Dale, & Entered at Stationers' Hall. The Public are respectfully entreated to take Notice that to each Piece in future will be added this Catalogue, with his address as above, to prevent spurious Copies, as many of the Airs have been imitated & with other words Sold as if sung in the above Operas.

Entries at Stationers' Hall:

Lamentation of the Queen of France, by S. Storace, entered at Stationers' Hall 17 November 1793.

No more his Fears alarming, in The Pirates, by Storace, entered at Stationers' Hall 6 September 1794.

O'er the vast Surface of the Deep, in The Glorious First of June, by Storace, entered at Stationers' Hall 24 November 1794.

A Shepherd once had lost his love, a song in The Cherokee, by Storace, entered at Stationers' Hall 6 March 1794.

Adieu, my Floreski, in The Lodoiska, entered at Stationers' Hall 10 March 1795.

Lodoiska, adapted for the German Flute, entered at Stationers' Hall 24 March 1795.

The Cherokee, adapted for the German Flute, entered at Stationers' Hall 26 March 1795.
 Overture to My Grandmother, for the Piano Forte, entered at Stationers' Hall 8 April 1795.
 Masquerade Song in My Grandmother, entered at Stationers' Hall 8 April 1795.
 Are ye fair as op'ning roses, in My Grandmother, entered at Stationers' Hall 8 April 1795.
 Cruel Fair, in My Grandmother, entered at Stationers' Hall 8 April 1795.
 In Childhood's careless happy Day, in The Pirates, entered at Stationers' Hall 17 April 1795.
 As wrapt in Sleep, in The Pirates, entered at Stationers' Hall 17 April 1795.
 The Poor Black Boy, in The Prize, entered at Stationers' Hall 17 April 1795.
 The Glorious 1st of June, adapted for the German Flute, entered at Stationers' Hall 27 May 1795.
 Sweet Sympathy, in The Cherokee, entered at Stationers' Hall 7 July 1795.
 Well-a-Day! Lack-a-day! In My Grandmother, entered at Stationers' Hall 29 July 1795.
 Dicky Gossip, in My Grandmother, entered at Stationers' Hall 29 July 1795.
 The Three & the Deuce, a Musical entertainment, by Storace, entered at Stationers' Hall 7 November 1795.
 A Sailor lov'd, in The Cherokee, entered at Stationers' Hall 17 November 1795.
 Go not my Love, in The Three and the Deuce, entered at Stationers' Hall 5 February 1796.
 Little Taffline, in The Three and the Deuce, entered at Stationers' Hall 6 February 1796.
 The Picture Song, in my Grandmother, entered at Stationers' Hall 20 May 1796.
 The Three & the Deuce, by Storace, adapted for the German Flute, entered at Stationers' Hall 14 March 1797.
 In former Times the silent Bride (Duet) in Cherokee, entered at Stationers' Hall 10 May 1797.
 Never think of Love, a Song in My Grandmother, entered at Stationers' Hall 10 May 1797.
 Ah what avails the busy Care, a Song in The Cherokee, entered at Stationers' Hall 11 May 1797.
 And does a fond Emotion (Duet), a Duett in The Cherokee, entered at Stationers' Hall 11 May 1797.
 The pleasure Swell the Jovial Cry, in Mahmoud, entered at Stationers' Hall 20 November 1797.
 Toll Toll the Knell, in Mahmoud, entered at Stationers' Hall 20 November 1797.
 From Shades of Night, in Mahmoud, entered at Stationers' Hall 20 November 1797.
 Where Jealous Misers Starve, in Mahmoud, entered at Stationers' Hall 20 November 1797.
 Down by the River there grows a Green Willow, from The Iron Chest, entered at Stationers' Hall 20 November 1797.
 Oh hapless Youth, in Mahmoud, entered at Stationers' Hall 20 November 1797.
 Sweet Little Barbara (Duet), in The Iron Chest, entered at Stationers' Hall 20 November 1797.
 A Traveller stopt as a Widows Gate, in The Iron Chest, entered at Stationers' Hall 20 November 1797.
 Overture to The Iron Chest, entered at Stationers' Hall 13 December 1797.
 Overture to Mahmoud, entered at Stationers' Hall 21 December 1797.
 Iron Chest, an Opera, adapted for the German Flute, entered at Stationers' Hall 21 December 1797.
 Mahmoud, an Opera, adapted for the German Flute, entered at Stationers' Hall 27 December 1797.
 My Plaint in me no one Pity moves, in The Siege of Belgrade, entered at Stationers' Hall 7 February 1798.
 O dear delightful skill, in The Prize, entered at Stationers' Hall 16 February 1798.

Within:

Tho' pleasure swell the Jovial Cry, a Favorite Song Sung by Mr. Braham, in *Mahmoud*, Composed by Stephen Storace
 First leaf recto
Source: BL Hirsch M. 1277. (32.)
 Source music entered at Stationers' Hall 20 November 1797.

Sweet Little Barbara, a Duett, Sung by Sigr. Storace and Mr. Bannister Junr. in the *Iron Chest*, Composed by Stephen Storace
 First leaf recto
Source: BL G. 354. (40.)
 Source music entered at Stationers' Hall 20 November 1797.

Overture to *Iron Chest*.

First leaf recto

Source: BL e. 104 (15) and BOD Mus. Instr. I, 240 (11)

Source music entered at Stationers' Hall 13 December 1797.

Overture to *Mahmoud*;

Source: BL e. 104. (16.) and BOD Mus. Instr. I, 240 (15)

Source music entered at Stationers' Hall 21 December 1797.

DJ 8b

Date: c. 1796

Extent: 108 entries

Commentary:

New entries: 1

Full Many a lad in Llewel's Vale in *The Three & the Deuce*

Within:

Source: CAM XRa. 850. 17B. X56

DJ 8c

Date: Early 1798

Extent: 109 entries

Commentary:

New entries: 1

[Miscellaneous Articles by Storace] O Strike the Harp in Praise of Bragela, for one, two, or Three Voices

Entries at Stationers' Hall:

O Strike the Harp in Praise of Bragela, entered at Stationers' Hall 28 February 1798.

Within:

The Jealous Don, a favorite Duett, Sung by Mr. Bannister & Sigr. Storace, in *The Pirates*, Composed by Stephen Storace

Verso last leaf

Source: BL H. 1652. p. (21.)

Source music entered at Stationers' Hall 6 September 1794.

Cruel fair! who secret anguish, a Favorite Song as Sung by Mr. Sedgwick, in the Musical Entertainment of My Grandmother, Composed by Stephen Storace

Verso last leaf

Source: BL G. 250. (51.)

A Traveller stopt at a Widow's Gate, a Favorite Song Sung by Mr. Suett, in the *Iron Chest*, Composed by Stephen Storace

First leaf recto

Source: BL G. 250. (53.)

Source music entered at Stationers' Hall 20 November 1797.

Toll Toll the Knell, a favorite Song, Sung by Sigr. Storace, in *Mahmoud*, Composed by Stephen Storace

First leaf recto

Source: BL G. 250. (56.)

Source music entered at Stationers' Hall 20 November 1797.

When Jealous Misers Starve, a Favorite Song Sung by Mrs. Bland, in *Mahmoud*, Composed by Stephen Storace

First leaf recto

Source: BL G. 250. (57.)

From Shades of Night, a Favorite Song sung at the Theatre Royal Drury Lane, by Mr. Braham in *Mahmoud*, Composed by Stephen Storace

First leaf recto

Source: BL G. 250. (58.)

Source music entered at Stationers' Hall 20 November 1797.

Oh Hapless Youth, a favorite Song Sung by Miss Miller, in *Mahmoud*, Composed by Stephen Storace

First leaf recto

Source: BL G. 250. (59.)

Source music entered at Stationers' Hall 20 November 1797.

Tho' Pleasure swell the Jovial Cry, a favorite Song Sung by Mr. Braham, in *Mahmoud*, Composed by Stephen Storace

First leaf recto

Source: BL G. 250. (60.)

Source music entered at Stationers' Hall 20 November 1797.

The Carpet Weaver, a Favorite Song Sung by Sgra. Storace in *Mahmoud*, Composed by Stephen Storace

First leaf recto

Source: BL G. 250. (61.)

Oh Dear Delightful Skill, Sung by Sgra. Storace in *The Prize*, Composed by Stephen Storace

First leaf recto

Source: BL G. 250. (69.)

Source music entered at Stationers' Hall 16 February 1798.

My Complaint in no One Pity Moves, Sung by Mrs. Crouch in *The Siege of Belgrade*, Composed by Storace

First leaf recto

Source: BL G. 250. (70.)

Source music entered at Stationers' Hall 7 February 1798.

Ye streams that round my Prison Creep, a Favorite Song Sung by Mrs. Crouch, in the Musical Romance of Lodoiska, Composed by S. Storace

First leaf recto

Source: BL G. 295. x. (33.) and BL H. 1653. b. (37.)

The Picture Song, as Sung with the greatest applause at the Theatre Royal Drury Lane, by Sgra Storace, in the Musical Entertainment of My Grandmother, Composed by Stephen Storace.

First leaf recto

Source: BL H. 1654. nn. (14.)

The Sapling Oak, a Favorite Song, Sung by Mr. Sedgwick, in *The Siege Belgrade*, Composed by Stephen Storace

Verso last leaf

Source: BL G. 798 (46.) and BOD Harding Mus. G 391 (6)

The Favorite Masquerade Song, as Sung by Sgra. Storace, in My Grandmother, composed by Stephen Storace

Verso last leaf

Source: BL G. 799. (21.)

The Lullaby, a favorite Song, Sung by Sigr. Storace, in *The Pirates*, Composed by Stephen Storace.
First leaf recto
Source: BOD Harding Mus. G 391 (3) and BOD Tyson Mus. 1383. (13)
Source music entered at Stationers' Hall 20 March 1794.

DJ 8d

Date: c. 1798

Additional Categories and sub-categories: 3

[Songs & c. in] Haunted Tower; [Songs & c. in] No Song No Supper; [Songs & c. in] The Doctor and Apothecary

Extent: 110 entries

Commentary:

New Entry: 1

[From Lodoiska] The Overture & March alone, adapted by Storace

Within:

The Favorite Overture & Grand March in *Lodoiska*, as performed at the Theatre Royal Drury Lane, adapted for the Piano Forte, by Stephen Storace

Verso last leaf

Source: BL g. 271. e. (28.)

DJ 8e

Title: [left] *Favorite* [centre, crown with a banner, on the banner] ICH DIEN [right] *Operas / with the Overtures & Songs & c. Extracted as / Composed & Selected / — by — / Stephen Storace. / London, Printed for & Sold by J Dale & Son, Piano Forte makers, (by Appointment to his Royal Highness the Prince of Wales, & / Music Sellers to the Royal Family, N^o. 19, Cornhill, the corner of Holles Street, Oxford Street, N^o. 151, New Bond Street.*

Date: c. 1798

Additional Categories and sub-categories:

[Songs, & c. in] Haunted Tower, No Song No Supper; The Doctor & Apothecary

Extent: 128 entries

Commentary:

New entries: 18

[Mahmoud] This fond Sorrow (Duet) – [from The Haunted Tower] Overture to Haunted Tower – Tho Pity I cannot deny – Whither my Love – My Native Land – Be mine tender Passion – Oh the Roast Beef of Old England – From high Birth – Spirit of My Sainted Sire – [from No Song No Supper] Overture to No Song No Supper – The Ling'ring Pangs – Go George I can't endure you – How happily my Life I led – I thought our quarrels ended – With lowly Suit – From aloft the Sailor looks – Across the downs – [from The Doctor & Apothecary] The Summer heats bestowing

Entries at Stationers' Hall:

The Haunted Tower, a comic opera, by S. Storace, entered at Stationers' Hall 16 January 1790.

Within:

The Rose and the Lilly, a favorite Song, Sung by Mr. Kelly, in The Siege of Belgrade, Composed by Stephen Storace

Verso last leaf

Source: BL Hirsch M. 1277. (33.)

Source music wm 1805

Lodoiska, a Musical Romance, in three acts, the Music composed & selected by S. Storace.

Source: BL E. 115. b.

DJ 9a

Title: To be Continued Price One Shilling each Number. / *Dale's Collection*, / OF / DUETS / for two Performers on One / Piano Forte, / by the most / *Celebrated Composers*

Imprint: London. Printed for J. Dale, No. 151 New Bond Street, No. 19 Cornhill, & the corner of Holles Street, Oxford Street.

Date: c. 1799

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraved plate

Layout: 2 columns for duets Nos. 1 to 24; one column for 'Where may be had the following Duets'.

Categories and sub-categories: 2

[Periodical] Duets; following duets

Extent: 30

Commentary:

Entries at Stationers' Hall:

3 Duets for two Performers on One Piano Forte, 2d Set, Op. 10, by Joseph Dale, entered at Stationers' Hall 31 December 1796.

Dale's Collection of Duets for the Piano Forte, No. 1, the Fall of Paris, entered at Stationers' Hall 2 August 1799.

Within:

Dale's Collection of Duets for two Performers on One Piano Forte, No. 1, The Fall of Paris

No title page, catalogue serves as the title page

Source: BOD Mus. Instr. I, 79 (43)

Source music entered at Stationers' Hall 2 August 1799.

DJ 9b

Date: c. 1805

Extent: 40 entries

Commentary:

New Entries: 16

No. 7, Lewie Gordon – No. 8, Grand March in Lodoiska – No. 9, Adeste Fideles & the Sicilian Mariners – No. 10, Blue Bell of Scotland & Geary Owen – No. 11, Rule Britannia & Hearts of Oak – No. 12, Grand Hallelujah Chorus – No. 13, The Plough Boy (arranged by Butler) – No. 14, The Keel Row (arranged by Butler) – No. 15, He gave them Hailstones for Rain – No. 16, Fix'd in his everlasting Seat – No. 17, The Duke of York's March – No. 18, O Nanny wilt thou gang with me – Pleyel, 3 Duets – Overture & March in Lodoiska – Mozart, Three Duets. Op. 3 – Ye Gentlemen of England

Entries Removed: 6

Clementi, Three Duets & Three Sonatas, Op. 3 – Smith, 3 Duets, 2d Set – Frike, Op. 4 – Frike, Op. 6 – Bach, Op. 15 – Bach, Op. 18

Entries at Stationers' Hall:

You Gentleman of England, arranged as a duett for two Performers on one Piano Forte, by J. W. Callcott, entered at Stationers' Hall 27 May 1796.

Within:

Dale's 1st Collection of Duets

Title pages

Source: BOD Mus. 61 c. 242 bk. 1 (6.)

DJ 9c

Imprint: Joseph Dale & Son, Piano Forte Markers, by appointment to His Royal Highness, the Prince of Wales.

Date: c. 1809 [wm 1806]

Extent: 49 entries

Commentary:

New Entries: 9

No. 19, Life let us Cherish – No. 20, Corn Riggs – No. 21, All around the May-pole – No. 22, Viva tutti – No. 23, La Pipe de Tabac – No. 24, The Banks o Doon & Air by Dale – Beethoven, Op. 6 – Dale, Grand Duo, Op. 23 – Handel, Water Piece & March

Within:

Dale's 4th Collection Duets

Title pages

Source: BOD Mus. 61 c. 242 bk. 1 (2.)

DJ 9d

Imprint: Joseph Dale, Piano Forte Maker, by appointment to His Royal Highness, the Prince of Wales.

Date: 1809

Extent: 49 entries

Commentary:

Number of entries is same as in 9c, but the addition is made to the last entry to include Handel's March, which now reads, 'Handel's Water Piece & March'. Imprint is also altered to Joseph Dale, from Joseph Dale & Son in the previous state.

Within:

Dale's Collection of Duets for two Performers on One Piano Forte. Nos. 7 to 18

Title page

Source: BL g. 271. ii. (4.)

DJ 10a

Title: DALE'S Catalogue of MUSIC Sold at N^o. 19 Cornhill & the Corner of Holles S^t. Facing Hanover Square Oxford Street.

Date: c. 1799

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 4 columns

Categories and sub-categories: 23

Operas Composed by Storace; Favorite Songs & c. from the Cherokee; Favorite Songs & c. from the Prize or 2. 5. 3. 8; Favorite Songs & c. from The Glorious 1st of June; Favorite Songs & c. from Lodoiska; Favorite Songs & c. from My Grandmother; Favorite Songs & c. from Siege of Belgrade; Favorite Songs & c. from The Pirates; Favorite Songs & c. from The Three & the Deuce; Favorite Songs, Duets, Catches, Glees, & c. Sung at Harrison and Knyvett's Vocal Concerts; Catches, Glees, & c.; Vocal Music. Continued; Vocal Italian. [Songs from] La Scuol A de Maritati; Vocal Italian. Nel' Isola del Placere; Vocal Italian [single songs, miscellaneous]; Piano Forte Music; Duets for 2 Performers on one Piano Forte; Pedal Harp; German Flute; Guitar [Music]; Instrumental Music; Organ & Divine Music; Treatises.

Extent: 245 entries

Commentary:

Entries at Stationers' Hall:

Danby's 2d Book of Catches, Canons and Glees, dedicated to Lady Sarah Crespigny, entered at Stationers' Hall 24 December 1789.

Ah! Vous diria-je Maman, arranged for the Harp or Piano Forte, with a Flute Accompaniment, by J. Dale, entered at Stationers' Hall 24 September 1792.

Laura, by A. Pitman, entered at Stationers' Hall 13 August 1793.

Lullaby, with Variations for the Harp, by J. Elouis, entered at Stationers' Hall 15 April 1794.

Anna, a Glee, Harmonized by W. Knyvett, Junr. entered at Stationers' Hall 15 April 1794.

Dale's Collection of 60 original Scotch Songs, Book 1, entered at Stationers' Hall 27 June 1794.

Danby's 3d Book of Catches, Canons and Glees, entered at Stationers' Hall 5 August 1796.

Dale's Collection of 60 original Scotch Songs, Book 2, entered at Stationers' Hall 21 July 1794.

Dale's Collection of 60 original Scotch Songs, 3d Book, entered at Stationers' Hall 19 December 1794.

A Shepherd once has lost his love [Fal la la], arranged and varied for the Piano Forte, by J. L. Dussek, entered at Stationers' Hall 13 February 1795.

A Shepherd once had lost his love, a Glee for three voices, 23 April 1795.

Youth of the gloomy brow, 3 Voices, by J. W. Callcott, entered at Stationers' Hall 8 May 1795.

Breathe soft ye flutes, a Song by J. W. Callcott, entered at Stationers' Hall 9 May 1795.

Dale's Pocket Companion for the German Flute, Vol. 1, entered at Stationers' Hall 3 June 1795.

In questo Secolo (Duett), by Martini, entered at Stationers' Hall 17 September 1795.

Mirate Mirate (Duett), by Martini, entered at Stationers' Hall 18 September 1795.

Vedrete che Allegria, Duet, by Martini, entered at Stationers' Hall 18 September 1795.

Nel cor mi sento un, a favorite Air, by Martini, entered at Stationers' Hall 18 September 1795.

Nel Caro Seno, a favorite Air, by Martini, entered at Stationers' Hall 22 September 1795.

Un alma Costante, a favorite Air, by Martini, entered at Stationers' Hall 22 September 1795.

Quattro nove, a Trio, by Martini, entered at Stationers' Hall 22 September 1795.

Spunto una Rosa, a Romance, by Martini, entered at Stationers' Hall 30 September 1795.

Hala Hili Turca (Duett), by Martini, entered at Stationers' Hall 30 September 1795.

Ho inteso su quell, by Martini, entered at Stationers' Hall 30 September 1795.

Gia Vicin è quel di, a favorite Air, by Martini, entered at Stationers' Hall 30 September 1795.

Organ Voluntaries, Op. X, by Dupuis, entered at Stationers' Hall 28 April 1796.

Twelve Grand Sonatas for the Piano Forte, with accompaniments for a violin and Violoncello, in which are introduced a variety of Scotch airs and favourite pieces, by I. Pleyel, Op. 14, entered at Stationers Hall 5 January 1798.

Publication Reviews:

"An Essay on musical Harmony, according to the Nature of that Science, and the Principles of the greatest musical Authors, by Augustus Frederick Kollman, Organist of his Majesty's German Chapel, St. James's." – *MM*, vol. 7, no. 45 (June, 1799), p. 389 and vol. 7, no. 46 (July, 1799), p. 477

Within:

You Gentlemen of England, the Celebrated Glee, arranged as a Duett, for Two Performers on One Piano Forte, J. W. Callcott, Bac, Mus. Oxon

Leaf ii recto

Source: BL g. 130. (2.) no wm.

Three Sonatas, for the Piano Forte, with an Accompaniment for a Violin, Composed and Dedicated to the Right Honourable the Countess of Shaftesbury, by D. Steibelt, Op. 26

Leaf ii recto

Source: BL g. 178. (2.) no wm.

Three Grand Sonatas, for the Piano Forte, or Harpsichord, with Accompaniments for a Violin and Violoncello, in which are introduced for the Subjects of the Adagios and Last movements, Select Scotch Airs, and Favorite Pieces, Composed by Ignace Pleyel

Title page

Source: BL g. 161. h. (3.)

DJ 10b

Title: DALE'S Catalogue of MUSIC. Sold at N^o. 19 Cornhill & the Corner of Holles St. facing Hanover Square Oxford Street.

Date: c. 1800

Extent: 251 entries

Commentary:

New Entries: 6

Kelly, A Friend in need – Storace, The Pretty Creature – Ye Sons of England – [Pedal Harp]
Krumpholtz, 2 Duetts – Krumpholtz, 2 Symphonies, Op. 11 – [German Flute] Dale's Pocket Companion, 2d Book

Entries at Stationers' Hall:

Ye Sons of England take your Arms, entered at Stationers Hall 5 January 1797.

A Friend in Need, a musical entertainment, by M. Kelly, entered at Stationers' Hall 5 April 1797.

Within:

A Friend in Need, a Musical Entertainment, as Performed at the Theatre Royal Drury Lane, the Music Compose and Selected by Michael Kelly, the Words by Prince Hoare

Leaf ii recto

Source: BOD Harding Mus. D 143 and BL D. 288. (2.)

Source music entered at Stationers' Hall 5 April 1797.

A Grand Sonata for the Piano Forte, with an Accompaniment for a Violin. as Performed at the Opera Concert and at Mr. Salomon's Benefit, Composed by D. Steibelt, Op. XXX.

Leaf ii recto

Source: BL g. 178. (4.)

Source music entered at Stationers' Hall 31 May 1797.

Three Lessons for the Piano Forte, with an Accompaniment for a Violin and Eight Preludes in different Keys, by William Dance, Opera Terza

Leaf ii recto

Source: BL g. 271. u. (4.)

DJ 11a

Title: MUSIC, Published by DALE No. 19 Cornhill & the Corner of Holles Street Oxford Street, London. / Where only can be had his PATENT TAMBOURINE.

Date: Mid-1800

Pages: 1 fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraved and punched plate

Layout: 2 columns

Extent: 67 entries

Commentary:

Entries at Stationers' Hall:

3 Sonatas with an accompaniment for a Violin. Dedicated to the Countess of Shaftesbury, Op. 26, by D. Steibelt, entered at Stationers' Hall 4 July 1796.

Introduction to the Piano Forte or Organ with Preludes & Airs fingered, 1st Book, Op. 12, by Joseph Dale, entered at Stationers' Hall 13 December 1796.

Variations to Storace's favorite Duet in the Cherokee (And does a fond Emotion), for the Piano Forte, by D. Steibelt, entered at Stationers' Hall 12 May 1797.

A Grand Sonata with an Accompaniment for a Violin, as performed at the Opera Concerts, & c., Op. 30, by D. Steibelt, entered at Stationers' Hall 31 May 1797.

Admiral Duncan's Victory, a Sonata, by J. Dale [Op. 13], entered at Stationers' Hall 6 November 1797.

Go to the Devil & shake yourself, arranged as a Rondo for the Piano Forte, by J. Dale, entered at Stationers' Hall 15 January 1798.

The College Hornpipe as a Rondo for the Piano Forte, by J. Dale, entered at Stationers' Hall 29 January 1798.

A Grand Sonata for the Piano Forte, Op. 36, by J. L. Dussek, entered at Stationers' Hall 26 April 1798.

The New German Waltz, arranged as a Rondo for the Piano Forte, with Flute Accompaniment, by J. Dale, entered at the Stationers' Hall 27 April 1798.

Moll in the Wad, arranged as a Rondo for the Piano Forte, with Flute Accompaniment, by J. Dale, entered at Stationers' Hall 4 May 1798.

12 Waltzes for the Piano Forte or Harp, Op. 34, by D. Steibelt, entered at Stationers' Hall 4 October 1798.

Admiral Nelson's Victory, a Sonata for the Piano Forte, by J. Dale, entered at Stationers' Hall 16 October 1798.

8 Waltzes with Accompaniments for a Tambourine, Flute & Triangle, Op. 16, by J. Dale, entered at Stationers' Hall 24 October 1798.

8 Waltzes with Accompaniments for a Tambourine, Flute & Triangle, 2nd Book, Op. 16, by J. Dale, entered at Stationers' Hall 5 January 1799.

A Favorite Scotch Sonata interspersed with the Beautiful Compositions of Leopoldo Kozeluch, entered at Stationers' Hall 13 February 1799.

The Route is come, as a Rondo for the Piano Forte, by T. H. Butler, entered at Stationers' Hall 28 February 1799.

Maggie Lauder, a Rondo for the Piano Forte, by T. H. Butler, entered at Stationers' Hall 9 March 1799.

3 Sonatas with Accompaniment for a Flute, Op. 36, by D. Steibelt, entered at Stationers' Hall 8 April 1799.

12 Waltzes for the Piano Forte, with Accompaniments for Tambourine, Flute & Triangle, Op. 34, 2nd Book, by D. Steibelt, entered at Stationers' Hall 24 May 1799.

A favorite Air Alla Tedesca, arranged as a Rondo for the Piano Forte, by J. L. Dussek, entered at Stationers' Hall 28 November 1799.

A 2nd Favorite Scotch Sonata interspers'd with the Beautiful Compositions of Leopold Kozeluch, by J. Dale, entered at Stationers' Hall 29 May 1800.

Publication Review:

"Admiral Duncan's Victory over the Dutch Fleet, a Sonata for the Piano-Forte, or Harpsichord, composed by J. Dale. 2s.6d." – *MM*, No. 25 (December, 1797), p. 468.

"Nelson and the Navy, a Sonata for the piano-forte, composed and dedicated to admiral Nelson, by J. Dale. 3s.6d. Dale." *MM*, Vol. 6, no. 38 (November 1798), p. 369.

"Twelve Waltzes, for the piano-forte or harp, with an accompaniment for a flute, tambourine, and triangle, composed by D. Steibelt, Op. 34. 5s. Dale" – *MM*, No. 41 (January, 1799)

Within:

Helder Point, a Sonata, for the Piano-Forte, Composed & Dedicated to Admiral Mitchell, by J. Dale.

Recto leaf ii

Source: BL g. 141. (6.) and BOD Mus. Instr. I, 79 (36)

Source music entered at Stationers' Hall 28 September 1799.

Overture Turque Pour le Piano Forte avec Accompagnement d'un Violon et Violoncelle ad libitum, Composée par D. Steibelt.

Recto leaf ii

Source: BL g. 140. (7.) and BL g. 457. (7.)

The Castle Spectre, as now performing with unbounded applause at the Theatre Royal Drury Lane. The Words by G: M: Lewis Esqr. The Music by Michael Kelly

Verso last leaf

Source: BOD Harding Mus. D 66 (1)

Source music entered at Stationers' Hall 15 January 1798.

A New Rondo, for the Piano Forte, Composed by T. H. Butler

Source: BL g. 140. (7.) and BOD Mus. Instr. I, 38 (26)

DJ 11b

Date: 1800

Extent: 83 entries

Commentary:

Catalogue re-engraved, but 2 column-layout is retained. Order of works slightly different. In DJ 12a, works by Dale appear after works by Dussek, Wakefield & Dance; whereas in this catalogue, they appear before Dussek's works.

New entries: 16

Dale, Helder Point, a Sonata – Steibelt, 3 Sonatas newly arranged for or without Additional Keys, new Flute Accompaniment by the Author, Op. 18 – Butler's Lewie Gordon, New Edition – Carter, Variations to when we we're married – Carter, Variations to Lira Lira la – Corelli, 12 Celebrated Solos reprinted Correct & without the Tenor Cliff [sic] – Cramer, Concerto in F – Handel's 6 Concertos, new Edition – 6 Concertos, new Edition (each separate) – Babel, A Grand Lesson for Fingering – Sampieri, A Lesson with Lullaby & the Musical Bells, & c.

Entries at Stationers' Hall:

Carter's Variations to When we are Married, entered at Stationers' Hall 27 February 1792

3 Sonatas newly arranged for or without Additional Keys, new Flute Accompaniment by the Author, Op. 18, by D. Steibelt, entered at Stationers' Hall 13 February 1799.

Helder Point a Sonata for the Piano forte, by J. Dale, entered at Stationers' Hall 28 September 1799.

Entries removed: 1:

Dale's Op. 12, 2d Book

Within:

The Favorite Grand Sonata, for the Piano-Forte & Tambourine, with Accompaniments for a Flute, Violin & Bass, by J. Dale, Op. 18

Recto leaf ii

Source: BOD Mus. Instr. I, 79 (22) and BL h. 270. (9.)

Source music entered at Stationers' Hall 20 March 1800.

No. 2, A Grand Scotch Sonata, for the Piano Forte, with an Accompaniment for a Flute, or Violin and Violoncello, interspersed with the Beautiful Compositions of Leopoldo Kozeluch

Last leaf verso of Piano Forte part

Source: BL h. 270. (11.)

Source music entered at Stationers' Hall 29 May 1800.

DJ 11c

Date: Late-1801

Extent: 84 entries

Commentary:

New Entries: 1

Introduction to the Piano Forte or Organ with Preludes & Airs fingered, Op. 12, Book 2, by J. Dale

Entries at Stationers' Hall:

Introduction to the Piano Forte or Organ with Preludes & Airs fingered, Op. 12, Book 2, by J. Dale, entered at Stationers' Hall 2 October 1801.

Within:

A New Rondo, for the Piano Forte, by T. H. Butler
Last leaf verso
Source: BL g. 443. x. (10.)

Dale's Instructions for the Tambourine
Verso last leaf
Source: BOD Mus. Instr. I, 79 (10)

Six Sonatinas for the Harp, Composed & Dedicated to Madame Krumpholtz, by J. L. Dussek
Recto leaf ii
Source: BOD Tyson Mus. 1376 (2)
Source music entered at Stationers' Hall 19 January 1799.

Dussek's celebrated Duet, for the Harp & Piano Forte, as performed by the Author & Madame Dussek, Op. 38.
Verso last leaf of Piano Forte part
Source: BOD Mus. Instr. I, 85 (2) and BL g. 192. a. (6.)
Source music entered at Stationers' Hall 31 December 1799.

DJ 12a

Title: DALE'S COLLECTION of all the favorite ENGLISH SONGS Printed in Books containing 12 / Songs in each Book Price 2^s/ or may be had in Single Sheets, one or two for Sixpence as marked / in the following Catalogue.

Imprint: London, Printed for J. Dale, No. 19, Cornhill, & No. 132, Oxford Street.

Date: c. 1800

Pages: 1p fol.

Type of Catalogue: Within; Vocal – English

Process: Engraved and punched plate

Layout: 2 columns

Extent: 99 entries

Commentary:

Contains index to Dale's Collection of favorite English Songs, Book 1 to Book 13 (p. 196).

Within:

When Daisies pied and Violets blew. / SUNG by MRS. JORDAN in AS YOU LIKE IT. / [right] Price 6d. London, Printed for J. Dale, No. 19 Cornhill, & No. 132, Oxford Street.
No title page. Caption title, music is from Book 13.
First leaf recto.
Source: CAM MR290. a. 80. 115. (35.)

DJ 12b

Date: c. 1805

Extent: 161 entries

Commentary:

Contains index to Dale's Collection of favorite English Songs, Books 1 to 21.

New Entries: 62

Book 13, Page 200, When daisies pied, & Book 13, Page 201, Where the Bee sucks – Book 13, Page 202, The cuckoo – Book 13, Page 204, The Billet Doux, & Book 13, Page 205, The Blue Bell of Scotland – Book 13, Page 206, Dear Mary – Book 13, Page 208, Dear Image, & Book 14, Page 209, Drink to me only – Book 13, Page 210, Delia – Book 13, Page 212, Four & Twenty Fiddlers, & Book 13, Page 213, Fair Semira – Book 13, Page 214, Tender Passions – Book 13, Page 216, Coolun, & Book 13, Page 217, Crazy Jane – Book 13, Page 218, The Attic Fire – Book 13, Page 220, How imperfect is expression, & Book 13, Page 221, How sweet in the Woodland – Book 13, Page 222, Shall I in Mamre's fertile plain – Book 13, Page 224, My Nancy leaves the rural Frain, & Book 15, Page 225, My heart's my own – Book 15, Page 226, Spirit of my Sainted Sire – Book 15, Page 228, The Gift of the Gods, & Book 15, Page 229, The Gypsy Song – Book 15, Page 230, From high birth – Book 15, Page 232, Tho' Time has from your Lordship, & Book 15, Page 233, Taste Life's glad moments – Book 15, Page 234, Homeward Bound – Book 15, Page 236, The Heavy Hours, & Book, 15, Page 237, The Happy Fellow – Book 15, Page 238, From hope's found dream – Book 15, Page 240, Oh the Roast Beef of old England, & Book 16, Page 241, One kind kiss – Book 16, Page 242, The Plough Boy – Book 16, Page 244, Rest beauteous Flower, & Book 16, Page 245, Row row row – Book 16, Page 246, The Gloucestershire Bumpkin – Book 16, Page 248, The Man of Kent, & Book 16, Page 249, The Merry Dance – Book 16, Page 250, Once the Gods of the Greeks – Book 16, Page 252, When war alarms, & Book 16, Page 253, Wou'd you taste the Noontide Air – Book 16, Page 254, The Woodman – Book 16, Page 256, To mighty Love, & Book 17, Page 257, Three Years a Sailor's Life Fled – Book 17, Page 258, Lash'd to the Helm – Book 17, Page 260, Tho' prudence may press me, & Book 17, Page 261, Total Eclipse – Book 17, Page 262, My heart is devoted dear Mary to the – Book 17, Page 264, General Wolfe, & Book 17, Page 265, Galloping dreary dun – Book 17, Page 266, Tears that exhale – Book 17, Page 268, Ah well a day my poor heart, & Book 17, Page 269, All will hail the joyous Day – Book 17, Page 270, The Gallant Crew invites – Book 17, Page 272, A Southerly wind, & Book 18, Page 273, A smile from Girl of my heart – Book 18, Page 274, Was I a Shepherd's Maid – Book 18, Page 276, Oh the moment was sad, & Book 18, Page 277, O Sleep – Book 18, Page 278, Sweet Robin – Book 18, Page 280, Sweet Transport, & Book 18, Page 281, See ye Swains yon streaks – Book 18, Page 282, Whilst with Village Maids – Book 18, Page 284, Lira Lira la, & Book 18, Page 285, Liberty Hall – Book 18, Page 286, Henry cull'd ye low'rets bloom – Book 18, Page 288, Corporal Casey, & Book 19, Page 289, Come let us dance & sing – Book 19, Page 290, The Chapter of Kings – Book 19, Page 292, The Maid of the Mill, & Book 19, Page 293, The Morn returns – Book 19, Page 294, The Heaving of the Lead – Book 19, Page 296, Ye Warwickshire Lads, & Book 19, Page 297, Young Colin stole my heart away – Book 19, Page 298, By dawn to the downs – Book 19, Page 300, Mary I believed thee true, & Book 19, Page 301, My Philida adieu Love – Book 19, Page 302, The Mulberry Tree – Book 19, Page 304, When bidden to the wake or fair, Book 20, Page 305, When William at Eve – Book 20, Page 306, While the Lads in the Village – Book 20, Page 308, Her mouth which a smile, & Book 20, Page 309, How blest my fair – Book 20, Page 310, When the rosy morn – Book 20, Page 312, Ar hyd y nos, & Book 20, Page 313, A Kernel from an Apple's core – Book 20, Page 314, Light as thistle down – Book 20, Page 316, The Lass of Richmond Hill, & Book, 20, Page 317, The ling'ring Pangs – Book 20, Page 318, When I think [cannot read] your truth – Book 20, Page 320, Sweet Willy O, & Book 21, Page [321], Sylvia Sweet

Within:

Six songs reissued in pairs from Books 16, 17, 18, 22, 23
First leaf recto
BL G. 383. (4.)

DJ 13a

Title: Music. *Published by* Dale. N^o. 19 Cornhill, & the corner of Holles Street, Oxford Street. London. / [right] (16) [gap, then on the centre] *where only can be had his Patent Tambourines.*

Date: Late 1800

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte and Harp

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 3

Piano Forte Music; Duets for two Performers on One Piano Forte; Pedal Harp Music

Extent: 134 entries

Commentary:

“(16)” appears under the title in most copies seen by the author (except on at BL h. 270. (10, recto 2d leaf.) of this catalogue; however it does not appear to have any connection to the number of catalogue issued by Joseph Dale, as this is the only catalogue which bears the number.

Entries at Stationers’ Hall:

6 Sonatinas, for the Harp, Dedicated to Madame Krumpholtz, by J. L. Dussek, entered at Stationers’ Hall 19 January 1799.

A favorite Duet, taken from the 6 Sonatinas, Dedicated to Madame Krumpholtz, for the Piano Forte & Harp, Dedicated to Miss Griffith, Op. 38, by J. L. Dussek, entered at Stationers’ Hall 31 December 1799.

Blue Bell of Scotland, with Variations for the Piano Forte, by J. Dale, entered at Stationers’ Hall 31 July 1800.

Instructions for the Tambourine, by J. Dale, entered at Stationers’ Hall 23 June 1800.

A 3rd Favorite Scotch Sonata interspers'd with the Beautiful Compositions of Leopold Kozeluch, by J. Dale, entered at Stationers’ Hall 12 December 1800.

Dale’s Collection of Airs & Preludes, for the Harp, 2d Book, entered at Stationers’ Hall 7 April 1801.

Within:

No. 3, A Grand Scotch Sonata, for the Piano Forte, with an Accompaniment for a Flute, or Violin & Violoncello, interspersed with the Beautiful Compositions of Leopold Kozeluch.

First leaf recto of Piano Forte part

Source: BL h. 270. (11.)

DJ 13b

Date: Early 1801

Extent: 135 entries

Commentary:

New entries: 1:

3 Sonatas, Op. 36, by Theodore Smith

Entries at Stationers’ Hall:

Smith Op. 36, entered at Stationers’ Hall 24 December 1800.

Within:

Dale’s Collection of Music for the Pedal Harp, Containing Variety of Preludes and favorite Airs, by Different Masters. The whole Selected, Composed & Arranged, with New Variations, Expressly for that instrument, by Joseph Dale, Op. 15, Book II

Leaf ii recto

Source: BL g. 301. (3.)

Source music entered at Stationers’ Hall 7 April 1801

DJ 13c

Date: c. 1801

Extent: 136 entries

Commentary:

New entries: 1

[Duets for two Performers on One Piano Forte] Dale’s Collection of 6 Scotch & Other Airs

Within:

Dale's Collection of Music for the Pedal Harp, Containing a Variety of Preludes and favorite Airs, by different Masters. The whole Selected, Composed & Arranged with New Variations, Expressly for that instrument, by Joseph Dale, Op. 15, Book II.

Leaf ii recto

Source: BOD Mus. Instr. I, 79 (20)

Source music entered at Stationers' Hall 7 April 1801.

DJ 13d

Date: c. 1801

Extent: 138 entries

Commentary:

New entries: 2:

Butler's Sonata in F – [Harp Music] A favorite Duets, Op. 11, by Dussek

Entries at Stationers' Hall:

A Sonata in F, with Roy's Wife, Fischer's Minuet & Up and Wa' them a' Willy, with Violin Accompaniment, by Butler, entered at Stationers' Hall 6 April 1801.

Within:

Twelve Waltzes, for the Piano Forte, or Harp, with an Accompaniment for a Flute, Tambourine and Triangle, Composed by D. Steibelt, Op. 34

Leaf ii recto

Source: BOD Tyson Mus. 1376 (7)

Source music entered at Stationers' Hall 4 October 1798.

Publication Review in *MM*, vol. 7, no. 41 (Jan., 1799), p. 65.

DJ 13e

Date: c. 1802

Extent: 140 entries

Commentary:

BL e. 140. (1.) has "For Stationers' Hall" written on the title page.

Catalogue re-engraved, orders to some works differ:

In DJ 13c, 16th entry, Helder Point, a Sonata – 17th, Dale, Op. 12, Book 1 – 18th, Dale, Op. 12, Book 2 – 2nd entry, Variations to the Blue Bell; DJ 13 d, 16th entry, Dale, Op. 12, Book 1 – 17th, Dale Op. 12, Book 2 – 18th, Helder Point, a Sonata – 37th entry is Variations to the Blue Bell

New entries: 3

Geary Owen, a Rondo, by Dale – La Pipe de Tabac, a Rondo, by Dale – Steibelt, 3 Sonatas, Op. 18

Entries removed: 1

[Pedal Harp] Storace, O Strike the Harp

Entries at Stationers' Hall:

Dale's La Pipe de Tabac, arranged as a Rondo, for the Piano Forte, entered at Stationers' Hall 6 April 1801.

Entries removed: 2:

Three Sonatas, Op. 36, by Theodore Smith – [Harp Music] Storace, O Strike the Harp

Within:

Dale's Introduction to the Piano Forte, Harpsichord or Organ in four Books, Selected, Arranged and Composed by Joseph Dale, Book 2, Op. XII

Leaf ii recto

Source: BL e. 140. (1.)

Source music entered at Stationers' Hall 2 October 1801.

A Sonata, for the Piano Forte, with an Accompaniment for a German Flute & Violoncello, Composed by J. Dale, Op. 19;

First leaf recto of piano part

Source: BL h. 270. (10.) & BOD Mus. Instr. I, 79 (23)

Source music entered at Stationers' Hall 9 April 1802.

Fantasie, avec Neuf Variations Sur un Air des Misteres d' Isis, pour le Piano Forte, Composée par D. Steibelt

Recto 1st page of music

Source: BL g. 139. (42.)

Source music entered at Stationers' Hall 5 July 1802.

A Favorite Overture for the Harpsichord, or Piano Forte, with Accompaniments for two Violins, two French Horns, and Violoncello ad libitum, Composed by Edelmann, Opera 4th

Leaf ii recto

Source: BL g. 443. w. (11.)

DJ 14

Title: A Catalogue / of the Favorite SONGS, DUETS, CATCHES and GLEES & c. as Sung / at Harrison & Knyvett's Concerts, The Catch Club, & the Nobility's Concerts. / Published by J. DALE N^o. 19 Cornhill and the Corner of Holles / Street, Oxford Street. Where may be had his / PATENT TAMBOURINES.

Date: c. 1802

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 3

Songs; Duets; Catches and Glees

Extent: 112 entries

Commentary:

Entries at Stationers' Hall:

Lucid Tear, a glee for three Voices, entered at Stationers' Hall 16 January 1797.

Who can trim the foe? A Catch for three voices, entered at Stationers Hall 27 October 1797.

Within:

A Favorite Overture for the Harpsichord or Piano Forte, with Accompaniments for two Violins, two French Horns and Violoncello ad libitum, Composed by Sigr. Edelmann, Opera 4th

Last leaf verso

Source: BL g. 443. w. (11.)

DJ 15

Title: Favorite Music Published by DALE N^o. 19 Cornhill opposite the Royal Ex_ / _change, The Corner of Holles Street Oxford Street & N^o. 151 New Bond Street. / where only can be had his PATENT TAMBOURINES. _____

Date: c. 1803

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Punched and engraved plate

Layout: 3 columns

Extent: 92 entries

Commentary:

Music at Bodleian has “For Stationers’ Hall” & “J. Dale” written across the title page; music at BL h. 141. h. (2.) also has “For Stationers’ Hall” and “J. Dale” on the title page

Entries at Stationers’ Hall:

Thro’ the Woods of Favie, Rondo, for the Piano Forte, by T. H. Butler, entered at Stationers’ Hall 8 October 1799.

A Single Sonata, dedicated to Mrs. Thompson, with Flute and Bass Accompaniments, Op. 19, by Joseph Dale, entered at Stationers’ Hall 9 April 1802.

Pot Pourri, No. 19, for the Piano Forte, by D. Steibelt, 24 November 1802.

The Pollacca from The Cabinet, arranged as a Rondo for the Piano Forte, D. Steibelt, entered at Stationers’ Hall 7 December 1802.

Grand Sonata, Op. 60, for the Piano Forte, by D. Steibelt, entered at Stationers’ Hall 24 January 1803.

3 Sonatas for the Piano Forte, dedicated to the Empress of Russia, Op. 40, with Violin and Bass Accompaniments, by Ignace Pleyel, entered at Stationers’ Hall 2 March 1803.

3 Sonatas for the Piano Forte, with Violin and Bass Accompaniments, Op. 25, entered at Stationers’ Hall 22 April 1803.

3 Sonatas for the Piano Forte, Op. 99, entered at Stationers’ Hall 1 June 1803.

The Beautiful Maid as a Sonata for the Piano Forte, arranged by D. Steibelt, entered at Stationers’ Hall 10 June 1803.

Des Bagatelles by Beethoven, entered at Stationers’ Hall 12 October 1803.

Molly put the kettle on or Jennies Bawbee, Rondo for the Piano Forte, by Joseph Dale, entered at Stationers’ Hall 22 October 1803.

3 Sonatas, dedicated to Mrs. Charles Thellusson, Violin or Flute & Bass Accompaniment, by Gyrowetz, entered at Stationers’ Hall 24 October 1803.

Mamma mia, as a Rondo for the Piano Forte, by D. Steibelt, entered at Stationers’ Hall 7 November 1803.

The Bird Duet, as a Rondo for the Piano Forte, by D. Steibelt, entered at Stationers’ Hall 28 November 1803.

Within:

Three Sonatas for the Piano Forte, with an Accompaniment for a Violin or Flute & Violoncello, Dedicated to Mrs. Charles Thellusson, by Adalbert Gyrowetz

Recto leaf ii

Source: BOD Mus. Instr. I, 104 (9) and CAM MR320. a. 80. 305. (2.)

Source music entered at Stationers’ Hall 24 October 1803.

Des Bagatelles pour la Piano Forte, composée par Louis Van Beethoven.

Recto leaf ii

Source: BL h. 141. h. (2.)

Source music entered at Stationers’ Hall 12 October 1803.

DJ 16

Title: FAVORITE / Airs, Rondos, Duets, & c. / FOR THE / HARP, / OR / HARP & PIANO FORTE, /
Printed by J. Dale, at his Warehouses, / N^o, 19, Cornhill. The corner of Holles Street, Oxford
Street. / and N^o, 151, New Bond Street

Date: c. 1805

Pages: 1p fol.

Type of Catalogue: Within; Instrumental –Piano Forte and Harp music

Layout: 3 columns

Categories and sub-categories: 4

Harp Music; Harp and Piano Forte Music; Harp (2 Harps); Piano Forte Music

Extent: 74 entries

Commentary:

Entries at Stationers' Hall:

Loyal March and Madame Krumpholtz's Minuet, from Op. 15 for the Piano Forte, or Harp, by J. Dale, entered at Stationers' Hall 29 June 1798.

Celebrated Welch Air, 'Ar hyd y nos,' with Variations for the Harp, by James Dale, entered at Stationers' Hall 13 October 1802.

Within:

Duo for the Harp and Piano Forte, de Mr. Hinner, No. 2

First leaf recto of Premiere Harpe part

Source: BL h. 2605. kk. (5.)

DJ 17a

Title: A Catalogue of New Music Published by JOSEPH DALE & SON N^o. 19 Cornhill opposite the Royal Exchange, The / Corner of Holles Street Oxford Street & 151 New Bond Street. where may be had DALE'S PATENT TAMBOURINES.

Date: c. 1805

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Layout: 4 columns

Categories and sub-categories: 11

[Songs, &c. from] Thirty Thousand or Who's the Richest; [Songs, & c. from] Davy. Harlequin Quicksilver; [Songs, & c. from] The Cabinet; [Songs & c. from] Reeve. Caravan; [Songs & c. from] Attwood. The Escapes; [Songs & c. from] Reeve. Harlequin's Almanac; Operas for the Flute; Hook. Vauxhall Songs. 1803; Vauxhall Songs. 1804; Miscellaneous Songs; Piano Forte [Music]

Extent: 185 entries

Commentary:

Entries at Stationers' Hall:

Britain's Glory, entered at Stationers' Hall 30 July 1798.

The Escapes, a musical entertainment, by Thomas Attwood, entered at Stationers' Hall 10 November 1801.

Overture to Harlequin's Almanack, by W. Reeve, entered at Stationers' Hall 19 January 1802.

The Cabinet, a comic opera, composed by W. Reeve, J. Moorehead, J. Davy, D. Corri and J. Braham, entered at Stationers' Hall 9 February 1802.

The Bird Duet, in the opera of The Cabinet, by John Braham, entered at Stationers' Hall 2 March 1802.

The Beautiful Maid, a Ballad, in The Cabinet, by John Braham, entered at Stationers' Hall 5 March 1802.

Fair Ellen, a Ballad, in The Cabinet, by John Braham, entered at Stationers' Hall 5 March 1802.

No more by Sorrow, favorite Pollacca, in The Cabinet, by John Braham, entered at Stationers' Hall 5 March 1802.

The Overture to The Cabinet, by William Reeve, entered at Stationers' Hall 6 March 1802.

Turn Minutes to Seconds, a favorite Rondo, in The Cabinet, by Reeve, entered at Stationers' Hall 10 March 1802.

With a Friend & a Wife, in the Opera of Cabinet, by John Braham, entered at Stationers' Hall 12 March 1802.

Ah, what a Pity, a favorite Air, in The Cabinet, by John Braham, entered at Stationers' Hall 12 March 1802.

By my Mother 'twas said, a Song, in The Cabinet, by John Braham, entered at Stationers' Hall 13 March 1802.

Never think of meeting Sorrow, a Duet, in The Cabinet, by William Reeve, entered at Stationers' Hall 18 March 1802.

Peter Pull Haul, a favorite Song, in The Cabinet, by William Reeve, entered at Stationers' Hall 18 March 1802.

The Single Married, in The Cabinet, by William Reeve, entered at Stationers' Hall 19 March 1802.

The grand March, in The Cabinet, by William Reeve, entered at Stationers' Hall 20 March 1802.

Fortune may frown, a Ballad, in The Cabinet, by William Reeve, entered at Stationers' Hall 23 March 1802.

O what a monstrous gay day, a Duet, in The Cabinet, by William Reeve, entered at Stationers' Hall 23 March 1802.

Hear us my Lord (Quartet), by William Reeve, entered at Stationers' Hall 25 March 1802.

A Sword is best & c., in the Harlequin's Almanack, by William Reeve, entered at Stationers' Hall 31 March 1802.

Spring, in Harlequin's Almanack, by William Reeve, entered at Stationers' Hall 31 March 1802.

The Phantasmagoria, a Song, by William Reeve, entered at Stationers' Hall 6 May 1802.

The Willow, as sung by Mrs. Jordan, at the Theatre Royal, Drury Lane, by James Hook, entered at Stationers' Hall 22 May 1802.

Fantasia in B flat, dedicated to Madame Moreau, by D. Steibelt, entered at Stationers' Hall 5 July 1802.

Poor little Bess, sung by Mrs. Bland at the Theatre Royal Drury Lane, by James Hook, entered at Stationers' Hall 7 January 1803.

From thee my fair one, words by Burns, music by John Braham, entered at Stationers' Hall 26 April 1803.

Faint Heart ne'er won a Maiden fair, Sung by Mr. Bland, by James Hook, entered at Stationers' Hall 15 July 1803.

Heart of Oak & Sheelala forever, Sung by Mr. Dignum, by James Hook, entered at Stationers' Hall 25 July 1803.

A Sailor is the Lad for me, Sung by Mrs. Franklin, composed by James Hook, entered at Stationers' Hall 13 August 1803.

I'll be Jack the Sailor's Wife, Sung by Mrs. Bland. by James Hook, entered at Stationers' Hall 17 August 1803.

Juvenile Sorrow, a Ballad, by Charles Smith, entered at Stationers' Hall 2 November 1803.

Sigh and O Nony, a duet, composed by James Hook, entered at Stationers' Hall 19 November 1803.

The Caravan, a Grand Serio Comic Romance, by William Reeve, entered at Stationers' Hall 31 December 1803.

The castanet song in The Caravan, by W. Reeve, entered at Stationers' Hall 27 January 1804.

The Alarm, Sonata for the Piano Forte, by Joseph Dale, entered at Stationers' Hall 7 May 1803.

O William I will gang with thee, an Answer to his favorite Song, O Nanny & c., by Thomas Cater, entered at Stationers' Hall 4 August 1804.

The Odd Trick, a favourite song, by Luke Proctor, entered at Stationers' Hall by the composer, 2 October 1804.

The Maid of Lodi, arranged as a Rondo for the Piano Forte, by Joseph Dale, entered at Stationers' Hall 21 November 1804.

Thirty Thousand, a Comic Opera, by William Reeve, John Davy and John Braham, entered at Stationers' Hall 9 January 1805.

The Overture to Harlequin Quicksilver, by John Davy, entered at Stationers' Hall 19 January 1805.

Harlequin Quicksilver, by Davy, entered at Stationers' Hall 18 February 1805.

A Sonata, to the memory of General Sir Ralph Abercrombie, entered at Stationers' Hall 12 March 1805.

2 Sonatas, with Airs (If a Body & c, Sir David Hunter Blair's Reel, Jess McPharlane & The Chantreuse), Op. 62, by D. Steibelt, entered at Stationers' Hall 14 March 1805.

Publication Announcement:

The favorite ENTERTAINMENT of The ESCAPES, or the WATER CARRIER, as now performing with great applause at the Theatre Royal, Covent Garden. The Music by T. Attwood. Price 8s. – *The Times*, 12 November 1801.

“The Music of the Cabinet. ... The Overture, Songs, Duets, and Chorusses, composed by Braham and Reeve.” *The Times*, 12 March 1802.

“The Overture and the rest of the Music in Harlequin Almanack, or the Four Seasons, composed by Reeve.” *The Times*, 12 March 1802.

Within:

1st Set. Twelve Waltzes, for the Piano Forte or Harp, with an Accompaniment for a Flute, Tambourine and Triangle, Composed by D. Steibelt, Op. 34

Leaf ii recto

Source: BL g. 442. (5.)

Source music entered at Stationers' Hall 4 October 1798.

DJ 17b

Title: MUSIC Published by JOSEPH DALE & SON, Piano Forte Maker (by Appointment) to his Royal Highness the Prince / of Wales N^o. 19 Cornhill, opposite the Royal Exchange, The Corner of Holles Street Oxford Street & 151 New Bond Street,

Date: wm 1806

Pages: 1p fol.

Type of Catalogue: Vocal and Instrumental

Process: Engraved and punched plate

Layout: 4 columns

Categories and sub-categories: 10

Vocal Music. Thirty Thousand; Davy, Harlequin Quicksilver; The Cabinet; Reeve, The Caravan; Attwood, The Escape; Reeve. Harlequin Almanack; Favorite Songs, & c.; Harp Music; Piano Forte Music; Duets for two Performers

Extent: 204 entries

Commentary:

As Joseph and Son, c. 1805 to 1809, then Dale's son, William went into business on his own & Joseph Dale continued alone. [Humphries & Smith]

New Entries: 56

[Favorite Songs, & c.] Braham, My heart with Love is beating – Carter, Glee for 3 Voices – Dale, My Mother – De Call, Sweet Girl thy Charms – Leaman, The Poor Village Maid – Storace, O Strike ye Harp – [Harp Music] Dussek, Duet, Op. XI – Dussek, Duet, Op. 38 – Dussek, 6 Sonatas, dedicated to Madame Krumpholtz – Pleyel, 3 Sonatas, Op. 40 – Dale, Collection of Airs – Dale, Collection of Preludes – [Piano Forte Music] Beethoven, 7 Airs – Butler, Milanese, Rondo – Butler, Erin go bragh, Rondo – Dale, Sonata, Op. 22 – Dale, The Honey Moon, Rondo – Dale, The Weymouth Fete, Rondo – Dale, Rural Felicity, Rondo – Dale, Variations to Lullaby – Dale, Nelson's Victory – James Dale, 8 Lessons – James Dale, 7 Divertimentos – James Dale, Sonata with a Welsh Air – James Dale, La Chasse – James Dale, Ar hyd y nos, with Variations – James Dale, The New Rigg'd Ship, with Variations – James Dale, 12 Preludes – James Dale, Schertz Rondo – James Dale, A Pantomimical Rondo – James Dale, Off she goes, Rondo – James Dale, St. Florenza, Rondo – Steibelt, Additional Rondo in (Le Jugement du Berger Paris) Grand Ballet – Steibelt, 3 Grand Sonatas, Op. 63 – Steibelt, A Grand Concerto, a La Chasse, Op. 64 – [Duets for two Performers] The Fall of Paris (No. 1) – God save the King (No. 2) – Smith, 1st Duet (No. 3) – Haydn, Andante (No. 4) – Haydn, Tweed Side (No.5) – Stamitz, Anna & Air (No. 6) – The above 6 in 1 book (Nos. 1 to 6) – Lewie Gordon (No. 7) – March in Lodoiska (No. 8) – Adeste Fideles and the Sicilian Mariners (No. 9) – Blue Bell of Scotland and Geary Owen (No. 10) – Rule Britannia and Hearts of Oak (No. 11) – Grand Hallelujah Chorus (No. 12) – the above 6 (Nos. 7 to 12), Book 2d – The Plough Boy (No. 13) – The Keel Row (No. 14) – He gave the Hailstones (No. 15) – Fix'd in his

everlasting Seat (No. 16) – The Duke of York's March (No. 17) – The Duke of York's March (No. 18) – The above 6 (Nos. 13 to 18), 3rd Book

Entries Removed: 37

[Operas for the Flute] Thirty Thousand – Harlequin Quicksilver – The Cabinet – The Caravan – [Vauxhall Songs, 1803] Hook, It is not the fashion in Town, sung by Mr. Dignum – Sandy of bonny Dundee – Content in my Cot – Ben Bowser's Maxims – By and By, Sung by Mrs. Franklin – The above in one Book (Vauxhall Songs Book 1) – Hook, Ann of St. Albans, sung by Mr. Dignum – Hook, I will soon be married – Hook, You're mistaken, sung by Miss Daniels – Hook, Smile on me my dear – Hook, The Millers Daughter – The above Book 2nd – Hook, I'll be Jack the Sailor's Wife, Sung by Mrs. Bland – Hook, Heart of Oak & Sheelala forever, Sung by Mr. Dignum – Hook, A Sailor is the Lad for me, Sung by Mrs. Franklin – Hook, Faint Heart ne'er won a Maiden fair, Sung by Mr. Bland – [Vauxhall Songs. 1804] Hook, What wants me – Hook, Fal lal lal la Kind Sir, Sung by Mrs. Bland – Hook, I will not Marry yet, Sung by Mr. Dignum – Hook, Long look'd for is coming at last, sung by Mrs. Franklin – The above in one Book – Hook, The Contented Man, Sung by Mr. Dignum – Hook, Maid of the Mead – Hook, Cupid's Lottery – Hook, The Comical Fellow – Hook, The Bank's of Clyde – The above 6 Songs in one Book – [Miscellaneous Songs, & c.] Proctor, The Odd Trick – Wakefield, The Call of the Bugle, with words expressing the meaning of the different Sounds – [Piano Forte Music] Beethoven, 6 Bagatelles – Dussek, 3 Sonatas, Op. 13 – Dussek, 3 Sonatas, Op. 14 – Dussek, Air Russe, Rondo

Entries at Stationers' Hall:

7 Divertimentos, for the Piano Forte, by James Dale, entered at Stationers' Hall 30 November 1801.
L'Année, a Song for every Month in the Year, by James Hook, entered at Stationers' Hall 9 July 1802.
Rondo, La Chasse or the Piano Forte, by James Dale, entered at Stationers' Hall 2 October 1802.
Ar hyd y nos, with Variations, for the Piano Forte, by James Dale, entered at Stationers' Hall 13 October 1802.
8 Lessons, for the Piano Forte, by James Dale, entered at Stationers' Hall 11 November 1802.
Three Grand Sonatas, for the Piano Forte, by D. Steibelt, Op. 63, entered at Stationers' Hall 1 June 1805.
A Grand Concerto, à la Chasse, composed by D. Steibelt, Op. 64, entered at Stationers' Hall 14 June 1805.
My Mother, a song, composed by Joseph Dale, entered at Stationers' Hall 8 October 1805.
My Heart with Love is beating, a ballad, sung by Mr. Braham, entered at Stationers' Hall 26 November 1805.

Publication Reviews:

"A grand Concerto, A La Chasse, as performed by the Author, with the utmost Applause, at the Opera Concerts. Composed by D. Steibelt, Esq. 8s.6d." *MM*, No. 142 (May 1806), p. 348.

Within:

A Favorite Duet for the Piano Forte, Composed by L. Van Beethoven, Op. 6
Recto leaf ii
Source: BL H. 2815. (6.)

DJ 17c

Date: c. 1807

Extent: 216 entries

Commentary:

Music is collective issue of works also published separately as no. 19-24 of the series; Bodleian Library catalogue dates the music c. 1807.

New entries: 18

The Fortress, by Hook – [from The Fortress] Overture to The Fortress – Celestine favorite Air – Beneath a Shady Tree – My dear native Village – What is Life (Duet) – We come with Joy (3 Voices) – [after Favorite Songs, & c., before Piano Forte Music] Wakefield's Four easy Sonatas – [Piano Forte Music] Dale, Ap Shenkin, Rondo – Dale, Caro Dolce, Rondo – Steibelt, Accompaniment to Op. 64 – [Piano Forte Duets for two Performers] Life let us Cherish (No. 19) – Corn Riggs (No. 20) – All around the May Pole (No. 21) – Viva Tutti (No. 22) – La Pipe de Tabac (No. 23) – Banks o doon & Air (No. 24) – the above 6 (Nos. 19 to 24) 3d Book

Entries Removed: 6

[Harp Music] Dussek, Duet, Op. XI – Dussek, Duet, Op. 38 – Dussek, 6 Sonatas, dedicated to Madame Krumpholtz – Pleyel, 3 Sonatas, Op. 40 – Dale, Collection of Airs – Dale, Collection of Preludes

Entries at Stationers' Hall:

The Fortress, a grand Melodrama, composed by J. Hook, entered at Stationers' Hall 8 August 1807.

Publication Reviews:

"The Fortress, a Grand Melo-Drama, as performed at the Theatre-Royal, Hay-Market. The Music composed by J. Hook, Esq. 5s." *MM*, No. 162 (October 1807), p. 281.

Within:

Dale's 4th Collection of Duets for two Performers on One Piano Forte.

Verso last leaf

Source: BOD Mus. 61 c. 242 bk. 1 (2)

DJ 17d

Title: MUSIC Published by JOSEPH DALE, Piano Forte Maker (by Appointment) to his Royal Highness the Prince / of Wales N^o. 19 Cornhill, opposite the Royal Exchange, The Corner of Holles Street Oxford Street & 151 New Bond Street.

Date: c. 1809

Extent: 241 entries

Commentary:

New entries: 25:

[Favorite Songs & c.] De Call, Fly Time – [Piano Forte Music] Dale, Mrs. Spicer, Rondo – Dale, The Runaway, Rondo – Dale, Variations to God save ye King – Dale, Variations to Fischer's Minuet – Dale, Toujour's Gai – Dale's Collection of Dances Nos. 2 and 3 (each separate) – Hook, Celestine a Rondo – Steibelt, 3 Sonatas, Op. 65 – Steibelt, Op. 65, No. 1 – Steibelt, Op. 65, No. 2 – Steibelt, Op. 65, No. 3 – Steibelt, 3 Sonatas, Op. 30 – Steibelt, Accompaniments to 3 Sonatas, Op. 30 – [Harp Music] Dale's Serenade – Dale, Concerto, Op. 24 – Dale, Duet Nos. 1 to 3 (each separate) – Dale, Lieber Augustine – Krumpholtz, Celestine – Steibelt, Grand Duo – Steibelt, Castanet Duet – [Duets for two Performers] Handel, Water Piece & March

Within:

A New Edition of Dale's Twelve Grand Sonatas for the Piano Forte, with Accompaniments for a Violin and Violoncello, in which are Introduced a Variety of Scotch Airs, and Favorite Pieces, Composed by Ignace Pleyel, Op. 14

First leaf recto of Piano Part in Sonatas Nos. I, VII, X,

Source: BL h. 270. (12.)

The Mountaineers, as Performed with the Utmost applause at the Theatre Royal Hay-market, the Music selected & Composed by Dr. Arnold, Op. 34

Recto leaf ii

Source: BL I. 623. Source music wm 1808

Dale's Collection of Duets for two Performers on one Piano Forte, by the most celebrated composers,
Nos. 7-18
Recto leaf ii
Source: BL g. 271. ii. (4.) Source music wm 1809

DeJ 1

Title: A CATALOGUE of MUSIC, Composed and / Published by JOSEPH DE PINNA, Saint Michael's-Cornhill: London.

Date: c. 1825

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental; Single composer

Process: Punched plate

Layout: 2 columns

Categories and sub-categories: 2

Piano Forte. Rondos and Variations on British and Foreign Popular Airs; Vocal. Easy Songs for Juvenile Vocalists

Extent: 55 entries

Commentary:

Publication Reviews:

“‘Rondeaux à la Masquerade,’ descriptive of the characters and diversions of a Masked Ball; the Music, consisting of Popular Airs, arranged for the Piano Forte, by J. de Pinna. Nos. 1 and 2.” *QMMR*, Vol. 8, no. 32 (1826), p. 514.

“Rondeaux à la Masquerade, consisting of popular Airs, selected and arranged for the Piano-Forte, by J. de Pinna, Nos. 1 and 2. (Pinna, St. Michael's, Cornhill.)” *The Harmonicon*, Vol. 5, no. 3 (March 1827), p. 50.

“Popular London Cries, adapted as a characteristic Rondos for the Piano Forte, by J. de Pinna.” *QMMR*, Vol. 8, no. 32 (1826), p. 514.

“Popular London Cries, for the Piano-Forte by J. de Pinna. (Pinna, St. Michael's, Cornhill.)” *The Harmonicon*, Vol. 5, no. 3 (March 1827), p. 50.

Within:

O Freedom bright and glorious Star! Polacca, Sung by Mr. Sapio, Written by Harry Stoe Van Dyke, Composed by Joseph de Pinna

Leaf ii recto

Source: BL H. 1652. ll. (14.) Source music wm 1825

DeaJ 1a

Title: SONGS & c. — Composed by MISS SMITH, / OF THE DOWN HOUSE.

Imprint: Londres, J. Dean, 148, New Bond Street.

Date: c. 1835

Pages: 1 p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories and Sub-categories: 3

Songs & c. Composed by Miss Smith, of the Down House; Songs Composed by Mr. A. D. Roche; Songs Composed by Miss Lightfoot.

Extent: 59 entries

Commentary:

Sweet is the morn's first beaming, Composed by A. D. Roche [Pl no. 364]

Entries at Stationers' Hall:

How many loved & honoured thee, stanzas written on the death of the Mrs. Hemans, poetry by Miss Landon, Music by A. D. Roche, entered at Stationers' Hall 7 August 1835. [Pl no. 438]

My gentle Child, poetry by Mrs. Hemans, Music by A. D. Roche, entered at Stationers' Hall 13 August 1835. [Pl no. 439]

Publication Announcements:

““A place in thy Memory dearest,” by the author of “The Collegians.”” *The Times*, 4 August 1834; 15 November 1834.

““We shall meet no more,” by Hon. Mrs. Norton “ *The Times*, 4 August 1834; 15 November 1834.

““The Deserted Home,” “the Sunny World,” “Spells of the Midnight Hour,” “the Water Sprite,” Word by the Hon. Mrs. Norton, the music by Miss Smith.” *The Times*, 15 November 1834.

Within:

Oh Give me new Partners! The Almack's Comic Song, by Miss Louisa H. Sheridan

Last leaf verso

Source: BL G. 805. q. (20.) Pl no. 420

"See! Who is She, with Eyes of Brightness," a Ballad, as Sung by Madame Cellini, at the Nobility's Concerts, The Music Composed and Respectfully Dedicated (with Permission) to Lady Osborne, by Miss Lightfoot

Last leaf verso

Source: BL H. 1650. zz. (13.) Pl no. 431

The Rival Suitors, Inscribed to the Right Honourable Lady Louisa Stuart, by Miss Smith, of the Down House

Last leaf verso

Source: BL H. 1650. zz. (21.) Pl no. 465

Meet me at Eve, ballad, inscribed to Miss Bowen, by Alexander Roche

Last leaf verso

Source: BL H. 1660. k. (9.) Pl no. 473

La Jeune Batelière, Barcarolle à deux voix égales, Dediée Mademoiselle Mason, Musique d' Ate. Pilati

Last leaf verso

Source: BL G. 806. d. (44.) Pl no. 541

DeaJ 1b

Date: c. 1835

Extent: 61 entries

Commentary:

New Entries: 2

[Songs & c. Composed by Miss Smith, of the Down House] My Sailor love is on the deep – Children's Ditties

Within:

The Charming Woman, Words and Music by Mrs. Price Blackwood

Last leaf verso

Source: BL H. 1650. zz. (7.) Pl no. 496

The Good Natured Friend! Song, written by G. I. D. Butler Danvers Esq.

Last leaf verso

Source: BL H. 1660. f. (1.) Pl no. 520

My Maiden Aunt, Words and Music by Miss Smith
Last leaf verso
Source: BL H. 1650. zz. (20.) Pl no. 521

DuJ 1

Title: [trimmed way]
Imprint: London, J. Duff & Co. 65, Oxford Street
Date: c. 1834
Pages: 1p fol.
Type of Catalogue: Within; Vocal
Process: Letterpress
Layout: 3 columns

Categories and sub-categories: 12

Songs of the Superstitions of Ireland, written and composed by S. Lover, Esq.; Songs of the Legends and Traditions of Ireland, written and composed by S. Lover, Esq.; Songs of Rory O'More, written and composed by S. Lover, Esq.; Six Songs of Bellini with English Words, by M. Lemon, Esq.; Songs, English; Sacred Music; [Songs from] The Deserted Village; Duets and Glees; Italian Songs and Duets; Guitar Songs, English; Guitar Songs, Italian; Guitar Songs, French

Extent: 314 entries

Commentary:

Some entries [bottom] may have been trimmed away
Come roam with me, Ballad, by J. Blockley [Pl no. 102]
We wait but for you, Notturmo for two Voices, by Blangini [Pl no. 104]

Publication Announcements:

“‘The Smile,’ duet for two voices, sung by Miss Osborne and Mr. Bennet, price 2s.6d. ‘The Fanchette must roam,’ sung by Madam de Merie, price 3s, ‘Goetha’s Cottage,’ sung by Mr. Bennet, price 2s. The whole composed by H. Chelard, Maitro de Chappelle to the King of Bavaria.” *The Times*, 27 March 1833; 29 March 1833; 2 April 1833; 6 April 1833; 10 April 1833.

“‘Lillian May,’ and ‘Poor little Love,’ arranged with symphonies and accompaniments, by I. Moscheles.” *The Times*, 22 September 1832; 25 September 1832; 26 September 1832; 27 September 1832; 27 March 1833; 29 March 1833; 2 April 1833; 6 April 1833; 10 April 1833.

“Just published, the Good Old Sire, being No. 6 of Fitzpatrick’s Musical Illustrations of Godlsmith’s inimitable poem. ... by the same composer, ‘Come to where the birds are singing.’ 2s.” *The Times*, 4 November 1833.

“Bells upon the Wind, the popular ballad, now singing by Mrs. Waylett, from the opera of Zingaro, composed by Alexander Lee, price 2s. Where, where is the Rover, by Alexander Lee, 2s. The Gypsy’s wild Chaunt, by Alexander Lee, price 2s. The Queen of the Greenwood Tree, sung by Miss Novello, 2s. The wild Mandolin, sung by Mr. Bland, 2s.” *The Times*, 18 November 1833.

Publication Reviews:

“Ballad, ‘With thee, my love, beside me,’ music and poetry by G. Linley, Esq. (Duff, Oxford Street.)” *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 17.

“Ballad, ‘From the land where the myrtle,’ composed by Mrs. George Bubb. (Duff, Oxford Street.)” *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 135.

“Ballad, ‘Has the world oppressed thee?’” composed by Miss Bellchambers. (Duff.)” *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 208.

“Ballad, Lillian May, the poetry and melody by W. Ball; the symphonies, & c. by I. Moscheles. (Duff.)” *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 258.

“‘The little bark goes slowly on,’ the poetry by L. O. Cumming, A. M.; the music by Mrs. George Bubb. (Duff.)” *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 15.

Within:

La Fleur des Valses, a Collection of Favorite Waltzes for the Piano Forte, by the most eminent composers, No. 5, The Mayhem Waltz, by Miss Lightfoot

Last leaf verso

Source: BL h. 3870. oo. (8.)

EW 1

Title: A CATALOGUE OF NEW MUSIC, / PUBLISHED BY W. EAVESTAFF, / Music and Musical Instrument Seller, and Manufacturer of Piano-Fortes, Harps, Guitars, Flutes, & c. / 68, great Russell street, Bloomsbury, London.

Date: c. 1833

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 10

For the Piano Forte; Divertimento Rossiniano. A Series of Divertimentos from Rossini's admired Operas; Les Beautés des Operas. Divertimentos on Airs, selected from the Opera of Mozart, Spontini, Rossini, Meyerbeer, & c.; Overtures (Piano-Forte); For two Performers on the Piano Forte; Flute and Piano-Forte; Elementary Works; English Songs; Scotch Songs; Spanish Guitar Music.

Extent: 204 entries

Commentary:

The Mountaineer, for the Piano Forte, by W. Eavestaff [Pl no. 9; wm 1822];

The Aërial Sylph, Romance and Waltz, for the Piano Forte, by Camille Pleyel [Pl no. 22; wm 1823];

Paër's Overture to Agnese, Arranged for the Piano Forte, with Accompaniments [Pl no. 46; wm 1823];

Les Quatre Soeurs, original German Waltzes, arranged as Duettos for two Performers on the Piano Forte, by W. Etherington [Pl no. 174; wm 1823];

The Bright Sun is glancing, a Song by D. H. Brett [Pl no. 300]

Publication Announcements:

"Eavestaff's Instructions for the Piano Forte. Second Edition. 6s." *The Times*, 18 July 1833; 19 July 1833; 3 March 1834; 5 March 1834; 10 March 1834; 12 March 1834; 14 March 1834; 24 March 1834; 26 March 1834.

"Les Beautés des Operas, a series of Divertimentos from the most admired Operas, arranged by various composers, in a showy and brilliant style; each 3s." *The Times*, 18 July 1833; 19 July 1833.

"Swiss Waltz, with variations, by W. Eavestaff, 2s.6d." *The Times*, 18 July 1833; 19 July 1833.

"Rondo on Rossini's Airs, by W. Eavestaff, 2s." *The Times*, 18 July 1833; 19 July 1833.

Publication Reviews:

"L'Offrande au genie, Divertimento for the Piano Forte, by James Calkin. (Eavestaff, 66, Great Russell Street, Bloomsbury.)" *The Harmonicon*, No. 26 (February 1825), p. 33.

"The Cabinet for the Spanish Guitar, containing the most admired Vocal and Instrumental Pieces, by eminent Foreign Composers. Nos. 1, 2, 3, and 4. (Eavestaff, Great Russell-street, Bloomsbury.)" *The Harmonicon*, No. 28 (April 1825), p. 65.

"Scottish Songs, 1. O say, bonny lass; No. 2. The birks of Invermay; No. 3, Auld Robin Gray; No. 4, Donald; No. 5. Tak' your auld cloak; sung by Miss Paton, as expressly arranged for her by S. Webbe. (Eavestaff, 66, Great Russell Street, Bloomsbury.)" *The Harmonicon*, No. 32 (August 1825), p. 139.

"Ballad, 'My ain sweet Annie,' in the Scottish style, composed by John Whitaker. (Eavestaff, 66, Great Russell Street.)" *The Harmonicon*, No. 32 (August 1825), p. 140.

"Oh! It is not while Riches," an original Irish Melody, the words by W. H. Bellamy, Esq., with an accompaniment for the Piano-Forte, by W. Eavestaff. (W. Eavestaff, 66, Great Russell Street, Bloomsbury.)" *The Harmonicon*, No. 33 (September 1825), p. 159.

"Divertimento, for the Piano-Forte, selected and arranged from Rosin's Opera, Zelmira, by W. Etherington. (Eavestaff, Great Russell-street, Bloomsbury.)" *The Harmonicon*, No. 41 (May 1826), p. 98.

"Pergolesi's "Gloria in excelsis," adapted as a Duet for the Piano-Forte, by W. Etherington. (Eavestaff.)" *The Harmonicon*, No. 41 (May 1826), p. 99.

"Divertimento Rossiniano, arranged from the Opera of Mosé, by H. G. Nixon. (Eavestaff, 66, Great Russell-street.)" *The Harmonicon*, Vol. 6, no. 8 (August 1828), p. 182.

"The lay of poor Louise," the words by Sir Walter Scott; the music by William Eavestaff. (Eavestaff, Great Russell-street, Bloomsbury.)" *The Harmonicon*, Vol. 6, no. 8 (August 1828), p. 184.

"Guitar. A Selection of French Melodies, with Symphonies and Accompaniments, by Charles Eulenstein; and English words by W. H. Bellamy, Esq. Four Books. (Eavestaff, 66, Great Russell Street, Bloomsbury.)" *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 207.

"Divertimento Rossiniano, arranged from subjects in Rossini's Operas, Nos. 3 and 4 (Eavestaff, Great Russell-street.)" *The Harmonicon*, Vol. 7, no. 8 (August 1829), p. 196.

"Les Beautés des Opéra, Divertimentos, by Mozart, & c. No. 2. (Eavestaff, Great Russell-street.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 203.

"Instructions for the Piano Forte, containing the Rudiments of Music, simply explained, Preparatory Exercises to form the hand, & c., and a Selection of Popular Airs, by W. Eavestaff. (The author, Great Russell-street.)" *The Harmonicon*, Vol. 8, no. 10 (October 1830), p. 434.

"La Mia Dorabella," from Mozart's *Così fan tutte*, arranged for Two Performers, by T. Latour. (Chappell.)" *The Harmonicon*, Vol. 9, no. 6 (June 1831), p. 146.

Within:

My Heart's in the Highlands, a Ballad, Sung by Miss Shirreff, adapted and partly composed by W. Eavestaff

Last leaf verso

Source: BL H. 1668. (3.)

EL 1a

Title: CATALOGUE / of / W. Grossé's Composition, / for the / Piano-Forte, Harp, Flute & c. / London, Published by Evans & Lucas, 53 Cheapside, & to be had of the Author, Princes Row, Pimlico

Date: c. 1820

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Single composer

Layout: 2 columns

Categories and sub-categories: 4

[Piano Forte Music]; Songs; Flute Music; New Music.

Extent: 48 entries

Commentary:

Within:

A Grand March, with Introduction and Rondo, Composed for the Piano Forte and Respectfully Dedicated to Mrs. H. Vallè, by William Grosse

Last leaf verso

Source: BOD Mus. Instr. I, 103 (10) and BL h. 111. (24.)

EL 1b

Title: CATALOGUE / OF / W. Grossé's Composition, / FOR THE / Piano-Forte, Harp, Flute, & c. / London, Published by Evans & Lucas, 53, Cheapside, & to be had of the Author. / Princes Row, Pimlico. / Mayhew & C^o. 17, Old Bond Street, Goulding & C^o. 20, Soho Square. & Holloway, Hanway Str^t.

Date: c. 1821

Extent: 52 entries

Commentary:

New Entries: 5

A Grand March with Introduction & Rondo – Short & Easy Preludes for the Piano Forte – Les Jardins de Kensington – [New Music] Cottage Entertainment – Lapin Noir, Rondeau a la Chasse

Entries Removed: 1

[New Music] Caroline the Beloved, a Souvenir for the Piano Forte

Within:

Lapin Noir, Rondeau a la Chasse, pour le Forte Piano, Composee par William Grossé

Last leaf verso

Source: BL g. 232. b. (44.) Source music wm 1821

FH 1a

Title: PAINE of ALMACK'S QUADRILLES, / London / *Publish'd for the Author, at Falkner's 3, Old Bond Street.*

Date: c. 1815

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraved plate

Layout: 2 columns

Extent: 7 entries

Within:

Paine of Almack's Seventh Set of Quadrilles, containing La Pauline, La Parmesane, La Bassana, La Carrillard de Brantignez, La Conquerante

Source: CAM Mus. 21. 99. (10.)

FH 1b

Title: PAINE of ALMACK'S QUADRILLES, / London, *Published at Falkner's, 3, Old Bond Street.*

Date: c. 1818

Layout: 3 columns

Extent: 10 entries

Commentary:

New Entries: 3

No 8, containing La D' Atrois, La Serant, La Duchess d' Angouleme, La Berry, Henry Quatre, Milanese Waltz, Sauteurse – No. 9, containing La Diane, L'Eucharis, L'Egerie, La Calypso, La Carinthia, Walmoden Waltz – No. 10, containing L' Erato, La Terpsichore, La Thalie, L'Euphrosyne, La Bellone, La Nouvelle Finale, Countess St. Antonio's Waltz

Within:

Paine of Almack's Fourth Set of Quadrilles, with their Proper Figures in French & English as Performed by Mr. Paine's Band at Almack's the Argyll Rooms, and the Nobilities Assemblies, to which is added The Brussels & a Russian Waltz, arranged for the Piano Forte, Harp or Violin.

Leaf ii recto

Source: BL g. 270. d. (40.) Source music wm 1815

FH 1c

Date: c. 1823

Extent: 19 entries

Commentary:

New Entries: 9

No. 11 – No. 12, containing La Belle Flamand, La Tambour de la Garde – No. 13, containing L'Aurore, Le Chasseur, La Belinda, L'Andromede, Don Giovanni Pastorelle, The Wisboden Waltz – No. 14, containing La Duchess de Clarence, La Fitzherbert, La Beaufremont, La Don Giovanni,

La Donna Elvira, La Chaperon Rouge Waltz – No. 15, containing La Ducess de San Carlos, Miss Mitchell, La Comtesse St. Antonio, La Duchess de Wellington, Le Kruitzer, Lady Cowper's Waltz – No. 16, containing La Cephale, L'Eveline, La Julian, Le Barber de Seville, Cinderella, Lady C. Somerset's Waltz – The whole of Paine's Quadrilles complete Bound – Twelve Numbers Bound – Six First Numbers, Bound

Within:

Paine of Almack's Quadrilles, arranged for the Pianoforte, Set 1

Source: BL g. 271. b. (12.) and BOD Harding Mus. L 93 (45)

FH 2

Title: Table Thematique of Airs, / with Variations, / BY / GELINEK. / London, Published at Falkner's, Opera Music Warehouse, 3, Old Bond Str', & at Attwood's, 4 Nassau Str', Dublin.

Date: c. 1817

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte; Thematic; Single composer

Process: Engraved plate

Layout: 4 columns; 9 keyboard systems in each column

Extent: 36 entries

Commentary:

Within:

A Favorite Air with Variations for the Piano Forte, Composed by Gelinek, N. 84, Romance de Nina

Last leaf verso

Source: BL g. 352. ff. (2.) Source music wm 1817.

FH 3a

Title: NEW MUSIC Composed by ROSSINI / LONDON. Published at FALKNER'S Opera Music Warehouse 3 OLD BOND STREET. and / may be had at M^{rs}. Attwood's 4 Nassau Street Dublin.

Date: c. 1820

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Engraved and punched plate

Layout: 2 columns;

Categories and sub-categories: 4

Songs; [vocal] Duets; [vocal] Trios; [vocal] Quartetts.

Extent: 33 entries

Within:

Un vago sembiante, Cavatina, in the Opera of Il Turco in Italia, Composed by Rossini, Arranged by M. C. Mortellari

Last leaf verso

Source: BL Hirsch M. 1274. (4.) Source music wm 1817

Per piacere alla Signora, Duett (for Soprano and Bass) in the Opera of Il Turco in Italia, Composed by Rossini, Arranged by M. C. Mortellari

Last leaf verso

Source: BL G. 805. c. (37.) Source music wm 1817

FH 3b

Date: c. 1820

Extent: 35 entries

Commentary:

New Entries: 2:

[Duett] D'un bell'uso di Turchia – Zitti Zitti Piano Piano

Within:

Frà tante angoscie e palpiti; cavatina, as introduced in the opera of Cenerentola by Rossini, arranged by M. C. Mortellari.

Source: BL H. 1980. q. (5.)

FH 4

Title: A CATALOGUE of MUSIC, Composed & Arranged by C. M. SOLA. / LONDON. Published at FALKNER'S Opera Music Warehouse 3 OLD BOND STREET. / and at M^{rs} Attwood's 4 Nassau Street Dublin.

Date: c. 1818

Page: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental; Single composer

Process: Engraved and punched plate

Layout: 2 columns;

Categories and sub-categories: 7

English Duets; Songs; Italian Songs; [vocal] Duets; French Songs; Guitar Music; Flute Music.

Extent: 62 entries

Within:

Ciel il mio labbro ispira, the Favorite Quartetto, Sung by Signore Camporesi, Caradori, Signori Curioni & Cartoni, in the Opera of Il Barone di Dolsheim, Composed by Rossini, Arranged by C. M. Sola

Last leaf verso

Source: BL G. 805. c. (32) Source music wm 1817

FH 5

Title: NEW DUETTS for 2 PERFORMERS [centre: divider] DUETTS for the HARP & PIANO F^{TE}. / LONDON. Published at FALKNER'S Opera Music Warehouse 3 OLD BOND S^t. / and may be had at M^{rs}. Attwood's 4 Naussau S^t. Dublin.

Date: c. 1819

Pages: 1p fol

Type of Catalogue: Within; Instrumental

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 3

Duets for two Performers on One Piano Forte; Duets for Harp and Piano Forte; Harp Music.

Extent: 38 entries

Within:

Rossini's Celebrated Terzetto, Zitti, Zitti, Piano, Piano, from Il Barbiere di Siviglia, Arranged as a Duett for the Harp and Piano Forte, and Dedicated to The Misses Power, by W. Henry Steil

Dublin.

Last leaf verso of Harp part

Source: BL h. 184. b. (23.) Source music wm 1819

FH 6a

Title: SELECT CATALOGUE / of / NEW AND POPULAR PIANO-FORTE MUSIC & c. / Published at Falkner's Opera Music Warehouse 3. Old Bond S^t.

Date: c. 1822

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 6

Piano Forte; Instruction Books; Quadrilles, & c.; Harp; Harp and Piano Forte; Piano Forte duets.

Extent: 122 entries

Commentary:

Publication Reviews:

"Charlie is my Darling, A favourite Scotch Air, with an introduction and Rondo, by M .C. Mortellari. London. Falkner." *QMMR*, Vol. 4, no. 13 (1822), p. 94.

"Winter's Overture to Zaira, arranged as a Duet for the Piano Forte; by D. Bruguier. London. Falkner." *QMMR*, Vol. 4, no. 14 (1822), p. 228.

Within:

No. 5, Sicilian Air, on which is founded, the Popular Ballad of Home! Sweet Home, Arranged with Variations for the Piano Forte, and Dedicated to Miss Ellis, by Thomas Valentine

Last leaf verso

Source: BL g. 271. b. (47.) Source music wm 1822

Auld Lang Syne, a favorite Scotch Air, Arranged with Variations for the Piano Forte, and Dedicated to Miss Bretell, by Thomas Valentine

Last leaf verso

Source: BL g. 443. s. (27.) Source music wm 1819

FH 6b

Title: *SELECT CATALGOUE / of NEW AND POPULAR PIANO-FORTE MUSIC & c. / Published at Falkner's Opera Music Warehouse 3, Old Bond Street.*

Date: c. 1825

Extent: 147 entries

Commentary:

New Entries: 25

[Piano Forte Music] Bruguier, Amor possenti nome, with Flute Accompaniment – Valentine, Aurora Sorgerai, with Variations – Valentine, Auld lang syne, with Variations – Merriott, Le Nouvelle Penseè – Rossini, Overture Tancredi – Rossini, Overture La Donna del Lago – Paër, Overture L'Agnese – Valentine, Sicilian Air (on which is founded) Sweet Home, Variations – Klose, Sicilian Air (on which is founded) Sweet Home, Variations – Valentine, Sul Margine, Variations – Bruguier, Select Airs, Books 2 and 3 (each separate) – [Instruction Books] Valentine, Dictionary of Music – [Quadrilles, & c.] Paine of Almack's Quadrilles as performed at Almack's, Argyle Rooms & c. 18th and 19th Sets (each separate) – Giani's 1st Set, from La Gazza Ladra – Mortellari, The Scotch, No. 2, performed by Gow's band, dedicated to the Duchess of Clarence – Ansell, Waltzes – [Harp Music] Bruguier's 1st set of Airs, by Steil – Bruguier's 2nd Set of a Airs, by Steil – Merriott, Grecian Melody, Variations – [Harp and Piano Forte] Paine's favorite 1st Set of Quadrilles [arranged by] Steil – Paine's Favourite 12th Set of Quadrilles, by Steil – [Piano Forte Duets] Valentine, Fra tante angoscie – Mozart's Favorite Waltz, arranged by Heather.

Within:

Aurora Sorgerai, the Celebrated Cavatina, in La Donna del Lago, Composed by Rossini, Arranged with Variations for the Piano Forte, and respectfully dedicated to Mrs. Croker, by Thomas Valentine. Last leaf verso

Source: BL g. 271. b. (45.) Source music wm 1822

Select Airs, Arranged and Varied in a Familiar Style, for the Piano Forte, and Dedicated to the Young Ladies of Fulham House, by D. Bruguier, Op. 29, Book 3.

Leaf ii recto

Source: BOD Mus. 61 c. 75 (35) Source music wm 1822

FH 7

Title: CATALOGUE / of / VOCAL ITALIAN MUSIC & c / Published at Falkner's Opera Music Warehouse, 3, Old Bond S^t..

Date: c. 1824

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 17

Vocal Italian Music. From La Donna Del Lago; From Il Barne di Dolshiem; From Il Turco in Italia; From La Gazza Ladra; From Il Tancredi; From Il Barbiere di Siviglia; From La Cenerentola; From L' Italiana in Algeri; From Mose in Egitto; From La Pietra di Paragone; From Adelaida di Borgogna; From Otello; From Torvaldo e Dorliska; From Elisabetta; From Demetrio e Polibio; Single Italian Songs, & c.; French Songs & c.

Extent: 89 entries

Commentary:

Within:

Sento frà Palpiti, the much admired Canon, in the Grand Trio, as Sung by Madame Catalani, Sigr. Frammezzani and Sigr. Righi, in the Celebrated Opera of L'Eroina di Raab, Performed at the King's Theatre, Composed by G. G. Ferrari, and Arranged for the Piano Forte by M. C. Mortellari

Last leaf recto

Source: BL Mad. Soc. 59. (3.) Source music wm 1822

Amore Tiranno, with an Accompaniment for the Piano Forte and Flute, Sung by Mr. Sola, at the Nobilities Concerts, Accompanied by Mr. Nicholson, Arranged & Dedicated to / W. Cram Esqr. by C. M. Sola

Leaf ii recto

Source: BL G. 426. rr. (1.) Source music wm 1824

FH 8

Title: SELECT CATALOGUE / of NEW AND POPULAR PIANO FORTE MUSIC. / Published by F. Falkner, at his Music Warehouse 3 Old Bond S^t.

Date: c. 1825

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte

Process: Engraved and punched plate

Layout: 2 columns

Extent: 152 entries

Commentary: Catalogue different from FH 6a and 6b.

Commentary:

Publication Reviews:

"The Bath Waltz, arranged with Variations for the Piano-Forte, by E. Simms. 1s.6d." *MM*, No. 372 (September 1822), p. 159.

Within:

No. 5, Second Edition of Sicilian Air, on which is founded, the Popular Ballad of Home! Sweet Home, Arranged with Variations for the Piano Forte and Dedicated to Miss Ellis, by Thomas Valentine,

Leaf ii recto

Source: BL g. 443. s. (31.)

Di Piacer mi balza il Cor, Rossini's Celebrated Cavatina, Arranged for the Piano Forte and Dedicated to Miss Lucy Parker, by Thomas Valentine

Leaf ii recto

Source: BL g. 637. n. (12.) Source music wm 1824

FH 9

Title: *SELECT CATALOGUE, / of NEW AND POPULAR HARP MUSIC. / Published by H. Falkner, at his Music Warehouse 3. Old Bond Street.*

Date: c. 1827

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Harp

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 2

Duets, Harp and Piano Forte; Harp music

Extent: 48 entries

Commentary:

Within:

The Favorite Chorus in Preciosa, Composed by C. M. von Weber, Arranged as a Duett for the Piano Forte, by Thomas Valentine

Leaf ii recto

Source: BL g. 721. d. (15.) Source music wm 1824

No. 11. Spanish Air, (on which is founded the popular Song of Isabel), Arranged with Variations for the Piano Forte, and Dedicated to Miss Wilson, by T. Valentine

Leaf ii recto

Source: BL h. 721. mm. (11.) Source music wm1824

No. 9, Cease you Funning, with Brilliant Variations for the Piano Forte, Composed & Dedicated to the Young Ladies, at Mrs. Barker's Establishment, Portland Place, by Thomas Valentine

Leaf ii recto

Source: BL g. 443. s. (28.) Source music wm 1824

FH 10

Title: *THE FOLLOWING POPULAR AIRS, / arranged as easy Lessons for the Piano Forte are published / by H. FALKNER 3 OLD BOND STREET.*

Date: c. 1827

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte; Single composer

Process: Engraved and punched plate

Layout: Single columns

Extent: 12 entries

Commentary:

Within:

Dormez donc mes cheres amours, a French Air, Arranged as an Easy Rondo, for the Piano Forte, by T. Valentine

Last leaf verso

Source: BL h. 1226. b. (20.) Source music wm 1824

Langolee, an Irish Melody, Arranged as an Easy Rondo, for the Piano Forte, by T. Valentine

Last leaf verso

Source: BL h. 1226. b. (22.) Source music wm 1824

FH 11

Title: A CATALOGUE of New and popular PIANO_FORTE and HARP / MUSIC Composed and arranged by Mess^{rs}. J and E. MERRIOTT. / Published by H. FALKNER 3 Old Bond Street, & at the Composer's, Farnham Surrey.

Date: c. 1828

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Single composer

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 6

Airs with Variations for the Piano Forte; Piano Forte. Rondos, & c.; Quadrilles; Vocal; Sacred; Harp Music

Extent: 62 entries

Commentary:

Publication Announcements:

"The New Military Quadrilles, dedicated to his Grace the Duke of Wellington, by Merriott." *The Times*, 22 November 1834; 24 November 1834; 25 November 1834; 3 December 1834; 4 December 1834.

Within:

The Band March, as Performed by The Guards Military Band, Arranged for the Piano Forte and Respectfully Dedicated to the Marquis of Anglesea, by Edwin Merriott

Last leaf verso

Source: BL h. 1460. z. (16.) No plate number; Source music wm 1827

Fox Chase, for the Piano Forte, Dedicated to Miss Anne Mary Apletree, by Edwin Merriott

Last leaf verso

Source: BL h. 1460. z. (17.) No plate number; no wm

The Swiss Air, Sung by Mademoiselle Sontag, and the Rainer Family, with Variations for the Piano Forte, dedicated to Miss McDermott, by Edwin Merriott

Last leaf verso

Source: BL h. 1460. z. (18.) Pl no. 603; no wm.

FH 12a

Title: SELECT CATALOGUE OF MUSIC / PUBLISHED BY H. FALKNER, 3, OLD BOND-STREET, LONDON.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress – Printed by J. Wilson, 6, George-court, Piccadilly.

Layout: 2 columns:

Categories and sub-categories: 7

New Songs; New Edition of the Songs in Rokeby; New Duets; Piano-Forte Music; New Quadrilles; Mazourkas; Sacred music.

Extent: 261 entries

Commentary:

Entries at Stationers' Hall:

Hempel's Morning and Evening Services, for the Church of England, Dedicated, by permission, to His Majesty, entered at Stationers' Hall 15 June 1821.

Twenty-five Original Melodies, adapted to selected parts of the New Version of Psalms, for the use of Churches and Families, with the accompaniment for the Organ or the Piano Forte, by B. M. Swaffield, entered at Stationers' Hall 25 October 1822.

Publication Announcements:

"The Royal Naval Quadrilles, dedicated to His Majesty, by Merriott." *The Times*, 22 November 1834; 24 November 1834; 25 November 1834; 3 December 1834; 4 December 1834.

Publication Reviews:

"The Sailor's Home, sung by Mr. Phillips, in the revived Opera of Polly, at Drury Lane Theatre. Composed by J. Parry. 1s.6d." *MM*, No. 255 (June 1814), p. 449.

"A Morning and Evening Service, consisting of Chants, Te Deum Laudamus, Jubilate Deo, Kyrie Elleson, Magnificat, and Nunc Dimittis; also Twenty Organ Melodies, adapted to selected parts of the Psalms of David, and Two Anthems, by Charles W. Hempel, Organist of St. Mary's, Truro. London. Falkner." *QMMR*, Vol. 3, no. 10 (1821), p. 225.

"The favourite Cavatina, 'Giovinetto Cavalier' composed by Meyerbeer, arranged as a Divertimento for the Piano-Forte, by J. C. Clifton. (Falkner, 3, Old Bond Street.)" *The Harmonicon*, No. 38 (February 1826), p. 36.

"Introduction and Rondo on the Barcarolle in Masaniello, composed by Charles Glover. (Falkner, 3, Old Bond Street.)" *The Harmonicon*, Vol. 7, no. 11 (November 1829), p. 284.

"Introduction and Rondo, in an air in Carafa's opera, Le Slitaire, composed by C. W. Glover. (Falkner, 3, Old Bond-street.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 199.

"Ballad, 'I love thee, native land,' composed by Mrs. Henry Shelton. (Falkner, Old Bond Street.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 256.

"Song, 'Roving if my love thou'lt be,' sung by Miss Paton, composed by J. Reekes. (Falkner.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 257.

"Introduction and Variations on 'Roving, if my love thou'lt be,' by W. C. Selle. (Falkner, Old Bond Street.)" *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 292.

Within:

Fifth Edition of The Light Bark, Written by Miss A. Mahony, Composed Expressly for Madame Vestris, by J. T. Craven

Last leaf verso

Source: BL H. 1654. p. (22.)

I'll Meet the Maid in the Moonlit Bower, a Ballad, by Edwin Merriott,

Last leaf verso

Source: BL G. 806. f. (49.) no wm

FH 12b

Date: c. 1830

Categories and sub-categories: 7

New Songs; Songs, with an Accompaniment for the Guitar; New Duets; Piano-Forte Music; New Quadrilles; Mazourkas; Sacred Music

Extent: 268 entries

Commentary:

New Entries: 44

[New Songs] Gödbe, And can thy Thoughts, Sung by Mrs. Wood – C. E. Horn, Charles, Away, away, my bonnie Bark, Sung by Mr. Horn – J. E. Goodson, How sweet is Woman's Love, sung by Mr. Parry, Jun. and Mr. Ransford – Bellini, If I had known thou could'st have died, Sung by Mr. Gear – C. W. Glover, Oh Italy! dear Italy! Sung by Mr. Gear – W. Shield, Oh! bring me Wine, Sung by Mr. Ransford – Sigh not for me, Sung by Madame Stockhausen – G. A. Hodson, Speed o'er the Desert – R. Akers, There is an Eye, whose magic beams, Sung by Mr. Horn – E. Merriott, The broken Heart – C. E. Horn, Charles, Too sure I never can forget, Sung by Madame Vestris – Horn, Under the Rose, Sung by Madame Vestris – R. A. Smith, "The Scottish Minstrel," a Selection from

the Vocal Melodies of Scotland, Ancient and Modern, arranged for the Voice and Piano-Forte, Vols. 1 to 6 (each separate) – [Songs, with an Accompaniment for the Guitar] The Light Bark – P. Verini, Rest, Warrior, Rest! – Verini, So che un sogno é la speranza – C. M. Sola, Six French Songs – The Broken Heart – Sola, Love, art thou waking? – Verini, Sing not thy song to me, sweet Bird - Under the Rose – Sola, "Journal des Dames," a Selection of French Romances, National Airs, Waltzes, & c. in 4 Books (each separate) – [New Duets] W. McGhee, Light as Zephyrs, Sung by Miss Coveney and Mr. Bedford – [Piano Forte Music] Ansell, King Leopold the First's Grand March – Chaulieu, Gallopade Hongroise – Chaulieu, Ma Nacelle – Czerny, Arrangement of O cara Memoria – Glover, Arrangement of Tu vedrai la sventurata – Kuhlau, Deux Rondeaux, No. 1, à la Française – Kuhlau, Deux Rondeaux, No. 2, Canzonetta Italianna – Merriott, Variations on Away, away, my bonnie Bark – Valentine, Arrangement of Largo al Factotum – Valentine, Arrangement of Non piu Mesta – [Quadrilles] Paganini, First Set of Quadrilles – E. Merriott, The Waverley Quadrilles – E. Merriott, The Nightingale Quadrilles

Entries Removed: 37

[New Songs] G. A. Hodson, Arab Love Song – J. C. Clifton, Blue Bonnets over the Border, Sung by Mr. Braham – Auber, March on, ye Brave! For Liberty! – F. Venua, The Storm (Scena), Sung by Mr. Phillips – E. Merriott, The Splendor of Day, Sung by Miss Coward – Clifton, The last Minstrel – M. Kelly, The Boy in yellow, Sung by Miss Foote – E. Merriott, When Dews descend, Sung by Miss Goward – Meyerbeer, Youthful Cavalier, Sung by Mss Graddon – [A New Edition of the Songs in Rokeby, Composed by W. E. Heather] The Cavalier – Allen A Dale – Song to the Moon – Matilda's Song, Farewell to Rokeby Woods – A weary Lot is thine fair Maid – O Brignal Banks are wild and fair – The Harp Song – [New Duets] Dr. Busby, Lo! the Flowers appear, Sung by Mr. Braham and Miss Paton – Winter, When those beauteous Eyes, Sung by Miss Paton and Mr. Braham – J. Addison, O! gentle Fisher – [Piano Forte Music] Boieldieu, Overture to La Dame Blanche – Chaulieu, Variations on a Tyrolian Air – Chaulieu, Variations on Me Voila, Op. 21 – Chaulieu, Variations on Fin ch'han dal vino – Chaulieu, Rondo, Dedicated to Mademoiselle Clemence de Chabrol, Op. 6 – Herz, Variations on Nel Silenzio – Holst, Variations to the Mischievous Bee (New Edition) – Merriott, Fox Chase, with Introduction – Merriott, King William the Fourth's Grand March – Merriott, Variations to the Flower Girl – Merriott, Variations to the Portuguese Melody – Merriott, Variations on the favorite Dance in the Honey Moon – Mortellari, Introduction and Rondo on Charlie is my Darling – Rimbault, Arrangement of Romberg's Overture in D, with Accompaniments for Flute, Violin, and Violoncello, ad lib. – Rimbault, Arrangement of Winter's Overture to Zaira – Rimbault, Arrangement of Winter's Overture to Zaira, with Accompaniments for Flute, Violin and Violoncello – Valentine, March – [New Quadrilles E. Merriott, The Wintonian's Quadrilles

Publication Reviews:

"Song, "Under the Rose," sung by Mad. Vestris, in The Widow, written and composed by Samuel Lover, Esq., arranged by Charles E. Horn. (Falkner, Old Bond Street.)" *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 17.

"Too sure I never can forget," sung and danced by Madame Vestris in The Widow; composed by Charles E. Horn. (Falkner, Old Bond Street.)" *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 17.

"Canzonet, "How sweet is Woman's Love!" the words by H. G. Knight, Esq., composed by J. E. Goodson. (Falkner.)" *The Harmonicon*, Vol. 11, no. 6 (June 1833), p. 129.

Within:

Second Swiss Air, sung by Madame Stockhausen, arranged as Variations for the Piano Forte, by Edwin Merriot

Source: BL g. 272. p. (22.)

Under the Rose, Sung by Madame Vestris, with Unbounded Applause, in the Popular Burletta of The Widow, written and composed by Samuel Lover Esqr., Arranged by C. E. Horn
Last leaf verso

Source: BL G. 425. tt. (19.)

No. 4. Second Edition of Sul Margine d'un Rio, a favorite Italian Melody, Arranged with Variations for the Piano Forte, and Dedicated to Miss Firmin, by Thomas Valentine

Last leaf recto

Source: BL h. 62. z. (17.) no wm

FH 12c

Date: c. 1830

Categories and sub-categories: 6

New Songs; Songs, with an Accompaniment for the Guitar; New Duets; Piano Forte Music; New Quadrilles; Mazourkas

Extent: 273 entries

Commentary:

New Entries: 18

[New Songs] C. W. Glover, Cupid's Apprenticeship – J. Reekes, Good Night, Good Rest – J. Reekes, Kate of Ravendale – C. W. Glover, Of Love, pretty Maidens, beware – J. F. Poulter, Softly o'er the Mountain's Brow – J. M. Harris, The False One – J. T. Craven, The Groves of Blarney – I. Nathan, Thou art Another's – I. Nathan, Tambourgi, Tambourgi – I. Nathan, The Lady Bird – [Piano Forte Music] Bruguier, Select Airs, dedicated to the Young Ladies at Fulham House, Book 6 – Glover, Arrangement of The Alpine March – Glover, National Swiss Air – Glover, Military Divertimento – Holmes, Rondoletto, La Brillante – Valentine, Arrangement of Le Rossignol – Valentine, Divertissement à la Paganini, Nos. 1 and 2 (each separate)

Entries Removed: 13

[New Songs] W. H. Montgomery, Glow-Worm – Anon., God save the King – J. Addison, Young and blooming Bride, Sung by Mr. Phillips – R. A. Smith, "The Scottish Minstrel," a Selection from the Vocal Melodies of Scotland, Ancient and Modern, arranged for the Voice and Piano-Forte, in 6 vols. (each separate) – Jones, Progressive Pieces, in which are introduced popular National Melodies – [Sacred Music] Hempel, Morning and Evening Service, for the Church of England, dedicated, by permission, to His Majesty – Hempel, Church Service, 2d edition, dedicated, by permission, to the Bishop of Lincoln – Swaffield, Twenty-five Original Melodies, adapted to selected parts of the New Version of Psalms, for the use of Churches and Families

Entries at Stationers' Hall:

The Lady Bird, composed by I. Nathan, entered at Stationers' Hall 9 April 1831.

Within:

The Light Bark, Written by Miss Mahony, Composed by J. T. Craven, 6th Edition

Last leaf verso

Source: BL H. 1652. n. (32.)

FH 13a

Title: T. VALENTINE'S / SELECT CATALOGUE of PIANO_FORTE MUSIC, Published / by H. FALKNER, 3 OLD BOND STREET.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte; Single composer

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 4

Airs from Italian Operas, arranged by T. Valentine; Airs with Variations; Rondos; Duets for two Performers on the Piano Forte; Italian Operas, arranged for the Piano Forte and Flute

Additional categories:

Piano Forte duets; Airs from Italian Operas, arranged for the Piano Forte; Rondos

Extent: 37 entries

Within:

No. 6, Dolce Fiamma, the Favorite Aria, in the Opera of Medea, Arranged for the Piano Forte, by Thomas Valentine

Leaf ii recto

Source: BL h. 60. xx. (36.)

FH 13b

Title: T. VALENTINE'S / SELECT CATALOGUE of PIANO_FORTE MUSIC, Published / by H. FALKNER, 3 OLD BOND STREET.

Date: c. 1830

Pages: 1p fol.

Extent: 38 entries

Commentary:

New Entries: 1

[Airs from Italian Operas] Fra quei Soavi

Within:

March, for the Piano Forte, Composed & Dedicated to Mrs. Franks, by T. Valentine

Last leaf verso

Source: BL h. 1226. b. (24.) Pl no. 611, Source music wm 1827.

FH 13c

Title: SELECT CATALOGUE / OF / MUSIC FOR THE PIANO FORTE, / BY / THOMAS VALENTINE. / SOLD BY H. FALKNER, No. 3, OLD BOND-STREET, LONDON.

Date: c. 1831

Categories and sub-categories: 10

[Airs, with Variations]; Les Bijoux de l'Opera, consisting of the most favourite Airs from admired Italian Operas; Progressive Lessons; Easy Rondos, to follow the Progressive Lessons; The Caledonian Minstrel; Piano Forte Duets; Select Airs, arranged in a very easy Style, as Duets; Favourite Airs, arranged in a familiar Style, as Duets; Sacred Melodies, as Duets; French Airs, as Duets

Extent: 130 entries

Commentary:

New Entries: 92

Adeste Fideles, with Variations – Blue Bell, with Variations – British Divertimento – Barcarolle in Masaniello – Comin' thro' the Rye, with Variations – Colin, Divertimento – Divertimento, from Das Opferfest – Duncan Gray, as a Rondo – Florentine, Air de Ballet – God save the King, as a Fantasia – Grand March – Groves of Blarney (Last Rose), with Variations – Keel Row, with Variations – La Biondina, with Variations – La Bella Brunetta, with Variations – Le Desir, a Waltz – Le Petit Tambour, Divertimento – Le Rossignol – March and Chorus, & c. (Cara deh Attendimi) – My Lodging is on the cold Ground, with Variations – Moreen (Minstrel Boy), with Variations – Nos Galan, with Variations – Petit Divertissement (Charmant Ruisseau) – Petit Divertissement, à la Paganini, Nos. 1 and 2 (each separate) – Roy's Wife, with Variations – Rose Tree, with Variations – Rondo, in E flat – Rule Britannia, with Variations – See, the conquering Hero comes, with Variations – Swiss Divertimento – Sicilian Air (Home), with Variations – Weber's last Waltz – The Marvellous Work – Hallelujah Chorus – Lift up your heads – And the glory of the Lord – [Les Bijoux de l'Opera] No. 10, La Donna che e amante – No. 11, Largo al Factotum – No. 12, Non piu Mesta – No. 13, Finale, Il Barbiere – No. 16, Chi dice mal d'Amore – No. 18, Ah Perdona – No. 19, Plaudite, O Popoli – No. 20, Su l' Aria – No. 21, Piu dolce e placide – No. 22, La dove prende – No. 23, Se vuol Ballare – No. 24, Il soave e bel contento – [Progressive Lessons] Nos. 1 and 2, containing Popular Airs for the use of Beginners (each separate) – [Easy Rondos] Ye Banks and Braes – Gallopade Hongroise – O Dolce concento – Me voila – Fin ch' han dal Vino – Lieber

Augustine – Air in Nina – Corn Riggs – Faint and wearily – Il est trop tard – Scotch Melody – La Suisse – Le Premier pas – Donne l' Amore – God save the King – The Caledonian Minstrel, No. 1, containing Scots wha' hae', Blue Bell, Kenmure's on and awa', Auld Robin Gray, Saw ye Johnny coming – The Caledonian Minstrel, No. 2, containing The yellow-hair'd laddie, Corn Riggs, Logie o' Buchan, Should auld Acquaintance be forgot, Maggie Lauder – The Caledonian Minstrel, No. 3, containing Here's a Health to them far awa', My Love's like the red, red Rose, O say, bonny Lassie, The Boatie rows, Charlie is my Darling – The Caledonian Minstrel, No. 4, containing Blue Bonnets over the Border, Lochaber no more, Loch Eroch Side, 'Twas within a Mile, Jumping Johnny – The Caledonian Minstrel, No. 5, containing John Anderson my Jo', Jenny's Bawbee, The Lass of Patie's Mill, Prince Charlie he's come o'er from France, I'll gang once mair to yon Town – The Caledonian Minstrel, No. 6, containing Lewie Gordon, Mary's Dream, Saw ye my Father, My ain kind Dearie, Ye Banks and Braes – [Piano Forte Duets] Alpine March – Non piu Mesta – Market Chorus (Masaniello) – Le Rossignol – [Select Airs, as Duets] No. 1, containing Rousseau's Dream, Fin ch'han dal Vino, Spanish Air, Voulez vous danse, Eveleen's Bower, Tekeli – No. 2, containing Sul Margine, Lieber Augustin, Robin Adair, The Swiss Boy, Sicilian Air, Malbrouk – [Favorite Airs, as Duets] No. 1, March in Masaniello, My Lodging is on the cold Ground, Huntsmen's Chorus – No. 2, We're a' noddin, Caller herring, Bridesmaid's Chorus – No. 3, When the rosy Morn, Barcarolle (Masaniello), Fall of Paris – No. 4, Ye Banks and Braes, Celuis qui sut, March in Pietro – No. 5, Le petit Tambour, Le Carnaval de Venise, Portrait Charmant – No. 6, Weber's last Waltz, The Campbells are coming, La belle Catherine – No. 7, Gallopade Hongroise, Pray Goody, Kinloch of Kinloch – No. 8, The Keel Row, Cease your Funning, Faint and wearily – No. 9, Comin thro' the Rye, Le Garcon volage, Nos galen – No. 10, Dormez donc, La Biondina, Scotch Melody – No. 11, Corn Riggs, O dolce Conento, La Poule – No. 12, Air in Nina, Duncan Gray, Tyrolian Air – [Sacred Melodies as Duets] No. 1, Adeste Fideles, Sicilian Mariner's Hymns, God save the Emperor. – [French Airs, as Duets] No. 1, Me voila, Partant pour la Syrie, La Suisse

Publication Reviews:

“Petit Diverissement, à la Paganini, composed by T. Valentine. (Falkner, Old Bond Street.)” *The Harmonicon*, Vol. 10, no. 5 (May 1832), p. 107.

Within:

There's not a Leaf within the Bower, Composed by T. Valentine

Last leaf verso

Source: BL h. 281. p. (5.)

FH 14

Title: [coat of arms] / NEW MUSIC, / PUBLISHED BY / H. FALKNER, 3, OLD BOND-STREET, LONDON, / Music Seller to the Royal Family.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress – Printed by J. Wilson, Printer, George Court, Piccadilly.

Layout: 2 columns

Categories and sub-categories: 4

New Songs, New [Vocal] Duets; Piano-Forte Music; New Quadrilles.

Extent: 178 entries

Within:

Second Edition of The Light Bark, Written by Miss A. Mahony, Composed expressly for Madame Vestris, by J. T. Craven

Last leaf verso

Source: BOD Mus. 1 c. 529 (8)

FH 15

Title: New Music

Imprint: Published by H. Falkner, 3 Old Bond Street, London.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Letterpress

Layout:

Categories and sub-categories: 4

Piano Forte Music; Quadrilles; Piano Forte Duets; Harp and Piano Forte Duets

Extent: 205 entries

Commentary:

Publication Reviews:

"The favorite Airs in Winter's Il Ratto di Proserpina," arranged for two performers on one Piano Forte, by J. F. Burrowes. H. Falkner," *QMMR*, Vol. 10, no. 38 (1828), p. 259.

"Duets. Piano-Forte. The favourite Airs in Winter's Opera, Il Ratto di Proserpina, arranged by J. F. Burrowes. (Falkner, 3, Old Bond Street.)" *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 112.

Within:

Rondo Caractéristique, pour le Piano Forte sur la Barcarolle de L'Opera, Marie, par Henri Herz, Op. 33

Leaf ii recto

Source: BL h. 1434. (17.)

FH 16a

Title: SELECT CATALOGUE OF MUSIC, / PUBLISHED BY H. FALKNER, 3, OLD BOND-STREET, LONDON.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte, Harp and Piano Forte.

Process: Letterpress – Printed by J. Wilson, Printer, George Court, Piccadilly.

Layout: 2 columns

Categories and sub-categories: 6

Piano-Forte Music; New Quadrilles; Piano-Forte Duets; Harp and Piano Forte Duets; Mazourkas; Sacred Music

Extent: 222 entries

Within:

Fifth Edition of The Light Bark, Written by Miss A. Mahony, Composed Expressly for Madame Vestris, by J. T. Craven,

Last leaf verso

BL H. 1654. p. (2.)

FH 16b

Date: c. 1831

Categories and sub-categories: 6

Piano-Forte Music; New Quadrilles; Mazourkas; Piano-Forte Duets; Harp Music; Harp and Piano Forte Duets;

Extent: 294 entries

Commentary:

This catalogue contains, Light Bark 3rd edition; in 15a, 2nd edition.

Haydn's 48 Overtures, each separate entry in this catalogue, whereas in FH 15a, in 12 books, thus adding 36 entries numerically.

New Entries: 72

[Piano Forte Music] Ansell King Leopold the First's Grand March – Bruguier, Select Airs, (Dedicated to the Young Ladies at Fulham House), Book 6 – Chaulieu, Variations on Galopade Hongroise – Chaulieu, Ma Nacelle – Czerny, Arrangement of O cara Memoria –Glover, Arrangement of Tu vedrai la sventurata – Glover, Arrangement of The Alpine March (played by the Guard's Band) – Glover, National Swiss Air, Der Alpenlied – Glover, Military Divertimento – Herz, Introduction and Rondoletto – Holmes, Rondoletto, La Brillante – Kuhlau, Deux Rondeaux, No. 1, à la Française – Kuhlau, Deux Rondeaux, No. 2, Canzonetta Italianna – Merriot, Variations on Away, away, my Bonnie Bark – Valentine, Florentine (Air de Ballet) – Valentine, Arrangement of Largo al Factotum – Valentine, Arrangement of Non piu Mesta – Valentine, Arrangement of Le Rossignol – Valentine, Arrangement of The Hallelujah Chorus – Valentine, Arrangement of And the Glory of the Lord – Valentine, Arrangement of Lift up your Heads – Valentine, Arrangement of The Marv'lous Work – Valentine, Divertissement à la Paganini, Nos. 1 and 2 (each separate) [Quadrilles] Paganini, First Set of Quadrilles – Merriot, The Waverley Quadrilles – Merriot, The Nightingale Quadrilles – Hartung, The Chatsworth House Quadrilles – [Mazourkas] Varelski, A Set of 3 Polish Mazourkas, with new figures – Varelski, A Second Set of 3 Polish Mazourkas, with new figures – [Piano Forte Duets] Bruguier, Arrangement of Mozart's Three Waltzes – Craven, Arrangement of The Light Bark – Diabelli, Arrangement of Ombra adorata aspetta – Holmes, Arrangement of The Band March – Valentine, Arrangement of All' armi – Valentine, Arrangement of Soave imagine – Valentine, Arrangement of Ravvisa qual alma – Valentine, Arrangement of Le Rossignol – [Harp Music] Bochsa, Variations on Lieber Augustin – Bochsa, La Marziale, Fantasia for Harp and Flute – Boom, Variations on Rousseau's Dream – Boom, Variations on Ah vous dirai – Boom, Preceptor for the Harp, with Single of Double Action – Cardon, Variations on Ah vous dirai – Cardon, Variations on Vous l'Ordonnez – Chatterton, Come dolce all aima mia – Chatterton, Fantasia Facile, à la Militaire – Chatterton, Non piu Mesta – Chatterton, The Emperor Napoleon's March – Dizi, Variations on Let not Rage – Fiorillo, Variations on Cease your Funning – Horn, Introduction and Variations on a Russian Air – Horn, Selection of Airs from the Ballet of Flora and Zephyr – Linter, Variations on a Portuguese Air – Mayer, Original Air, with Variations – Merriot, Variations on Ils ne sont plus – Merriot, Variations on a Russian Melody – Meyer, Divertimento on Giovinetto Cavalier – Meyer, Variations on the Harmonious Blacksmith – Naderman, Introduction and Polacca – Parry, Variations on Ar hyd y Nos – Steil, Arrangement of the Bridesmaid's Chorus – Steil, Arrangement of Non piu Andrai – Steil, Arrangement of Nixon's Spanish Air – Steil, Arrangement of Vaghi Colli and Lieti Fiori – Steil, Arrangement of Bruguier's Select Airs, 4 Books (each separate) – Wright, Variations on The Light Bark – [Harp and Piano Forte Duets] Steil, Divertimenti di Salone, No. 14 – Steil, Le Sorelle, No. 4 – Bochsa, Arrangement of The Venetian Barcarola

Within:

The Band March, Performed by The Guards Band, Composed by E. Merriott, Arranged in a Brilliant Style, for the Harp, and Dedicated to Miss Amelia Thompson, by Frederick Chatterton

Leaf ii recto

Source: BL h. 2604. d. (1.) no Pl number

FH 16c

Date: c. 1835

Layout: 3 columns

Categories and sub-categories: 6

Piano-Forte Music; Quadrilles; Mazourkas; Piano-Forte Duets; Harp Music; Harp and Piano Forte Duets.

Extent: 338 entries

Commentary:

New Entries: 54

[Piano Forte Music] Ansell, Rondo, La Follie, Gustavus – Glover, Variations on The Hersdsman's Spring Song – Glover, Gems from Il Bravo, Nos. 1 to 3 (each separate) – Glover, Galop, from Gustavus – Glover, 'Twere vain to tell thee all I feel – Glover, Valsez, valsez, ne craignez pas – Glover, The Keel Row – Glover, Under the Rose –Souvenirs de l'Opera, Nos. 1 to 6 – Rossini,

Souvenirs de l'Opera, No. 2, Alma rea il più infelice – Meyerbeer, Souvenirs de l'Opera, No. 3, Ah come Rapida – Pacini, Souvenirs de l'Opera, No. 4, Ah che forse – Herold, Souvenirs de l'Opera, No. 5, Toi, dont le grace séduisante – Mercadante, Souvenirs de l'Opera, No. 6, Se M' Abbandoni – S. Glover, Variations on Ah Come Nascondere – Herz, Pas Redoublé, from Labarre's Revolte au Sérail – Meves, The Laughing chorus – Meves, The Huntsmen's Chorus – Meves, Ah Come Rapida – Meves, Bella Immago – Merriot, Parade March – Merriot, Portuguese March – Merriot, French Horn March – Merriot, Band at a Distance – G. Price, Vivi tu, from Anna Bolena – E. F. Rimbault, Divertimento on Airs from Le Pré aux Clercs – Simms, Variations on the Bath Waltz – Selle, Variations on the Swiss Boy – T. Valentine, Benedetta sia la Madre – Valentine, Selection of Choruses, No. 5, Welcome, mighty King – Valentine, Selection of Choruses, No. 6, The Heavens are telling – Valentine, Grand March – Valentine, Duke of Reichstadt's Waltz – Valentine, Arrangement of All Idea – Valentine, Arrangement of Non palpitar – Valentine, Arrangement of Non piu Andrai – Valentine, Arrangement of Una Voce – Valentine, Arrangement of Dolce Fiamma – Valentine, Arrangement of Cruda Sorte – Valentine, Arrangement of Di tanti palpiti – Valentine, Arrangement of Fra quel soave – Valentine, Arrangement of La Donna che amante – Valentine, Venetian Air – [Quadrilles] Stone, Second Set of Foreign Quadrilles, the subjects selected from the Compositions of Hummel, Mayseder, and Weber – E. Wetten, Les Belles Favourites – [Piano Forte Duets] Valentine, Arrangement of Non piu Mesta – [Harp Music] F. Chatterton, Galop, from Gustavus – Chatterton, Band March – Chatterton, Rondeau Brillante – [Harp and Piano Forte] W. H. Steil, Divertimenti di Salone, a series of popular Italian Airs, arranged by Steil, No. 15, Tu Vedrai – Steil, Divertimenti di Salone, No. 16, Se mi credi amato bene – Steil, Divertimenti di Salone, No. 17, Vivi tu, from Anna Bolena

Entries removed: 10

[Piano Forte Music] Herz, Variations on the Tyrolese Air – Herz, Fantasia on Cara deh Attendimi, Op. 12 – Herz, Quadrilles – Herz, Divertimento on the admired Airs Ecco la Bella and Ti lascio T'abbandano – Herz, Introduction and Rondoletto – Selle's Variations on Le Chant du Montagnard – T. Valentine, Arrangement of Aurora Sorgerai – Valentine, Arrangement of Non piu Mesta – [Piano Forte Duets] Valentine, Arrangement of Ravvisa qual alma – [Harp and Piano Forte Duets] Barker, Arrangement of La Biondina, with Flute and Violoncello Accompaniments, ad lib.

Publication Announcements:

"The Portuguese March, arranged as a brilliant lesson for the pianoforte, dedicated to the Queen of Portugal, price 2s. By Edwin Merriott." *The Times*, 3 July 1834.

"The Band at a distance, arranged as a showy lesson for the pianoforte, price 2s." *The Times*, 3 July 1834.

Within:

Fourth Edition of I won't be a Nun, a Ballad, Composed and Dedicated to the Lady Abbess of St. M. T. S., by Agnes De T. V. C.

Last leaf verso

Source: BL H. 1601. m. (52.) Pl no. 633

FH 17

Title: MERRIOTT'S ADMIRE NEW BAND MARCHES / ARRANGED FOR THE PIANO FORTE.

Imprint: [from source music title page] London, Published by H. Falkner, 3, Old Bond Street.

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Instrumental; Single composer; Thematic

Process: Punched and engraved plate

Layout: 2 columns; 6 Keyboard-systems in each columns

Extent: 10 entries

Within:

E. Merriott's Admired Grand Bugle March, as Performed by the Guard Band, Arranged as a Duet, for the Piano Forte, by W. H. Holmes, and Dedicated to Miss Mary and Miss Louisa Lang, Moor Park, by the Author

Leaf ii recto

Source: BL h. 62. k. (4.)

FH 18a

Title: SELECT CATALOGUE OF MUSIC, / *FOR THE PIANO-FORTE, VOCAL, ORGAN, AND HARP*, / BY EDWIN MERRIOTT. / PUBLISHER OF MUSIC, FARNHAM, SURREY, / *London, Country Houses, and Schools, can be supplied on Library Terms.* / Sold also by FALKNER, LONSDALE, D'ALMAINE & Co. and DUFF & Co. London.

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental; Single composer

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 8

Piano-Forte Music; Sacred Melodies, with Variations; Rondos; The Admired New Marches. Performed by the Guards, at St. James's Windsor, and Brighton; Easy Quadrilles; Vocal Music; Sacred Music, arranged for Congregations, or a single Voice, with an accompaniment for the Organ or Piano Forte; Harp Music

Extent: 128 entries

Commentary:

Publication Announcements:

"New Quadrilles. – Merriott's First and Second Sets of Foreign Quadrilles, from the works of Mozart, Weber, Rossini, Herz, & c." *The Times*, 22 November 1834; 24 November 1834; 25 November 1834; 3 December 1834; 4 December 1834.

"Merriott's first set of Swiss Quadrilles (easy), 2s." *The Times*, 22 November 1834; 24 November 1834; 25 November 1834; 3 December 1834; 4 December 1834.

"Merriott's Moon-light Parade Quadrilles, dedicated to her Grace the Duchess of St. Alban's, 2s.6d." *The Times*, 22 November 1834; 24 November 1834; 25 November 1834; 3 December 1834; 4 December 1834.

"The Musical Check Book for Parent and Master, 1s." *The Times*, 22 November 1834; 24 November 1834; 25 November 1834; 3 December 1834; 4 December 1834.

Within:

E. Merriott's Admired Grand Bugle March, as Performed by the Guard Band, Arranged as a Duet, for the Piano Forte, by W. H. Holmes, and Dedicated to Miss Mary and Miss Louisa Lang, Moor Park, by the Author

Last leaf verso

Source: BL h. 62. k. (4.)

FH 18b

Date: c. 1840

Categories and sub-categories: 11

Piano-Forte Music; Sacred Melodies, with Variations; Rondos; The Admired New Marches. Performed by the Guards, at St. James's Windsor, and Brighton; Glees and Duets; Easy Quadrilles; Songs; Sacred Music. Arranged for a single Voice, with an Accompaniment for the Organ or Piano Forte; Sacred Music. Congregational Hymns; Sacred Music. Cathedral Chants; Sacred Music. Children's Hymns; Harp Music

Extent: 172 entries

Commentary:

New Entries: 43

[Piano Forte Music] Four Strengthening Exercises – Waverley Abbey, Rondo – Second Swiss Air, dedicated to Miss Bushman, Variations – Ten Melodies for small hands, Books 1 and 2 (each) – Six Rondos, No. 3, The Zephyr – First French Air, with brilliant Variations – [The Admired New Marches] March and Prayer, (in honour of her Majesty's Coronation) – The Archery March – The Marine March – The Parisienne March – The Dahlia March – Easy Quadrilles, 4th Edition – [Glees and Duets] The Young Bride's Tomb (four Voices) – Moon shines bright, a Fairy Glee, 2 Sopranos & Bass – As the Hart panteth for the water brooks (2 Voices) – [Songs] Relenting Delia – The Mills wheel frozen in the Stream – [Sacred Music. Arranged for a single Voice, with an Accompaniment for the Organ or Piano Forte] No. 6, Come! thou long expected Jesus – Ten Hymns, chiefly Sacramental, dedicated to Dr. Broughton, Bishop of Australia – School of Hymns, Nos. 1 to 4 (each) – Head of the Church triumphant – Magnificat, in E flat – Nunc Dimittis, in E flat – The Parting Hymn and Chorus – Congregational Hymns, Eighth Number, dedicated to Mrs. Seawell – Ninth Number, dedicated to Rev. Richard Sankey, A. M. – Tenth Number, dedicated to Mrs. Sparkes – Eleventh Number – Twelfth Number, completing the work – [Sacred Music. Cathedral Chants [sic], in numbers] No. 2, Dedicated to Dr. Castle – No. 3, Dedicated to Dr. M'Carogher – No. 4 – Children's Hymn, Nos. 1 to 6 (each) – System of Teaching Congregations to sing from Notes

Within:

Weep not for me, a Sacred Song by Dale, the Music Composed by Edwin Merriott

Last leaf verso

Source: BL H. 1654. yy. (18.)

FH 19

Title: A CATALOGUE OF EASY RONDOS FOR THE PIANO FORTE. / Published by H. FALKNER, 3 Old Bond Street.

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraved and punched plate

Layout: 2 columns

Extent: 59 entries

Within:

The Favorite March, from the Opera of Masaniello, arranged as an easy Rondo, for the Piano Forte, by Charles W. Glover, No. 2

Last leaf verso

Source: BL g. 270. d. (11.)

FH 20

Title: MUSICAL PUBLICATIO^S / FOR THE / PIANO FORTE / BY / THO^S. VALENTINE.

Imprint: [from source music title page] London. Published by H. Falkner, 3, Old Bond Street.

Date: c. 1835

Type of Catalogue: Within; Piano Forte; Single composer

Process: Letterpress

Layout: 2 columns

Extent: 37 entries

Commentary:

[Under the catalogue title] Let Mr. Valentine's Subject be what it may, let his Piece be ever so easy, there is always a Degree of Solidity and ingenious construction in his passages that renders them highly useful, as well as effective. Vide Quarterly Musical Review, No. 29

Within:

No. 5, There's nae luck about the House, Arranged as an easy Rondo for the Piano Forte, by T. Valentine

Last leaf verso

Source: BL h. 3780. aa. (10.) no wm

FH 21

Title: CATALOGUE OF MUSIC, / *COMPOSED AND ARRANGED BY* / THOMAS VALENTINE, / and Sold at all the principal Music Shops in the Kingdom.

Imprint: [from source music title page] London, Published by H. Falkner, 3 Old Bond Street.

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte and Vocal

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 6

Piano Forte Music. National Divertimentos; Piano Forte Music; Piano Forte Duets; Piano Forte Music. Airs from admired Italian Operas; Popular Airs, arranged as Rondos; Vocal music.

Extent: 82 entries

Commentary:

Catalogue contains publication review from *Quarterly Musical Review*, No. 29

Within:

There's not a Leaf within the Bower, Composed by T. Valentine

Last leaf verso

Source: BL H. 2832. o. (71.)

FC 1

Title: KELLY'S CATALOGUE. / OF INSTRUMENTAL MUSIC OPERA SALOON PALL MALL.

Imprint: [on music title page: Falkner & Christmas]

Date: c. 1811

Pages: 1p fol

Type of Catalogue: Within; Instrumental

Process: Engraved and punched plate

Layout: 4 columns

Categories and sub-categories: 11

Piano Forte [Music]; Overtures; Airs with Variations; Ballets. Pas Seul. Deux et Trios; Harp Music; Violin, Violoncello; For a full Band; Flute; Operas Flute; Military Music full band; French Country Dances.

Extent: 167 entries

Commentary:

Catalogue identical to KM 3

Within:

Second Thoughts are best, a ballad, composed by Mr. W. T. Parke

Source: BL G. 805. i. (14.)

The Lad of the Moor, an admired Ballad, Sung with great applause at Vauxhall Gardens, by Miss Martyr, the Music Composed by Mr. W. J. Parke, the Poetry by William. Upton Esqr.

Last leaf verso

Source: BL G. 806. d. (26.) Source music wm 1811

FaC 1a

Title: NEW MUSIC / PUBLISHED BY C. J. FARN 72 LOMBARD STREET. / Manufacturer of Violins, Violoncellos, Double Basses & Spanish Guitars.

Date: c. 1831

Pages: 1 p fol

Type of Catalogue: Within; Vocal

Process: Engraved and punched plate

Layout: 2 columns, 2nd column blank

Extent: 10 entries

Commentary:

Entries at Stationers' Hall:

The Orphan Minstrel's Boy, by T. H. Severn, entered at Stationers' Hall 24 September 1830.

And is my mem'ry still so dear, by T. H. Severn, entered at Stationers' Hall 24 September 1830.

Publication Reviews:

"Ballad, "Mary," arranged with Symphonies, & c., by T. H. Severn. (Farn, Lombard Street.)" *The Harmonicon*, Vol. 8, no. 12 (December 1830), p. 520.

"Ballad, "We parted," sung by Miss H. Cawse; the poetry by T. H. Bayly, Esq., composed by T. H. Severn. (Farn, Lombard Street.)" *The Harmonicon*, Vol. 8, no. 12 (December 1830), p. 520.

"Ballad, "And is my mem'ry still so dear?" composed by T. H. Severn. (Farn, Lombard Street.)" *The Harmonicon*, Vol. 9, no. 2 (February 1831), p. 43.

"Song, "The Orphan Minstrel Boy," written by F. Wyman, Jun., composed by T. H. Severn. (Farn, Lombard Street.)" *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 69.

"Ballad, "'Tis midnight," written by T. H. Bayly, Esq., the music by T. H. Severn. (Farn, Lombard Street.)" *The Harmonicon*, Vol. 9, no. 9 (September 1831), p. 222.

"Duet, Romeo and Juliet, the words from Shakespeare; the music by T. H. Severn. (Farn.)" *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 280.

Within:

The Voice of the False One, a Ballad, Sung by Miss H. Cawse, at the City of London Amateur Concert, Written by Thomas Haynes Bayly, Esqr., the Music by T. H. SEVERN.

Last leaf verso

Source: BL G. 806. f. (70.) no wm

FaC 1b

Date: c. 1832

Extent: 18 entries

Commentary:

New Entries: 8

Songs of the Days of Chivalry, the Poetry by Thomas Haynes Bayly Esqr, the Music by T. H. Severn, containing My Father's Sword, A light from her casement, He will be there, The Knight with the Azure Plume, Oh dark eyed Maid, Look do you see no horsemen there, and Alas! Who can say – Spohr, Rosa and Albert, Words by A. Z. – Spohr, Oh! why so lovely! Words by R. Capper Esqr. – Severn, You know we were happy, Written by T. H. Bayly, Esqr. – Nelson Weippert, Rose of the Desert, with Variations – N. Weippert, Mary, with Variations – N. Weippert, The Voice of the False, with Variations – Severn, The Celebrated Snuff Box Waltz, upon which was found the Air of We met, by T. H. Severn

Entries at Stationers' Hall:

Songs of the Days of Chivalry, the Poetry by Thomas Haynes Bayly Esqr, the Music by T. H. Severn, entered at Stationers' Hall 19 July 1831.

Publication Reviews:

"Songs of the Days of Chivalry, the Poetry written by T. H. Bayly, Esq.; the Music composed by T. H. Severn. (Farn, Lombard Street.)" *The Harmonicon*, Vol. 9, no. 10 (October 1831), p. 275.

Within:

The celebrated Snuff Box Waltz, upon which was founded the Air of We Met, in the Songs of the Boudoir, the whole of which Work together with the celebrated Ballad of We Parted, Composed and Arranged by T. H. Severn

Last leaf verso

Source: BL g. 352. ii. (1.)

FJ 1

Title: A CATALOGUE of / *VOCAL & INSTRUMENTAL* Music / Printed and Sold by J. FENTUM N^o. 78 Corner of Salisbury Street Strand / London

Date: c. 1784

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout: 4 columns

Categories and sub-categories: 16

For the Harpsichord or Piano Forte with Accompaniments; For the Harpsichord without Accompaniments; Violin Quartets; German Flute Quartets; Violin Trios; German Flute Trios; Violin Duets; German Flute Duets; Violin Solos; German Flute Solos; Violin Concertos; German Flute Concertos; Violoncello Music; Military Music; English Operas for the Voice and Harpsichord; Vocal Music

Extent: 291 entries

Commentary:

Within:

Six Duetts, two for two Violins, two for a Violin and Tenor, and two for a Violin and Violoncello, Composed by F. H. Barthelemon

Leaf ii recto of Violino Primo part

Source: BL g. 421. v. (1.)

FJ 2

Title: A / CATALOGUE / OF / *MUSIC*, / Printed and sold by J. FENTUM, No. 78, Corner of Salisbury-Street, / *STRAND*.

Date: c. 1790

Pages: 1p fol.

Type of Catalogue: Stand-alone; Instrumental

Process: Letterpress

Layout: 4 columns

Categories and sub-categories: 14

Harpsichord & Piano Forte Music; Harpsichord Duetts for two Performers; Solos, Violin; Duetts, Violin; Trios, Violin; Quartetts, Violin; Solos, German Flute; Duetts, German Flute; Trios, German Flute; Quartetts for the Flute; Violoncello Music; Duetts for a Violin & Tenor [or] Violin & Violoncello; Military Music; Operas, & c. for the Harpsichord.

Extent: 388 entries

Within:

Source: BL Hirsch IV. 1112. (3.)

FJ 3a

Title: Catalogue of Flute Music. / *London. Engraved, Printed & Sold by J. Fentum 78 Corner of Salisbury Street, Strand.*

Date: c. 1800

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Flute

Layout: 3 columns

Categories and sub-categories: 4

Solos; Duets; Quartets; and Concertos

Extent: 63 entries

Commentary:

Publication Reviews:

“Thirty-six Waltzes for two German Flutes or Violins, in an easy progressive Style for the Improvement of young Performers. Composed by W. A. Mozart. 5s. Fentum.” *MM*, No. 59 (June 1800), p. 480.

Within:

Three Concertante Duets, for two Flutes, Composed by G. Griesbach, of their Majesties’ Band

Last leaf verso of Flauto Primo part

Source: BL g. 71. e. (3.)

FJ 3b

Date: c. 1800

Extent: 64 entries

Commentary:

New Entries: 1

[Duets] Griesbach, Duet No. 1

Within:

Six Sonatas for a German Flute and Violin or two Violins, Composed by M. Madan

Last leaf verso of Flauto Primo part

Source: BL g. 280. jj. (3.)

FJ 3c

Date: wm 1803

Extent: 72 entries

Commentary:

New Entries: 8

[Solos] Linley’s – Fentum, Extracts, Nos. 1, 2 and 3 (each) – Ware, Duet – Erbacì’s – Fentum’s Selections, Nos. 1 and 2

Within:

Three Concertante Duets, for two Flutes, Composed by F. G. Hugot, first Flute at the Italian Opera, in Paris, Op. 1

Source: BL g. 71. e. (5.) Source music wm 1803

Three Duets for the German Flute; dedicated to Sigr. Francesco Acerbi of Castell Goffredo, by A. G. Erbacì

Last leaf verso

Source: BL g. 71. e. (1.) Source music wm 1803

FJ 3d

Title: [centre] FENTUM’S / [centre left] *Catalogue of Flute Music / Engraved, Printed & Sold by J. Fentum. N^o. 78, Corner of Salisbury Street Strand, London.*

Date: c. 1805

Additional Categories:

Trios.

Extent: 77 entries

Commentary:

New Entries: 5

[Solos] Parke, No. 2 – Devienne, Solos, Nos. 1 and 2 (each separate) – [Trios] Demachi, 1 – Rault, 1

Within:

Three Trios, for Three Flutes, or three Violins, Composed by G. Demachi.

Last leaf verso of Flauto Primo part

Source: BL g. 272. d. (4.)

FJ 3e

Title: FENTUM'S / *Catalogue of Flute Music.* / LONDON Engraved Printed & Sold by J. Fentum 78 corner of Salisbury Street Strand

Date: wm 1806

Categories and sub-categories: 5

Solos; Duets; Quartets; Concertos; Trios

Extent: 120 entries

Commentary:

New Entries: 47

[Solos] Count Schweinitz's, with Violoncello Accompaniment – Guerini's Variations, with Piano Forte Accompaniment by F. Lanza – Gaude, Solos – Nicolai, Solos – Saust, Solos, No. 3 – Taubert, Variations from the Opera of La Cosa Rara – Weidner, Solos, Nos. 1 and 2 (each) – Pleyel, 4 Solos, arranged by Devienne – L. Kozeluch's 3 Solos arranged by Vanderhagen – Devienne, Study Books 1 and 2 (each) – Fisher, Minuet, with Variations – Hoffmeister, Study – Kreith, Airs, with Variations, Nos. 1 to 4 (each) – [Duets] Kreith, No. 5 – F. Lessel's – Miscellaneous, No. 6 – Pleyel, Duett, No. 4 – Holst, Divertimentos, Nos. 1 and 2 (each) – Wraninsky's – Weidner's – Muller's – Krasinsky, 6 Duets, Op. 2 – Krasinsky, 6 Duets, Op. 6 – Krasinsky, Op. 18, Nos. 1 and 2 (each) – [Quartets] Haydn, Books 1 and 2 (each) – Krommer, Op. 17 – Krommer, Op. 23 – Mozart, Books 1 to 4 (each) – [Concertos] Devienne, Favorite in D – Devienne, Concerto in G – Mozart, Concerto – [Trios] Caravoglia, For 2 Flutes and Bass – Beethoven, For 2 Flutes & a Tenor – Pleyel, Trio – Pleyel, Trios, single – Devienne, For 3 Flutes

Entries Removed: 5

[Duets] Cambini, Op. 5 – Toechi's – [Concertos] Cecero's – Perez, Concertos, Nos. 1 and 2 (each)

Within:

Three Duets, in an Elegant Style, for two German Flutes or Flute and Violin, by Messrs. Vanhal, Demachi, and Hoffmeister

Last leaf verso of Flauto Primo part

Source: BL g. 421. p. (4.)

FJ 3f

Date: wm 1806

Categories and sub-categories: 4

Duets; Solos and Airs with Variations; Quartets; Trios and Concertos

Extent: 119 entries

Commentary:

New Entries: 14

[Duets] Devienne, Duets for Amateurs, Books 1 and 2 (each) – Devienne, 20 Airs and 18 Easy Duets – Mozart's Airs from Zauberflöte, arranged as Duets – Pleyel, Duett, No. 5 – Pleyel Duett, No. 6 – Rault's – [Solos and Airs with Variations] Kozeluch's 3 Solos arranged by Vanderhagen (each) – Pleyel's 4 Solos, arranged by Devienne, single (each)

Entries Removed: 13

[Solos] Geminiani, Solos for Flute & Violin – Kreith, Solos, No. 5 – Reinhard, Solos – [Duetts] Miscellaneous, Nos. 1 to 6 (each) – [Quartetts] Krommer, Op. 17 – [Trios] Beethoven, For 2 Flutes & a Tenor – Pleyel's – Pleyel, Trios, single

Within:

Three Airs, with Variations for the German Flute, with an Accompaniment for the Piano Fort, or Violoncello, Composed & Dedicated to George Hoare, Esqr., by Charles Saust, Book 3 Last leaf verso
Source: BL g. 280. gg. (9.) Source music wm 1806

FJ 3g

Title: CATALOGUE OF FLUTE MUSIC. / *London Engraved Printed & Sold by J. Fentum 78 Corner of Salisbury Street, Strand.*

Date: wm 1808

Pages: 1p fol.

Extent: 167 entries

Categories and sub-categories: 8

Duetts; Solos & Airs with Variations; Studies for the Flute; Quintetts; Trios; Concertos; Quartetts; Flute and Piano Forte Music.

Commentary:

New Entries: 53

[Duetts] Andre's – Breval's Duett, arranged by Ashley, Books 1 and 2 (each) – Hoffmeister, Op. 12 – Holst, 6 Airs, for Flute and Piano Forte – Holst, 3 Duetts from the Opera, Il Barbiere di Siviglia. – Kreith, Divertimentos or Capriccios – Kreith, Polonoises, No. 2 – Kreith, Waltzes – Krasinsky, 6 Duetts, Op. 1 – Krasinsky, 6 Duetts, Op. 3 – Krasinsky, 3, of Op. 5, Books 1 and 2 (each) – Kohler, Flute & Violin, Op. 23 – Parke, Book 1 – Parke, Book 2 – Possenger, Flute and Violin – Stabinger, Duetts – Taylor, Divertimentos – Wraninsky, Duetts – Furstenau, Variations, Op. 3 – Schneider, Op. 22 – Schneider, Op. 28 – Ferrari, Duetts, with an Accompaniment for Piano Forte – [Solos] Hugot, Solos – Saust, Sul Margine D'un Rio, for Flute & Piano Forte, dedicated to Miss Man. Robarts [sic], by Charles Saust – Hartman, Cadences – Ferrari, Single Solo – [Studies for the Flute] Hugot, Books 1 and 2 (each) – Saust, Study – [Quintetts] Mozart, For Flute, 2 Violins, Tenor & Bass – Hoffmeister, Books 1 and 2 (each) – [Trios] Beethoven, For 2 Flutes & Tenor – Devienne, for 3 Flutes, Books 1 and 2 (each) – Pleyel, For Flute, Violin & Violoncello – Pleyel, For Flute, Violin & Violoncello, single – [Concertos] Devienne, Concerto in G, Book 2 – [Quartetts] Krommer, Concerto in G, Book 2 – Mozart's, arranged by Hoffmeister, Books 1 to 4 (each) – Hoffmeister, Op. 51 – Pleyel, Book 1, dedicated to the King of Prussia, to be continued – [Flute and Piano Forte Music] Saust, 3d Book of Solos – Saust, Sul Margine Dun Rio – Pleyel, Grand Sonata – Ashley, Waltzes – Ashley, Rondos – Papa with Variations

Entries Removed: 5

[Duetts] Devienne, Book 5 – Pleyel, No. 4 – Pleyel, No. 5 – Pleyel, No. 6 – [Trios and Concertos] Mozart's

Within:

Three Duetts Concertantes, for two Flutes, Composed by F. Devienne, Book 3
First leaf recto of Flauto Primo part
Source: BL g. 239. b. (6.) Source music wm 1808

Three Duetts Concertants, for two Flutes, Composed by F. Devienne, Book 4
First leaf recto of Flauto Primo part
Source: BL g. 239. b. (7.)

FJ 3h

Title: FENTUM'S CATALOGUE, / *OF Flute Music*, / *London Engraved Printed & Sold by J. Fentum*
78 Corner of Salisbury Street Strand.

Date: wm 1814

Pages: 1p fol.

Extent: 191 entries

Commentary:

New Entries: 32

[Duetts] Amateur's Melodies, arranged by Ashley – Barman, Duetts – Ferrari, Duetts, with Accompaniment for the Piano Forte, printed single, Nos. 1 and 2 (each separate) – Hughes, 6 Waltzes – Kreith, Duets, Book 6 – Mozart, 3 Airs, arranged by an Amateur – Overture, Manly Heart & Lodoiska – [Solos] Ferrari, Solos, Book 2 – Jusdorff, Solos, with Violoncello Accompaniment – Saust, Melodies, Books 1, 2 and 3 (each separate) – Fentum's Annual Dances for Flute, Violin or Fife – Pleyel, Concertante, Arranged as a Solo – [Trios] Hoffmeister, Trios, for Flute, Violin & Violoncello – Fiorillo, Trios for Flute, Violin and Tenor – Taylor, Divertimentos, Book 2 – Taylor, The Gentleman's Vade Mecum, or Pocket Companion, containing Marches, Quick Steps, & c. for the German Flute, 9 vols. (each separate) – [Piano Forte and Flute] Ashley, Flute and Piano Music – Ashley, Divertiments, Books 1 and 2 – Holst, 6 Airs – The Musical Library, for the Flute, Violin, or Bainbridge's Patent Flageolet, containing Airs, Reels, Marches, & Quick Steps, Rondos & c.

Entries Removed:

[Flute and Piano Forte Music] Ashley, Rondo – Papa, with Variations

Within:

No. 1, of Favorite Airs, & c., with Variations and Embellishments for the Flute, by C. Nicholson, with an Accompaniment (ad libitum) for the Piano Forte, by R. Cudmore, and Respectfully Dedicated to W. H. Beach Esqr. M. P.

Leaf ii recto

Source: BL h. 250. i. (15.) Source music wm 1814

FJ 4

Title: Fentum's Catalogue of Piano Forte Music & c. & c. / London. Engrav'd, Printed and Sold by J. Fentum 78 corner of Salisbury Street Strand.

Date: c. 1805

Pages: 1p fol.

Type of Catalogue: Within; Instrumental– Piano Forte, Violin and Violoncello

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 4

Sonatas, Lessons, & c. for the Piano Forte; Music for the Violin; Violin, Tenor and Violoncello Music; Tutors.

Extent: 91 entries

Within:

Three Duets for two Violins, by James Sanderson, Op. 7

Last leaf verso

Source: BL g. 270. aa. (10.)

FJ 5a

Title: MR. NATHAM / HAS LATELY PUBLISHED THE FOLLOWING / SONGS AND DUETS.

Imprint: Sold by J. Fentum, 78, Strand

Date: c. 1824

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 3

Songs and Duets from the Operatic Comedy of Sweethearts and Wives; Songs and Duets from the popular Romance of Ada Keis; Miscellaneous

Extent: 14 entries

Commentary:

"Billy Lackadya's Lament," 3d edition;

"Why are you wandering," Sung by Madame Vestris, 5th Edition;

"The Offerings, Love, we bring to thee," Sung by Mr. Davis and Madame Vestris, 3d Edition

Publication Reviews:

"How can you abuse an easy Woman so?" A Duet sung by Miss Love and Mr. Liston, in the Sweethearts and Wives. The Music arranged from a French subject, by I. Nathan. (Fentum, 78, Strand)." *The Harmonicon*, No. 10 (October 1823), p. 147

"Billy Lack-a-Days Lament," Sung by Mr. Liston, in the Sweethearts and Wives. Composed by I. Nathan. (Fentum.)" *The Harmonicon*, No. 10 (October 1823), p. 147

"The Offerings, Love, we bring to thee" Sung by Mr. Davis and Madame Vestris, in the Sweethearts and Wives. Composed by I. Nathan. (Fentum.)" *The Harmonicon*, No. 10 (October 1823), p. 147

"A Secret" Sung by Mrs. Jones, in the Sweethearts and Wives. Composed by I. Nathan. (Fentum.)" *The Harmonicon*, No. 10 (October 1823), p. 147

"I'll not be a Maiden forsaken" Sung by Miss Love, in the Sweethearts and Wives. Composed by I. Nathan. (Fentum.)" *The Harmonicon*, No. 10 (October 1823), p. 147

"Why are you wandering here, I pray?" a Ballad sung by Madame Vestris, in the Sweethearts and Wives. Composed by I. Nathan. (Fentum.)" *The Harmonicon*, No. 10 (October 1823), p. 147

Within:

2nd Edition. Why are you wandering here I pray, the popular Ballad, Sung by Madame Vestris, in the much Admired Operatic Comedy of Sweethearts and Waives, Composed by I. Nathan

Title page verso

Source: BL H. 1654. p. (36.) Source music wm 1823

FJ 5b

Date: c. 1825

Categories and sub-categories: 4

From the Opera Comedy of Sweethearts and Wives; The Poetry by Lord Byron; The Poetry by Lady Caroline Lamb; Miscellaneous

Extent: 41 entries

New Entries: 27

[Songs and Duets] This Rose to calm my Brother's cares, 8th Edition, Poetry by Lord Byron – Ada, Poetry by Lord Byron – Yes, Love indeed is light from Heaven, Poetry by Lord Byron – My life, I love you, Poetry by Lord Byron – The fair Haidee, The Melody from Athens, Presented by Lord Byron, Poetry by Lord Byron – Bound where thou wilt, my barb, Poetry by Lord Byron – Think not thou art what thou appearest, Poetry by Lord Byron – Bright be the place of thy soul, Poetry by Lord Byron – Thou art not false, but tho' art fickle, Poetry by Lord Byron – The Sun's last rays, Poetry by Lord Byron – When we two parted, Poetry by Lord Byron – Night wanes, Sung by Mr. Braham, Poetry by Lord Byron – Ah! were I sever'd from thy side, Sung by Mr. Braham, Poetry by Lord Byron – Amidst the flowers rich and gay, Poetry by Lady Caroline Lamb. – After many a well sought day, Poetry by Lady Caroline Lamb. – My Heart's fit to break, Poetry by Lady Caroline Lamb – [Miscellaneous] Scarce had the purple gleam of day, Sung by Mr. Kean in the Jew of Malta – Blest is he – Love! Love! How chang'd thou art – Oh, say not, sweet Bard, that thy numbers are over – Infant Love – In this lovely Rose – The sorrows of Absence – O, come, Maria – Come, kiss me, said Colin – Skippity, whippity, nippity, hop! – In the Press. An entire New Edition of the

Hebrew Melodies – [And will shortly be published] Corrected and Revised, with additional Airs,
Harmonised by I. Nathan

Within:

Eighth Edition of This Rose to Calm My Brother's Cares, from the Bride of Abydos, written by Lord Byron, the Music by I. Nathan

Title page verso

Source: BL G. 806. f. (54.) Pl no. 60; Source music wm 1827, 1823

The Fair Haidee, Sung by Mr. Beckwith, Written by Lord Byron, the Music by I. Nathan

Title page verso

Source: BL G. 806. f. (55.) No plate number; Source music wm 1823

FJ 5c

Date: c. 1825

Extent: 45 entries

Commentary:

Contains:

"Billy Lackadya's Lament," 4th edition;

"Why are you wandering," Sung by Madame Vestris, 13th Edition;

"The Offerings, Love, we bring to thee," Sung by Mr. Davis and Madame Vestris, 5th Edition

New Entries: 5

[The Poetry by Lord Byron] The kiss, dear maid, thy lip has left, 7th edition – [Miscellaneous] Good Sir. Sung by Madame Vestris in the Alcaid, or the Secrets of Office – Ah! County Guy – Our own fire-side – The Soldier's Farewell

Entries Removed: 1

[And will shortly be published] Corrected and Revised, with additional Airs, Harmonized by I. Nathan

Within:

Fourteenth Edition of "Why are you wandering here I pray?" Sung by Madame Vestris, at the Theatre-Royal, Haymarket, in the highly popular Operatic Comedy of Sweethearts and Wives; Written by James Kenney, Esqr., the Music by I. Nathan

Title page verso

Source: BL H. 1980. mm. (29.)

"Why are you wandering here I pray?" The Celebrated Ballad, sung by Madame Vestris, in the Operatic Comedy of Sweethearts' and Wives, arranged as Variations for the Piano Forte, by I. Nathan

Last leaf verso

Source: BL h. 120. (1.) Pl no. 50; Source music wm 1811

FJ 6

Title: Songs, Duets, Glees, & c. / IN THE OPERATIC FARCE OF / THE ILLUSTRIOUS STRANGER, / AS PERFORMED AT THE / THEATRE ROYAL DRURY LANE.

Imprint: [from music title page] London, Published by J. Fentum, 78 Strand.

Date: c. 1827

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Letterpress

Layout: Single column

Categories and sub-categories: 3

Songs, Duets, Glees, & c. in The Illustrious Stanger; Just Published; Also lately published

Extent: 15 entries

Within:

Love and Folly, Sung with enthusiastic marks of approbation, by Miss Love, in the highly admired Farce of The Illustrious Stranger; at the Theatre Royal Drury Lane, written by J. K. Esqr., the Music by I. Nathan

Last leaf recto

Source: BL G. 808. c. (20.) Pl no. 63; Source music wm 1824

The Pallid Cheek, Sung with distinguish marks of approbation by Mr. Bland, in the highly popular Operatic Farce of The Illustrious Stranger, at the Theatre Royal, Drury Lane, the Music by I. Nathan

Last leaf recto

Source: BL G. 808. c. (20.) Pl no. 63

FJ 7

Title: SONGS, DUETS, & c. / IN / THE ALCAID; / OR THE / SECRETS OF OFFICE.

Date: c. 1827

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: Single column

Extent: 18 entries

Commentary:

Within:

Twelfth Edition. "Why are you wand'ring here I Pray?" Sung by Madame Vestris, at The Theatre-Royal, Haymarket, in the highly Popular Operatic Comedy of Sweethearts' and Wives; written by James Kenney, Esq., the Music by I. Nathan

Title page verso

Source: BL H. 1678. (11.) Source music wm 1824.

FiC 1

Title: Catalogue of Music

Imprint: Published by Fitzpatrick and Coles, Music and Musical Instrument Sellers, No. 177, High Holborn, between Southampton St. & Drury Lane.

Date: 1818

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Engraved plate

Layout:

Categories and sub-categories: 4

For the Piano Forte; Piano Forte and Flute; Flute; Miscellaneous

Extent: 83 entries

Commentary:

Entries at Stationers' Hall:

"L'Allegrezza," Rondo, for the Piano Forte, by C. L. Lithander, entered at Stationers' Hall 21 January 1818.

"L'Amitie," celebrated French Quadrille, arranged as a Rondo for the Piano Forte, by C. L. Lithander, entered at Stationers' Hall 21 January 1818.

"La délicatesse," Waltz Rondo, for the Piano Forte, by C. L. Lithander, entered at Stationers' Hall 21 January 1818.

"La Réminiscence," Rondo for the Piano Forte, Op. 8, by C. L. Lithander, entered at Stationers' Hall 21 January 1818.

"La Moisson," Introduction & Pastoral Rondo, for the Piano Forte, by W. Eavestaff, entered at Stationers' Hall 21 January 1818.

"Nora Creina," an Irish Air, arranged as a Rondo for the Piano Forte, by A. Meves, entered at Stationers' Hall 21 January 1818.

"Rosabella," with Variations for the Piano Forte, by Kiallmark, entered at Stationers' Hall 21 January 1818. [wm 1817 at BL h. 290. (13.)]

Scotch Air, sung by Mr. Sinclair in the Slave, with Variations, for the Piano Forte, by W. Fitzpatrick, entered at Stationers' Hall 21 January 1818.

Publication Reviews:

""Rosabella," an Air with Variations, composed and dedicated to Miss St. Barbe, by G. Kiallmark. 2s.6d." *MM*, No. 312 (June 1818), p. 451.

""Nora Creina," an Irish Air, arranged as a Rondo for the Piano-forte, by Augustus Meves. 2s.6d." *MM*, No. 326 (June 1819), p. 449.

"La Delicatesse, a Waltz Rondo for the Piano-forte, with an Accompaniment for the Flute. Composed by C. L. Lithander. 2s." *MM*, No. 327 (July 1819), p. 539.

Within:

The Jessamine, a Waltz, for the Piano Forte, Composed by G. Kiallmark

Last leaf verso

Source: BL g. 443. x. (5.) Source music wm 1815

The Celebrated Duett, for the Piano Forte, arranged from Performer, by I. G. Graeff

Last leaf recto

Source: BL h. 3865. oo. (2.)

FW 1a

Title: A Catalogue of MUSIC / Printed and Sold by W^m Forster. Violin, Violoncello, Tenor, & Bow Maker to / their Royal Highness's the Prince of Wales and the Duke of Cumberland, at his Music Shop the corner of Dukes Court S^t. Martins Lane London.

Date: c. 1780

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 7

Overtures in Parts; Quintettos; Quartettos; Trios; Duets; Harpsichord; Vocal Music

Extent: 18 entries

Commentary:

Within:

A Second Set of Six Quartettos, five for two Violins, Tenor and Violoncello, and one for a Flute or Oboe, Violin, Tenor and Violoncello, Composed by A. Lidel Op. VII.

Leaf ii recto

Source: BL Hirsch III. 364. and BL R. M. 17. f. 8. (4.)

FW 1b

Date: c. 1782

Extent: 30 entries

Commentary:

New Entries: 12

[Concertos and Overtures in Parts] Haydn's No. 2 – Giuliani's Concerto No. 1 – Giuliani, No. 2 – [Duets] Brandi's Duets for German Flute – [Harpsichord] Zucheli's Dances – Vanhal's Lesson – Opera Dances 3 Books (each separate) – Haydn's Overtures Nos. 1, and 2, adapted by Baumgarten (each separate) – [Vocal] Six Canzonets & an Elegy by the Author of "Auld Robin Gray"

Within:

A favorite Overture in all its parts, Composed by Giseppe Haydn of Vienna, and Published by his Authority, No. 22

Last leaf verso in Violino primo and Violino secondo parts

Source: BOD Mus. 221 c. 59 (1-10)

FW 1c

Date: c. 1783

Extent: 38 entries

Additional Categories and sub-categories:

Solos

Commentary:

New Entries: 9:

[Solos] La Motte, Solo for Violin – La Motte, 6 Aires with Variations – Lidel, Op. 9 – [Duets] Haydn, Duet for one Violin & Violoncello – [Harpsichord] Bach, Overture for 2 Performers – Haydn, Opera Dances 1783, 3 Books (each separate) – Bach, Progressive Lessons.

Entries removed: 1:

[Harpsichord] Haydn's Overture No. 2, adapted by Baumgarten

Within:

Six Aires with Variations for the Violin, and a Bass, Composed by F. La Motte

Leaf ii recto

Source: BL g. 166. (3.) Pl no. 31

Three favorite Sonatas, Composed by Luigi Boccherini, adapted for the Harpsichord or Piano Forte, with an accompaniment for the Violin, by Mr. Robinson

Title page verso of Harpsichord part

Source: BL h. 42. kk. (2.) Pl no. 32

FW 1d

Date: c. 1783

Extent: 39 entries

Commentary:

New Entries: 1:

[Harpsichord] Boccherini's Trios adapted with a Violin Accompaniment by Mr. Robinson

Within:

Six Progressive Lessons, for the Harpsichord or Piano Forte in different Keys, Composed by Mr. Bach, Master to the Celebrated Mr. Schroeter., the Expression and fingering are properly marked by Mr. Bach

Leaf ii recto

Source: BL g. 543. u. (1.)

FW 1e

Date: c. 1783

Extent: 42 entries

Commentary:

New Entries: 3

[Concertos and Overtures in Parts] Haydn's No. 3 – [Quartettos] Baumgarten's No. 1 – [Harpsichord] Haydn's Lesson No. 1

Within:

No. 1, to be Continued. A Periodical Quartettos for a Violin, two Tenors and a Violoncello, by C. F. Baumgarten
Last leaves verso
Source: BL g. 437. a. No. 1

FW 1f

Date: c. 1783

Extent: 46 entries

Commentary:

New Entries: 4

[Quartettos] Baumgarten's Nos. 2 to 4 (each separate) – Paradise's Quartetto

Within:

No. [2, 3, or 4]. To be Continued. A Periodical Quartetto, for a Violin, two Tenors, and a Violoncello, Composed by C. F. Baumgarten
Last leaves verso
Source: BL g. 437. a. Nos. 2, 3, 4.

FW 1g

Date: c. 1784

Extent: 51 entries

Commentary:

New Entries: 5:

[Concertos and Overtures in Parts] Haydn, Nos. 4 to 6 (each separate) – [Duets] Reinagle's, for Violin & Violoncello or two Violoncellos – [Harpsichord] Haydn's Overture No. 3, adapted by Baumgarten.

Within:

Six Trios, for two Violins and a Violoncello or German Flute, Violin and Violoncello, Composed by Giuseppe Haydn, Op. XXXVIII.
Last leaf verso of Violino Primo part and Flauto part
Source: BL g. 420. c. (6.) and BL R. M. 17. c. 3.(1.) Pl no. 43

Six Sonatas for Violin, Tenor, and Violoncello, Composed by A. Lidel, Op. 4
Title page verso of Viola part
Source: BL g. 420. c. (7.)

Three Quintettos for a Flute, Violin, two Tenors and Violoncello Obligato, Composed by A. Lidel, Op. V
Leaf ii recto of Violino part
Source: BL g. 426. a.

A favorite Overture in all its parts, Composed by Giuseppe Haydn of Vienna, No. 6
Last leaf verso of Violino Primo part
Source: BOD Tyson Mus. 489 (1) and BL g. 75 .c. (1.) Pl no. 42

FW 1h

Date: c. 1784

Extent: 53 entries

Commentary:

New Entries: 3

[Quartettos] Haydn's 3, Op. 33 – [Trios] Haydn, Op. 38 – [Harpsichord] Baumgarten's Fugue

Entries removed: 1

[Harpsichord] Bach's Concerto

Within:

Source: BL g. 218. u. (4.)

FW 1i

Date: c. 1784

Extent: 59 entries

Commentary:

New Entries: 6:

[Quartettos] Boccherini, Op. 33 – [Solos] Vanhal, 2d Set – [Duets] Stumff, Duets for two Violins.—

[Harpsichord] Clementi, Op. 11 – [Harpsichord] Schild, of Vienna, Op. 1 – Schild, of Vienna Op. 2

Within:

A Celebrated Fugue or Voluntary for the Harpsichord or Organ, Composed by C. F. Baumgarten, No. III

Last leaf recto

Source: BL g. 443. b. (1.) Pl no. 44; no wm

A Favorite Overture, in all its parts, Composed by Giuseppe Haydn of Vienna, No. 7

Last leaf verso of Violino Primo part

Source: BL g. 75. c. (2.) Pl no. 45

A Favorite Overture, in all its parts, Composed by Giuseppe Haydn of Vienna, No. 8

Last leaf verso of Violino Primo part

Source: BL g. 75. c. (3.) Pl no. 45

A Celebrated Fugue or Voluntary for the Harpsichord or Organ, Composed by C. F. Baumgarten

Last leaf verso

Source: BL g. 75. c. (4.) Pl no. 45

FW 1j

Date: c. 1786

Imprint: Printed and Sold by W. Forster and Son. Music Instrument Makers and Music Sellers to their Royal Highness the Prince of Wales & the Duke of Cumberland, N^o. 348 near Exeter Change, Strand.

Extent: 72 entries

Categories: 12

Concertos; Overtures; Quintettos; Quartetts; Trios; Duets; Solos; Fugues; Overtures [Harpsichord] ; Harpsichord Sonatas; Harpsichord [Music]; Vocal

Commentary:

New Entries: 18

[Concertos] Lang, Harpsichord – [Overtures] Haydn, Op. 39 – Haydn, La Chasse – Haydn, Letter A – Haydn, Letter B – Haydn, Letter C – Haydn, Overture in B – [Quintettos] Baron Kospoth, Op. 1 – Baron Kospoth, Op. 2 – [Quartettos] Baumgarten, Op. 3 – [Fugues] Baumgarten, Fugues Nos. 2 to 5 (each separate) – [Overtures] Haydn, Op. 35, with Accompaniment for a Violin – [Harpsichord Sonatas with Accompaniments] Vanhal, Sonata – [Harpsichord] Haydn, Op. 40 – Haydn, Op. 42

Entries Removed: 5

[Quartettos] Baumgarten, Quartettos (unspecified, single) Nos. 1 to 4 (each separate) – [Harpsichord] Zucheli, Dances

Entries at Stationers' Hall:

Haydn's Op. 40, entered at Stationers' Hall 13 January 1794. [Pl no. 46 in Violoncello part; Belated entries, it was published 5 February 1785]

Haydn's Op. 42, entered at Stationers' Hall 13 January 1794. [Pl no. 52 in Violoncello part; Belated entry, published 7 January 1786.]

Within:

A Favorite Overture in all its parts, Composed by Giuseppe Haydn, No. 3

Last leaf verso of the Violino Primo part

Source: BL h. 656. p. (11.) Pl no. 37

FW 1k

Date: c. 1786

Extent: 74 entries

Commentary:

New Entries: 2

[Quartetts] Giuliani, Op. 1 – [Harpsichord Sonatas with Accompaniments] Sterkel, Op. 9

Within:

Six Quartetts for two Violins, a Tenor and Violoncello, Composed by Frano Giuliani, First Violin at Florence, Op: II.

Last leaf verso

Source: BL g. 417. d. (3.) Pl no. 53

FW 1l

Date: c. 1786

Extent: 76 entries

Commentary:

New Entries: 2

[Duetts] Giuliani, Op. 3, for Violin & Tenor – Giuliani, Op. 3, for Violin & Violoncello

Within:

A favorite Overture in all its parts, Composed by Giuseppe Haydn of Vienna, No. 4

Last leaf verso of Violino primo part

Source: BOD Mus. Instr. I, 108 (18)

The Celebrated La Chasse, in all its parts, Composed by Guiseppe Haydn of Vienna

Last leaf verso of Violino primo part

Source: BOD Tyson Mus. 484 and BL h. 3210. (7.)

Six Duetts for a Violin and a Violoncello, Composed by Frano. Giuliani, First Violin at Florence, Op: III

Last leaf verso of Violino primo part

Source: BL g. 421. l. (3.) Pl no. 55

Three Sonatas for the Harpsichord or Piano-Forte, with an Accompaniment for a Violin and Violoncello, Composed by Guiseppe Haydn of Vienna, Op. 43

Source: BOD Tenbury Mus. c. 528 (6).

FW 1m

Title: A / CATALOGUE OF MUSIC / Printed and Sold by W. Forster and Son. Musical Instrument Makers and Music Sellers to their Royal Highness's the Prince of Wales & the Duke of Cumberland, N^o. 348 near Exeter Change, Strand.

Date: c. 1787

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 12

Concertos; Overtures; Quintettos; Quartettos; Trios; Duets; Solos; Fugues; Overtures; Harpsichord Sonatas, with Accompaniments; Harpsichord [Music]; Vocal

Extent: 127 entries

Commentary:

New Entries: 51

[Concertos] Sterkel, Harpsichord Concertos – Mozart, Harpsichord Concerto – Klosser, Harpsichord Concerto – Kozeluch, Harpsichord – Shetky, Harpsichord – Jarnowick, Harpsichord Concertos – [Overtures] Cappuzzi, Overtures – Stabinger, Op. 5 – Stamitz, Op. 11 – Boccherini, Op. 21 – [Quartettos] Barrier, Op. 3d – Stabinger, Op. 5 – Stabinger, Op. 6 – Rauzzini, Op. 7 – [Trios] Orsinin, Op. 1 – Stamitz, Trios – Franzl, Trios – [Duets] Stabinger, Op. 7 – Pfeiffer, Duets – Kerntl, Op. 8 – [Solos] Trickler, Op. 3, for Violoncello – Haydn, Op. 23 – [Overtures adapted for the Harpsichord] Jomelli, Chaconne – [Harpsichord Sonatas with Accompaniments] Haydn, Op. 33 – Haydn, Op. 43 – Edelmann, Op. 15 – Smith, Op. 10 – Schobert, Op. 8 – [Harpsichord Music] Botti, Op. 1 – Grazioli, Op. 1 – Grazioli, Op. 2 – Grazioli, Op. 3 – Bertoni, Set 1 – Bertoni, Set 2 – Pfeiffer, (unspecified work) – Davaux, Duets – Haydn, Duets, Master & Scholar – Pfeiffer, Method of playing the Harpsichord – Frick, Art of Modulation – [Vocal] Il mio cor gli Affetti miei – Non so donte Viene – Cimarosa, Se cerca se dice – Stesso, Suberbo di me – Sarti, Rendi O Cara – Sarti, Quest Amplesso – Martini, Canons – Cirri, Songs, 3 Vols. (each separate) – Allen Ramsey's Songs, 2 Books (each separate)

Haydn's Op. 43 published by Forster 15 August 1786.

Within:

Three Sonatas, for the Harpsichord or Piano-Forte, with an Accompaniment for a Violin & Violoncello, Composed by Giuseppe Haydn of Vienne, Op. 40

Last leaf verso

Source: BL h. 1203. a. (2.)

Published 5 February 1785.

Quartetto for two Violins, Viola, and Violoncello, with a Through Bass, Composed by Joseph Haydn, Op. XXXIII, No. IV

Last leaf verso of Violino primo part

Source: BL R. M. 14. f. 21. (3.) Pl no. 47

FW 1n

Date: c. 1787

Extent: 135 entries

Commentary:

New Entries: 8

[Overtures] Haydn, Letter D – Haydn, Letter E – Haydn, Concertante – [Quartettos] Pleyel, 12 Quartettos in 4 Sets (each separate) – [Overtures adapted for the Harpsichord] Arne, Artaxerxes

Within:

Three Sonatas for the Harpsichord or Piano-Forte, with an Accompaniment for a Violin & Violoncello, Composed by Giuseppe Haydn of Vienna, Op. 43 [corrected, over-written, 42]

Last leaf verso of Piano Forte part

Source: BOD Tyson Mus. 535.

FW 1o

Title: A CATALOGUE of MUSIC / Printed and Sold by W^m. Foster Jun^r. Musical Instrument Maker and Music Seller to / their Royal Highnesses the Prince of Wales and the Duke of Cumberland / N^o. 348 near Exeter Change Strand LONDON.

Date: c. 1787

Categories and sub-categories: 23

Concertos; Concertante Sinfonias; Overtures; Periodical Overtures; Quintettos; Quartettos for 2 Violins, Tenor and Bass; Quartettos for a German Flute or Oboe, Violin, Tenor and Bass; Duetts for 2 German Flute; Duetts 2 Violins; Duetts for a Violin and Tenor; Duetts. Violin and Violoncello; Trios; Solos. Violin; Solos. Violoncello; Fugues for the Organ or Harpsichord; Overtures. Harpsichord; Harpsichord Sonatas with Accompaniment for a Violin; Harpsichord Sonatas with Accompaniments for a Violin and Violoncello; Quartettos for the Harpsichord; Concertos. Harpsichord; Harpsichord Sonatas without Accompaniment; Duetts for two Performers on one Harpsichord; Vocal English and Italian.

Extent: 150 entries

Within:

Six Quartettos for two Violins, a Tenor and a Violoncello, Composed by Giuseppe Haydn of Vienna, Op. 44, No. I

Leaf ii recto of Violino primo part

Source: BL R. M. 14. f. 21. (4.) No plate number

Three Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for a Violin and Violoncello, Composed by Giuseppe Haydn, Op. 43

Leaf ii recto of Harpsichord part

Source: BL h. 655. l. (5.) No plate number

A Favorite Overture in Eight parts; Performed at the Nobility's Concert, Composed by L. Kozeluch

First leaf recto

Source: BL R. M. 17. b. 5. (12.)

Three Sonatas for the Harpsichord or Piano-Forte, with an Accompaniment for a Violin and Violoncello, Composed by Giuseppe Haydn of Vienna, Op. 42

First leaf recto

Source: BL g. 161. j. (2.) and BOD Mus. Instr. I, 110 (8)

FW 2

Title: A Catalogue / of the Works of Giuseppe Haydn. Printed and sold by W^m. Forster at his Music Warehouse / N^o. 348, next to the Lyceum, Strand London.

Date: c. 1787

Pages: 1p fol.

Type of Catalogue: Within; Instrumental; Single composer; Thematic

Process: Engraved and punched plate

Layout: 3 columns; each column containing staves

Categories and sub-categories: 2

Overtures in parts; Quartettos

Extent: 45 entries

Commentary:

Contains Overture, No. 4 [Pl no. 40];

Overture, No. 6 [Pl no. 42];

Overture Letter E [Pl no. 61; wm 1797 at BL h. 656. p. (3.)];

Overture, No. 12 [Pl no. 79];

Overture, Letter I [Pl no. 116, wm 1795 at BL h. 656. p. (2.)]

Within:

A Grand Overture, in Parts, Performed at the Professional and other Public Concerts, Composed by Giuseppe Haydn, No. 2
First leaf recto of Violino Secondo part
Source: BOD Tyson Mus. 486

GG 1

Title: A CATALOGUE of / *NEW MUSIC.* / Printed and Published by G: Goulding Haydn's Head N^o. 6 James Street Covent Garden.

Date: c. 1792

Pages: 1p fol

Type of Catalogue: Within; Vocal and Instrumental

Process: Engraved and punched plate

Layout: 3 columns

Extent: 69 entries

Commentary:

Entries at Stationers' Hall:

The Deserter, composed by J. Moulds, entered at Stationers' Hall 8 September 1788.

The Psalms of David, the music selected, adapted and composed by Dr. S. Arnold, entered at Stationers' Hall 8 December 1791.

Within:

The Psalms of David, for the Use of Parish Churches, the Words selected by the Rev. Sir Adam Gordon, the Music selected, adapted, and composed by Dr. Arnold, Organist and Composer to his Majesty, Assisted by J. W. Callcott, M.B. Organist of St. Paul, Covent Garden. Published October 14 1791

Last leaf verso

Source: BL H. 1174

GG 2

Title: A Catalogue of New Music

Imprint: Printed and Published by G. Goulding, Haydn's Head No. 6 James Street Covent Garden

Type of Catalogue: Within; Vocal and Instrumental

Process:

Date: c. 1792

Extent: 40 entries

Commentary:

Notice on the foot of the catalogue reads:

NB. Several other New Pieces and songs: among which is the Feast of Apollo a periodical publication, the 10th Number of the Second volume of which will be Published on the first day of October. The great Encouragement already given by a generous Public to the above works, is the best proof of its Merit: as no [cannot read]; the publisher still hopes for a continuation of their Patronage.

Entries at Stationers' Hall:

J. Edwin's Four and Twenty Perriwig, entered at Stationers' Hall 6 June 1788.

The Walls of My Prison, by Miss I. T. More, entered at Stationers' Hall 18 May 1789.

Within:

A Second Set of Six Progressive Sonatas, for the Harpsichord or Piano Forte, Composed and Compiled by John Relfe.

Leaf ii recto

Source: BL e. 284. c. (9.)

The Songs Duets and Choruses, as performed at the Theatre Royal Covent Garden in the Comedy of A Day in Turkey, or the Russian Slaves, Composed by Joseph Mazzinghi

Source: BL E. 81. and BOD Harding Mus. D 95 (1)

GG 3a

Title: To be continued / *Periodical Italian Song* / N^o., [inserted by hand] *Price* [inserted by hand] / *London. Printed by G. Goulding, Music Seller to her Royal Highness the Princess of Wales, N^o. 45, Pall Mall. / Periodical Italian Songs may be had which have been sung with the Greatest Applause / in the OPERAS, & PUBLIC CONCERTS in LONDON, PARIS, VIENNA & c. & c.*

Date: c. 1798

Pages: 1p fol.

Layout: 3 columns

Type of Catalogue: Within; Vocal

Process: Engraved plate

Extent: 77 entries

Periodical Italian Songs Nos. 1 to 77 – *miscellaneous Italian vocal music in Bland's and Lewis, Houston & Hyde are not retained, and the collection itself is extended to include 77 numbers.

Commentary:

Reprint of Bland's catalogue of the same title, which was reprinted by Lewis, Houston & Hyde in c. 1796.

The catalogue was used as *passé-partout* title page for the collection

Entries at Stationers' Hall:

Periodical Italian Song: No. 68, *Quà si trova dir dovrete* entered at Stationers' Hall 24 June 1791.

No. 67, *Donne care*, entered at Stationers' Hall 28 June 1791.

No. 73, *Quando vien lo sposo avanti*, entered at Stationers' Hall 28 June 1791.

No. 74, *Signorino, a parlar schietto*, entered at Stationers' Hall 28 June 1791.

No. 69, *Voi tornate a questo seno*, entered at Stationers' Hall 1 July 1791.

No. 65, *Tutto da voi dipende*, entered at Stationers' Hall 8 July 1791.

No. 70, *Parto non dubiate*, entered at Stationers' Hall 8 July 1791.

No. 72, *Saria bell ail maritarsi*, entered at Stationers' Hall 8 July 1791.

No. 60, *Ah che nel petto*, entered at Stationers' Hall 31 January 1792.

Within:

Periodical Italian Song, No. 35

Title page

Source: BL G. 811. (8.)

Periodical Italian Song, No. 45

Title page

Source: BL G. 811. (8*.) Source music wm 1799

Periodical Italian Song, No. 19

Title page

Source: BL G. 811. (20.) Source music wm 1802

GG 3b

Date: c. 1803

Pages: 2pp fol.

Extent: 131 entries

Commentary:

New entries: 54 entries

No. 78, *Mamma Mia* – Mozart, No. 79, *Ah Perdona* – No. 80, *La mia crudel Tiranner* – No. 81, *Il cor dal piacere mi brilla nel petto* – Paisiello, No. 82, *Mustafa di Trabisona* – Paisiello, No. 83, *Giusto Ciel* – Sarti, No. 84, *In quel barbaro momento* – Mayer, No. 85, *Gia un dolce raggio* – Mayer, No. 86, *Donne L'amore* – Mazzinghi, No. 87, *Che bel Spassetto* – Paisiello, No. 88, *Nel cor piu non mi sento* – Bianchi, No. 89, *Vorrei sprezzar la sorte* – Siroe, No. 90, *Non vi piacque* – Mazzinghi, No. 91, *Non Temer (Duo)* – Paisiello, No. 92, *Da quel parlar comprendo* – Paisiello, No. 93, *Non lo*

voglio Non lo prendo – Mazzinghi, No. 94, Misero E che Faro – Paisiello, No. 95, Questo vago Giovinetto – Gluck, No. 96, Rasserena il mesto ciglio – Muzzi, No. 97, Signorina nol spate – Sarti, No. 98, Lungi dal caro bene – No. 99, Gli occhi di Fillide – No. 100, La mia Bella Sta a dormire – No. 101, Dal di chio vi mirari – No. 102, La Prinaveria – Asioli, No. 103, Perche mai mio perche – No. 104, Mi sento il cor tra feggere – No. 105, La Ginnola in che t'offenda – No. 106, Ombre Amiche – No. 107, Barbara in van lo [or to, cannot tell] speri – Paisiello, No. 108, Ah voi dite Erbose sponde – No. 109, Odi Laura che dolce – Asioli, No. 110, Il Consiglio – No. 111, Chio mui in passo Lusciar – No. 112, Patero dal caro bene – No. 113, Bocca vezzosa – No. 114, Povere mie Speranze – No. 115, Aria Dite scordarnae vivere – No. 116, Vivea Felice – Bertoni, No. 117, Non Temer – Tarchi, No. 118, Aure Amiche – No. 119, Guisti Deiche sara – No. 120, Non ho pace, Turk was a faithful Dog – Asioli, No. 121, Ecco quel fiero istante – No. 122, Ecco ritorara Che Chiede Che – No. 123, Parti con L'Ombra e ver – No. 124, In felici che disi – No. 125, Non e ver che in Odisai numi – No. 126, Epene troppo Barbara – No. 127, Demmi Che vaga sei – No. 128, Ombre amene amiche piante – No. 129, Recitativo a Rondo – No. 130, Fra in dolce deliro – No. 131, Oh dei! che dolce in canto

Entries at Stationers' Hall:

- No. 82, Mustafa di Travisona, entered at Stationers' Hall 8 July 1791.
- No. 93, Non lo voglio non lo prendo, entered at Stationers' Hall 28 June 1791.
- No. 95, Questo vago giovinetto entered at Stationers' Hall 24 June 1791.

Within:

Gia un Dolce Raggio, a Favorite Polacca, as Sung by Madame Vinci in the Comic Opera of La Principessa Filosofa, Composed by Sigr. S. Mayer.

Catalogue page 1 on the first leaf recto; page 2 on the first verso

Source: BL G. 295. ff. (19.)

Ah Perdona al primo affetto, a Favorite Duet, in the Opera of La Clemenza di Tito, Composed by W. A. Mozart.

Source: BL H. 1652. rr. (30.)

GG 4

Title: Index to Le tout Ensemble. / SONATAS with Accomp^{ts}. for the PIANO FORTE. by the following eminent Masters. Pr. 2^s.6^d. each.

Imprint: London, G. Goulding, No. 45, Pall Mall.

Date: c. 1798

Pages: 1p fol

Type of Catalogue: Within; Instrumental – Piano Forte; Thematic

Process: engraved and punched plate

Layout: 4 columns, 15 staves in each column

Extent: 45 entries

Commentary:

Collection reprint of Bland's

Within:

Le tout ensemble pour le Forte-Piano ou Clavecin, Nos. 1, 2, 14 and 22

Title page verso of Piano Forte part (Nos. 1, 21)

Title page verso of Violino part (No. 1)

Last leaf verso of Piano Forte part (No. 11)

Last leaf verso of Violoncello part (No. 1)

Source: BL R. M. 17. d. 1. Piano Forte Parts Nos. 1, 2, 14, 22

BL h. 2880. j. (2.)

GG 5a

Title: *A Complete CATALOGUE of the Works of / JOSEPH MAZZINGHI. / [centre: rule] / London, Printed & Published by Goulding, Phipps & D'Almaine, / Music Sellers to her Royal Highness the Princess of Wales, 45 Pall Mall.*

Date: 1800

Pages: 1p fol

Type of Catalogue: Within; Vocal and Instrumental; Single composer

Process: Engraved plate

Layout: Single column

Extent: 37 entries (Opp. 1 to 37)

Commentary:

Publication Announcements:

"Three Sonatas for the Piano Forte, with or without

Publication Reviews:

"The favourite Divertisement, the Banquet, composed by Signor Onorati, as danced at the King's Theatre, Selected & c. by J. Mazzinghi, Op. 22, 5s." – *MM*, No. 3 (April 1796), p. 229.

"Three Sonatas for the Piano-forte, with or without the additional keys, and an Accompaniment for a flute or violin, composed and inscribed to the Princess of Wales, by Joseph Mazzinghi [Op. 19], 7s.6d." – *MM*, No. 20 (July 1797) p. 60

"Tiro-Musicus, being a complete Introduction to the Piano-Forte, with eight progressive Lessons, composed and fingered throughout by J. Mazzinghi. [Op. 24] 5s. Goulding." – *MM*, No. 24 (November, 1797), p. 392

"RAMAH DROGG; or Wine does Wonders; a Comic Farce, as performed at the Theatre Royal Covent Garden, composed by Messrs. Mazzinghi & Reeve. [Mazzinghi, Op. 33] 12s. – Goulding, Phipps, and D'Almaine." – *MM*, No. 38 (November 1798), p. 368

"Fifteen Military pieces, arranged for two or four B and C clarinet, two octavo flutes, two horns, trumpet, serpent, trombone, bass drum, and two bassoons, inscribed to the prince of Wales, Selected and Composed by J. Mazzinghi [Op. 33] 15s. Goulding, Phipps and D'Almaine." – *MM*, No. 38 (November, 1798), p. 369.

"Four Sonatas for the Piano-forte, with or without the additional keys, and an accompaniment (ad libitum), for a flute or violin, composed by J. Mazzinghi. Op. 34. [Pl no. 43] 7s.6d. Goulding, Phipps, and D'Almaine." – *MM*, No. 42 (February, 1799), pp. 141

"Eliza, ou le Tromphe de la Nature, a Pastoral Ballet, by Monsieur Gallet. Performed at the King's Theatre, Hay-Market. Composed by J. Mazzinghi. [Op. 32] 7s. 6d. Goulding, Phipps, and D'Almaine." – *MM*, No. 42 (February, 1799), p. 142

"Three Sonatas for the Piano-forte, with, or without, the additional Keys; and an Accompaniment for a Flute or Violin, in which are introduced several favourite Airs; composed and inscribed to Miss Porten, by Joseph Mazzinghi. [Op. 28] 7s.6d. Goulding, Phipps, and D'Almaine." – *MM*, No. 51 (November, 1799)

Three Sonatas for the Harp or Piano-Forte, with an Accompaniment for a Flute or Violin, and two French Horns, ad libitum. In which are introduced favourite Airs, Composed and Inscribed to the Miss Rigges, by Mazzinghi [Op. 30.] 8s. Goulding, Phipps, and D'Almaine. – *MM*, no. 53 (January 1800), p. 1000

"Three Sonatas for the Piano-forte, with or without the additional Keys, and an Accompaniment for a Flute or Violin; in which are introduced several favourite Airs. Composed, and inscribed to the Right Honourable Countess Cholmondeley, by Joseph Mazzinghi. [Op. 29.] 7s. 6d. Goulding, Phipps, and D'Almaine." – *MM*, No. 57 (April, 1800), p. 295

"Three Duets for the Piano-Forte, with or without the additional Keys. Composed, and inscribed to the Right Hon. Viscountess Perceval, by J. Mazzinghi, [Op. 35.] 7s. 6d. Goulding, Phipps, and D'Almaine." – *MM*, No. 60 (July, 1800), p. 580.

"Twelve Airs for the Piano-Forte, with Accompaniments for a Flute and Tambourine. Composed, and inscribed to Mrs. Henderson, by J. Mazzinghi. [Op. 38.] 7s. 6d. Goulding, Phipps, and D'Almaine." – *MM*, No. 66 (December, 1800), p. 459

"Six Songs, arranged as Duets, with an Accompaniment for the Harp or Piano-Forte, by Joseph Corfe, Gentleman of his Majesty's Chapels Royal, and Organist of the Cathedral, Salisbury. 5s. Goulding, Phipps, and D'Almaine." – *MM*, No. 67 (January, 1801), p. 554

"Twelve Military [Marches] Pieces for Clarinets, Flutes, Octave Clarinets, Horns, Trumpet, Bassoons, and Serpent. Composed and dedicated to his Royal Highness the Prince of Wales, by J. C. Mencke. 10s. 6d. Goulding, Phipps, and D'Almaine." – *MM*, No. 67 (January, 1801), p. 554

[English Songs, No. 580] "Maria, or the Beggar Girl." A favourite Song. The Words by T. Lacey, Esq. The Music by T. Bolton. 1s. Goulding, Phipps, and D'Almaine. – *MM*, No. 67 (January, 1801) p. 554

"Solos for German Flute, and Basso Obligato. Composed by Gaetano Brandi 2s. Goulding, Phipps, and D'Almaine." – *MM*, No. 69 (February, 1800), p. 56.

"Numbers VII. and VIII. of Handel's Overtures, adapted for the Piano-forte, with Accompaniments for the Violin or Flute. By J. Mazzinghi. Each Number 3s. Goulding." – *MM*, No. 69 (February, 1800), p. 57

[Duets, Trios, & c. For the Piano Forte.] Three original Waltzes, arranged as Duettings for two Performers on one Piano-forte, or Harp and Piano-forte. Composed and Dedicated to Miss Douglas, by Sigr. Cianchettini. [Op. 3] 4s. Goulding, Phipps, and D'Almaine. – *MM*, No. 69 (February, 1801), p. 57.

Within:

Three Sonatas for the Piano Forte, with or without the Additional Keys, and an Accompaniment for a Violin or Flute, Composed and Humbly Inscribed (by Permission) to Her Serene Highness the Margravine of Anspach, by Joseph Mazzinghi, Op XVI.

Last leaf verso

Source: BL g. 458. c. (1.) Pl no. 16

Tiro Musicus, being a Complete Introduction to the Piano Forte, with Eight Progressive Lessons, Composed and Fingered throughout by Joseph Mazzinghi, Op. 24, Book 1st

Title page verso

Source: BL h. 721. x. (5.) Pl no. 24 Source music wm 1797

Two Sonatas, Arranged as Duets, for the Piano Forte, with or without the Additional Keys, Selected from the favorite Works of Joseph Mazzinghi, Op. 27

Last leaf verso

Source: BL h. 60. i. (18.) Pl no. 30; Source music wm 1799

Three Sonatas for the Piano Forte, with or without the Additional Keys, and an Accompaniment for a Flute, or Violin, in which is introduced several favorite Airs, Composed & Inscribed to Miss Porten, by Joseph Mazzinghi, Op. 28

Leaf ii recto

Source: BL Hirsch M. 1471. (4.) Pl no. 36; Source music wm 1797

GG 5b

Date: c. 1800

Extent: Opp. 1 to 38

Commentary:

New Entries: 1

Op. 38. Twelve Airs (with a Tambourine Accompt.) Inscribed to Mrs. Henderson

Within:

Ramah Droog, or Wine does Wonder, a Comic Opera, as Performed at the Theatre Royal Covent Garden, Composed by Mazzinghi and Reeve

Leaf ii recto

Source: BL H. 121. (1.)

Three Favorite Scotch Airs, Composed by Nathaniel Gow, Arranged as Rondos for the Piano Forte, with or without the Additional Keys, by J. Mazzinghi

Leaf ii recto

Source: BL g. 272. v. (13.) Source music wm 1799

Three Sonatas, for the Piano Forte, with or without the Additional Keys, and an Accompaniment, for a Flute or Violin, in which are introduced several favorite Airs, Composed by and by permission Humbly Inscribed to Her Royal Highness, The Princess of Wales, by Joseph Mazzinghi, Op. 19

Leaf ii recto

Source: BL g. 271. k. (3.) Source music wm 1797

GG 5c

Date: c. 1800

Extent: Opp. 1 to 39

Commentary:

New Entries: 1

Two Sonatas, for the Piano Forte, Inscribed to Miss Otto Bajer, Op. 39

Publication Reviews:

Two Grand Sonatas for the Piano-Forte, with Accompaniments for a Flute, or Violin and Violoncello, composed by J. Mazzinghi. [Op. 39] 7s.6d. Goulding, Phipps, and D'Almaine. – *MM*, No. 53 (January, 1800), p. 1002.

Within:

Paul et Virginie, the favorite Grand Ballet, as performed at the King's Theatre, Haymarket, the Music by Joseph Mazzinghi, Op. 17

Last leaf verso

Source: BL g. 272. i. (4.) Source music Pl no. 17; wm 1799

Second Book of Trio Musicus, being a Complete Introduction to the Piano Forte, with Six Progressive Lessons, Composed and fingered throughout, by Joseph Mazzinghi, Op. 25

Leaf ii recto

Source: BL g. 272. l. (4.) Pl no. 29; Source music wm 1799

GG 5d

Date: c. 1800

Extent: Opp. 1 to 41

Commentary:

New Entries: 2

Op. 40. Twenty Military Divertimento's for Clarinets & c. & c. Inscribed to Lt. Coll. Wilder – Op.

41. The Turnpike Gate a Comic Opera (performed at the Theatre Royal Covent Garden) by Mazzinghi & Reeve

Publication Reviews:

"The Turnpike Gates," a Comic Opera in two Acts, as performed at the Theatre Royal, Covent Garden. Composed by Messrs. Mazzinghi and Reeve. [Mazzinghi, Op. 41] The Poetry by Mr. Knight, Comedian. 8s. Goulding, Phipps, and D'Almaine. – *MM*, No. 53 (January 1800), p. 1000.

Within:

The Turnpike Gate, a Comic Opera, in Two Acts, as Performed at the Theatre Royal Covent Garden, Composed by Mazzinghi and Reeve

Leaf ii recto

Source: BL H. 121. (2.) and Harding Mus. D 310 (1) and Harding Mus. D 311

GG 5e

Date: .c. 1800

Extent: Opp. 1 to 42

Commentary:

New Entries: 1

Op. 42. Concertante for the Piano Forte, Flute, Two Violins, Tenor & Violoncello

Within:

The Turnpike Gate, a Comic Opera, in Two Acts, as Performed at the Theatre Royal Covent Garden, Composed by Mazzinghi and Reeve

Leaf ii recto

Source: CAM MR260. 75. 7.

The Favorite Overture to Ramah Droog, Composed and Arranged for two Performers on One Piano Forte, by J. Mazzinghi

Leaf ii recto

Source: BL g. 545. v. (8.) Source music wm 1799.

Three Sonatas, for the Harp or Piano Forte, and an Accompaniment for a Flute or Violin, and Two French Horns Ad Libitum, in which are Introduced favorite Airs, Composed and Inscribed to the Miss Rigge's, by J. Mazzinghi, Op. 30

Title page verso

Source: BL h. 3200. (12.) Source music Wm. 1799.

GG 5f

Date: c. 1800

Extent: Opp. 1 to 43

Commentary:

Publication Reviews:

Paul and Virginia, a Comic Opera, performed at the Theatre Royal, Covent Garden. Composed by Mazzinghi and Reeve. [Mazzinghi, Op. 43] 8s. Goulding, Phipps and D'Almaine." – *MM*, No. 63 (September, 1800), p. 176.

Within:

Handel's Overtures, Arranged for the Piano Forte, with an Accompaniment ad libitum, for a Flute or Violin, by J. Mazzinghi

Title page verso

Source: BL Hirsch M. 1472. (5.)

Paul and Virginia, a Comic Opera, Performed with Unbounded applause at the Theatre Royal, Covent Garden, Composed by Mazzinghi and Reeve.

Last leaf verso

Source: BL R. M. 13. c. 15. (4.) Source music wm 1798

GG 5g

Date: c. 1802

Extent: Opp. 1 to 46

Commentary:

New Entries: 3

Twenty Military Divertimentos for Clarinets, & c. & c. 2d Set, Op. 44 – Three Sonatas for the Piano Forte, Op. 45 – Three Sonatas for the Piano Forte, dedicated to Miss Bigland, Op. 46

Publication Reviews:

"Three Sonatas for the Piano-forte, with an Accompaniment for a Violin or Flute. Composed and Dedicated to Miss Bigland. by J. Mazzinghi, Esq. 7s. 6d." *MM*, No. 95 (January 1803), p. 543.

Within:

Paul and Virginia, a Comic Opera, Performed with Unbounded applause at the Theatre Royal, Covent Garden, Composed by Mazzinghi and Reeve.

Last leaf verso

Source: BOD Harding Mus. D 238;

Three Sonatas for the Piano Forte, with or without the Additional Keys, and an Accompaniment for a Flute or Violin, Composed by J. Mazzinghi, Op. 14

Verso title page of Piano Forte part

Source: BL g. 272. i. (5.) Source music wm 1801 and 1802

GG 6

Title: *A / Catalogue / of the Favorite Operas with the / Overtures, Songs & c. Single. / [centre] Barnes Sculp. / London, Printed by Goulding, Phipps & D'Almaine, Music Sellers to their Royal Highnesses / the Prince & Princess of Wales & Manufacturers of Military Musical Instruments 45 Pall Mall & 76 S^t. James's Street.*

Date: c. 1802

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Engraved plate

Layout: 4 columns

Categories and sub-categories: 13

[Songs, & c. from] Ramah Droog (Mazzinghi & Reeve); Turnpike Gate (Mazzinghi & Reeve); Paul & Virginia (Mazzinghi & Reeve); The Blind Girl (Mazzinghi & Reeve); Il Bondocani (Attwood & Morehead); Joanna (Busby); The Mouth of the Nile (Attwood); Embarkation (Reeve); The Old Cloathsman (Attwood); Castle of Sorento (Attwood); Red Cross Knights (Attwood); St. David's Day (Attwood); The Magician no Conjuror (Mazzinghi).

Extent: 126 entries

Commentary:

Entries at Stationers' Hall:

Tom Starboard, a song in the opera of The Turnpike Gate, by J. Mazzinghi, entered at Stationers' Hall 18 August 1802.

Publication Announcement:

"Each Coming Day, a favourite Song, by Mr. Mills, in the Comic Opera of Il Bondocani, price 1s. – *MC*, 27 February; 25 March; 10 April 1801.

"'Stranger think me not too bold,' as sung by Mrs. Mills, in Il Bondocani, composed by J. Moorehead, price 1s." *MC*, 25 March; 10 April 1801

Il Bondocani, a Musical Drama, as now performing at the Theatre Royal, Covent Garden, composed by Attwood and Moorehead, price 8s. – *The Times*, 4 April 1801.

"'Ah could my faltering Tongue impart,' sung by Mrs. H. Johnston, in Paul and Virginia, composed by J. Mazzinghi, price 1s." – *The Times*, 4 April 1801

"THE COMIC OPERA of the BLIND GIRL, as performed with universal Applause at the Theatre Royal, Covent-Garden, composed by Mazzinghi and Reeve, price 10s.6d." – *The Times*, 9 July 1801; 23 July, 1801.

"'Owen,' (a favorite Song, as sung by Mr. Townshend, in the Comic Opera of St. David's Day) composed by T. Attwood, price 1s." – *The Times*, 9 July 1801; 23 July 1801.

"'Steady she Goes, All Well, a favourite Song, as sung by Mr. Incledon in the Blind Girl, composed by J. Mazzinghi, price 1s." *MC*, 25 July; 13 August 1801.

"If a Landsman would know, a favourite Song, as sung by Mr. Incledon in St. David's Day, by T. Attwood, price 1s." – *MC*, 25 July 1801.

"The Overture of the Comic Opera of the Blind Girl, as performed at the Theatre Royal, Covent-garden, composed by William Reeve, price 2s.6d." – *MC*, 25 July; 13 August 1801.

"Go to my dying Sister's Bed," a favourite Song; as sung by Mr. Hill, in the Opera of Blind Girl, composed by J. Mazzinghi, Price 1s. *MC*, 13 August 1801

"Sweet Innocence, sung by Miss Dixon, in the opera of Il Bondocani, by T. Attwood, price 1s." *MC*, 4 December 1801.

"Engraving, and in a few days will be published, the favourite Comic Opera of Chains of the Heart, as now performing with universal applause at the Theatre Royal, Covent-garden, composed by Mazzinghi and Reeve." *MC*, 24 December 1801.

The favorite Overtures and songs, single, in Ramah Droog, Blind Girl, Turnpike Gate, Paul and Virginia, Il Bondocani, St. David's Day – *The Times*, 18 March 1802.

Publication Review:

"'Tis Courage charms all Womankind, Sung By Mrs. Mountain, at the Theatre Royal, Covent Garden, by Mazzinghi, 6d. [in The Magician no Conjuror]" – *MM*, no. 21 (August 1797), p. 136

"The Old Clothesman, a Comic Opera, as performed at the Theatre Royal, Covent-Garden, composed by Thomas Attwood. 6s. Goulding, Phipps, and D'Almaine." – *MM*, No. 46 (July 1799), p. 477.

"The Overtures, Songs, Choruses, Marches and Appropriate Symphonies in Joanna, a Dramatic Romance, as performed with universal Applause at the Theatre Royal, Covent Garden. Composed and dedicated by Permission to her Majesty the Queen of Great Britain, by Thomas Busby. 10s.6d. Goulding, Phipps, and D'Almaine." – *MM*, No. 56 (March, 1800), p. 173.

"St. David's Day, a Comic Opera, as performed at the Theatre Royal, Covent Garden; composed, and most respectfully dedicated to his Royal Highness the Prince of Wales, by T. Attwood. 8s. Goulding, Phipps, and D'Almaine." – *MM*, No. 58 (May, 1800) p. 383

"'Il Bondocani.' A Musical Drama, performed at the Theatre Royal, Covent Garden, composed by T. Attwood and J. Moorehead. 8s. Goulding, Phipps, and D'Almaine." – *MM*, No. 70 (March, 1801) p. 160.

"The Blind Girl; or a Receipt for Beauty," a Comic Opera, as performed at the Theatre-royal, Covent-Garden. Composed by Mazzinghi and Reeve. 10s.6d. Goulding, Phipps, and D'Almaine. -- *MM*, No. 74 (July, 1801), p. 535.

"Chains of the Heart;" or the Slave by Choice. A Comic Opera, as performed at the Theatre Royal, Covent Garden. Composed by Mazzinghi and Reeve. 10s.6d. Goulding, Phipps and D'Almaine. – *MM*, No. 83 (February 1802), p. 67

"'To sigh when Sorrow loads the Breasts.' A favourite Song, by Miss Waters, in the Opera of Joanna, as performed at the Theatre Royal, Covent Garden. Composed by Dr. Busby." *MM*, No. 90 (August, 1802), p. 73.

"Suzette of Savoy, Canzonette Ala Villageoise, written by F. Bryan; composed by August Voigt. 1s.6d." *MM*, No. 115 (June 1804), p. 481.

Within:

Chains of the Heart, or The Slave by Choice, a Comic Opera, as performed at the Theatre Royal Covent Garden, Composed by Mazzinghi & Reeve

Verso title page

Source: BL H. 121. (4.) and CAM MR260. a. 80. 204.

GG 7

Title: CATALOGUE / OF / Instrumental and Vocal Music, / ENGRAVED, PRINTED, AND PUBLISHED / By GOULDING, PHIPPS, D'ALMAINE, AND Co. / *Music-sellers to Their Royal Highnesses the Prince and Princess of Wales,* / AND / MANUFACTURERS OF MUSICAL INSTRUMENTS, / AT THEIR / MUSIC WAREHOUSES, / No. 124, NEW BOND STREET, LONDON, / AND / No. 7, WESTMORLAND STREET, DUBLIN. / [centre: small rule] / S. GOSNELL, PRINTED, LITTLE QUEEN STREET. / [centre: small rule] / [centre] 1808.

Date: 1808

Pages: 80pp 8vo (including the title page): pp. 2 to 4 is List of Musical Instruments Manufactured by the publishers; catalogue proper pp. 5 to 78; index on p. 79; p. 80, blank.

Layout: Single column, 34 subcategories

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Letterpress; Printed by S. Gosnell, Printer, Little Queen Street.

Layout: Single column

Categories and sub-categories: 37

Sonatas for the Piano Forte, with Accompaniments (203 entries); Single sonatas (123); Single Overtures for the Piano Forte (85); Airs with Variations (195); Single Periodical Sonatas, with Accompaniments. "Le tout Ensemble." (51); Duets and Trios for the Piano Forte (77); Marches for the Piano Forte (68); Concertos for the Piano Forte (41); Harp Music (34); Operas and Musical Entertainments (39); Vocal Music (54); Catches, Canons, and Glees (154); Sacred Music, for Organ and Piano Forte (103); Periodical Italian [Songs] (153); Military Music for a full band (68); Overtures and Concertos in Parts, for Large or Small Concerts (33); Trios and Quartettos (14); Violoncello Duets (1); Duets for Violin, Flute, and Flageolet (52); Solos (64); Clarinet Music (14); Operas for the Flute (12); English Songs (1156); Guitar-Vocal (6); Favorite Operas, with the Overtures, Songs, & c. (265); Songs, sung by Mr. Incledon in Variety (24); Songs, sung by Mr. Incledon in his new Entertainment called the Wandering Melodist (17); Songs, sung by Mr. Incledon in his new Entertainment of the Songster's Jubilee (13); Songs, sung by Mr. Incledon in his new Entertainment of Hospitality, or Harvest Home (14); Songs, sung by Mr. Incledon, in his new Entertainment, called A Voyage to India (15); Bannister's Budget (9); Handel's Works (66); Single Songs from Handel's Oratorios and Operas, in Score and for the Piano Forte (82); Instruction Books (42); New Dance Books for 1808 (18); Favourite Opera Ballets and Divertissements performed at the King's Theatre (18); Sacred Music (75).

Extent: 3458

Commentary:

Entries at Stationers' Hall:

Come thou Laughter-loving power, a cantata, by J. Relfe, entered at Stationers' Hall 9 July 1788.

The Genius of England's Invocation, by S. E. Leigh, entered at Stationers' Hall 23 June 1789.

Kate of Aberdovy, by J. Moulds, entered at Stationers' Hall 13 March 1790.

Smiling Grog's on Board, by John Moulds, entered at Stationers' Hall 13 March 1790.

The Link-Boy, by John Moulds, entered at Stationers' Hall 13 March 1790.

The Printer's Devil, set to music by John Moulds, entered at Stationers' Hall 3 June 1791.

Hope told a flattering tale, with the harp accompaniment, by J. Mazzinghi, entered at Stationers' Hall 1 December 1791

The Deserted Hamlet, a ballad, by J. Moulds, entered at Stationers' Hall 8 December 1791. .

Sweetly in Life's jocund Morning, composed by J. Mazzinghi, entered at Stationers' Hall 28 July 1801.

A Collection of Songs, Duetts and Glees, for three and four voices, by J. W. Holder, Op. 14, entered at Stationers' Hall 21 December 1801.

The Post Captain, in Variety, composed by W. Shield, entered at Stationers' Hall 3 August 1802.

The Thorn, in Variety, composed by W. Shield, entered at Stationers' Hall 3 August 1802.

The Maid with a Bosom of Snow, in Variety, composed by J. Mazzinghi, entered at Stationers' Hall 3 August 1802.

The Sailor's Glory, in Variety, composed by J. Mazzinghi, entered at Stationers' Hall 3 August 1802.

The Captive to his Bird, in Variety, composed by J. Mazzinghi, entered at Stationers' Hall 4 August 1802.

The Death of Tom Moody, in The Wandering Melodist, entered at Stationers' Hall 4 June 1803.

Sally Roy, a ballad, in The Wandering Melodist, entered at Stationers' Hall 10 June 1803.

The Wandering Melodist, consisting of fifteen songs, entered at Stationers' Hall 25 Jun 1803.

Variety, containing original and selected songs in the favourite entertainment, entered at Stationers' Hall 25 June 1803.

The Girl of my Heart, a ballad, composed by W. Shield, entered at Stationers' Hall 29 June 1804.

Laura et Lenza, a grand ballet, composed by C. Bossi, entered at Stationers' Hall 18 December 1804.
 Tell her I'll love her, a ballad, by W. Shield, entered at Stationers' Hall 3 October 1805.
 When Henry died, a ballad, composed by V. Rauzzini, entered at Stationers' Hall 18 January 1806.
 Marche et Valse pour le Piano Forte, by L. von Esch, entered at Stationers' Hall 18 January 1806.
 The Spotless Maid, by W. Shield, entered at Stationers' Hall 5 August 1807.
 Britannia's Behest, a favourite Song, by C. Dibdin, entered at Stationers' Hall 11 August 1807.
 The Stout Man of War, by W. Shield, entered at Stationers' Hall 11 August 1807.
 The Comical Family, entered at Stationers' Hall 11 August 1807.
 The Death of Nelson, entered at Stationers' Hall 11 August 1807.
 The Cock of the Village, entered at Stationers' Hall 11 August 1807.
 A Voyage to India [15 songs in] entered at Stationers' Hall 29 August 1807.
 The Sailor's Epitaph, by W. Shield, entered at Stationers' Hall 29 August 1807.
 The Politicians, in Bannister's Budget, entered at Stationers' Hall 19 September 1807.
 The Veteran and the Volunteer, in Bannister's Budget, entered at Stationers' Hall 19 September 1807.

Publication Announcements:

"MUSIC. – This day is published, price only 1s. (to be continued weekly), by Messrs. Goulding, Phipps, and D'Almaine, at their Music Warehouse, No. 45, Pall-mall, or at their Manufactory, No. 76, St. James's Street, London, Music-sellers to their Royal Highnesses the Prince and Princess of Wales by Warrant, THE MAN of FEELING, or the Gentleman's Musical Repository for the Flute or Violin; under the immediate inspection of that celebrated Flute composed, Gaetano Brandi." *The Times*, 30 January, 1801; *MC*, 17 January 1801. *The Times*, 31 January 1801.

"THE MAID of the HAYSTACK: an admired and much-approved Ballad, written on the recent Death of that unfortunate Lady, price 1s." *MC*, 27 February; 25 March 1801.

[Catches, Canons, and Glees.] "O Heavenly Sympathy,' a Glee, for 4 Voices, as performed at the Harmonist, composed by T. Attwood, price 2s." *MC*, 27 February, 1801; *The Times*, 9 July 1801.

[English Song, No. 908] The Blind Orphan Boy's Tale, a favourite Song, composed by J. Grimshaw, price 1s. *MC*, 27 February, 1801.

"Three Sonatas for the Pianoforte, by T. Haigh, op. 29, price 6s." – *MC*, 27 February, 1801.

"The Ninth Number of Handel's Overtures, adapted for the Piano-forte, with an Accompaniment for Violin or Flute, by J. Mazzinghi, price 3s." *MC*, 27 February 1801.

"The Fifth Number of The Man of Feeling, for the Flute or Violin, by G. Brandi, price 1s." *MC*, 27 February, 1801.

[English Songs, No. 529] "Miss Bowdler's Louisa, a favourite Song, by J. L. Hoberecht, price 1s." *MC*, 27 February 1801; *The Times*, 4 April 1801.

"A Trio for two or three Performers on the Piano Forte, with an Accompaniment for the Tambourine, by L. Von Esch, price 3s." *MC*, 25 March; 10 April; 13 August 1801.

"The Juvenile Preceptor, or Entertaining Instructor, being a complete and concise Introduction to the Piano Forte, consisting of the necessary Rudiments of Music, and twenty-four pleasing Lessons arranged progressively in three classes, properly fingered throughout; to which is added Four easy Duets for two Performers, by W. Reeve 6s. with a great variety of New Music." *MC*, 25 March; 10 April 1801.

"Seven Fugues and one Voluntary for the Organ or Piano-Forte, by T. Dittenhofer, price 6s." *The Times*, 4 April 1801

"Pigmalion, a Grand Ballet, as now performing at the King's Theatre, composed for the Piano-Forte, by C. Bossi, price 7s. 6d." *The Times*, 4 April 1801

"The Musical Calendar for one, two and three voices, with an Accompaniment for the Piano Forte, with Introductory Symphonies, expressive of the four Seasons, by J. Fislin, Op. 9, price 8s." *The Times*, 4 April 1801.

[Catches, Canons, and Glees] The Blue Bell of Scotland, harmonized for three voices, by T. Haigh, price 1s. *The Times*, 4 April 1801.

"The favourite Overture of Perouse, for the Piano Forte, composed by Moorehead and Davy, price 2s." *The Times*, 9 July 1801; *The Times*, 23 July 1801; *MC*, 25 July; 4 December 1801. [English Songs, No. 431] "the favorite Indian Ballad, as sung by Mrs. Mills, in the Ballet of Perous, composed by Moorehead, price 1s." *The Times*, 9 July 1801; *The Times*, 23 July 1801; *MC*, 25 July 1801.

[Catches, Canons, and Glee] "Ah why suppose,' a Glee for 3 Voices, by T. Attwood, price 2s." *The Times*, 9 July 1801; 23 July 1801.

[Catches, Canons, and Glee] "Adieu, O ye bowers,' a Glee, for 4 Voices, composed by T. Attwood, price 2s." *The Times*, 9 July 1801; 23 July 1801.

"Six Military Divertimentos, as performed by the Duke of York's Band, adapted for the Piano Forte, by J. C. Weyrauch, price 3s." *The Times*, 9 July 1801; 23 July 1801.

"The 12th Number of Handel's Overtures, adapted for the Piano Forte, with an Accompaniment for Flute or Violin, by J. Mazzinghi, price 3s." *MC*, 25 July 1801.

"Capt. Gilmour's Reel, arranged as a Rondo for the Piano Forte, by J. Holder, price 2s." *MC*, 25 July 1801.

"Lord Howe's Hornpipe, arranged as a Rondo for the Piano Forte, by O. Saffery, price 1s 6d." *MC*, 25 July 1801.

"Two Sonatas, to which is introduced a favourite Scotch, Welch, and Irish Air, with a Grand March for the Piano Forte, by J. Smith, Op. 37, Price 5s." *MC*, 13 August 1801.

"A Duetto for two Performers on the Piano Forte. Dedicated to Margravine of Anspach, by John Jay, OP. 5, Price 5s." *MC*, 13 August 1801.

"Six Airs selected from the first Act of Grand Ballet of PEROUSE, composed and arranged for the Harp or Piano Forte, by J. Davey, price 3s." *MC*, 13 August; 4 December 1801.

"Human Life in a Mirror, a Glee for Four Voices, by J. March, Price 1s." *MC*, 13 August 1801.

"The Comforts and Joys of Home," a favourite Song, composed by T. Wright, Price 1s." *MC*, 13 August 1801.

[English Songs, No. 1030] "Who'll buy, Who'll buy," a favourite Ballad, sung at the Nobility's Concert, composed by J. Mazzinghi, Price 1s." *MC*, 13 August 1801.

[English Songs, No. 432] "The Jolly Roving Tar," as new Song now singing with the greatest Applause by Mr. Townsend, at Vauxhall Gardens, composed by W. Reeve, Price 1s." *MC*, 13 August; 22 August 1801.

"A New and Complete PRECEPTOR for the CLARINET, by John Mahon, price 10s.6d." *MC*, 22 August 1801.

[English Songs, No. 104] The Ballad Singer, a most popular song, composed by T. Smith, price 1s." *MC*, 22 August 1801; 6 November 1801.

[Sacred Music, for Organ and Piano Forte.] "An ANTHEM of THANKSGIVING for Peace, composed by T. Wright, price 2s." *MC*, 6 November; 2 December 1801.

[English Songs, No. 88] "The Banks of Nore, a popular song, set to music by T. Smith, price 1s." *MC*, 6 November 1801.

[English Songs, No. 560] Mad Annie, a favourite Song by J. Thompson. *MC*, 6 November 1801; 2 December; 4 December 1801; *The Times*, 18 March 1802.

[English Songs, No. 430] L'Amour Timide, a favourite Ballad, the words by R. Sheridan, Esq., composed by T. Robinson, price 1s. *MC*, 6 November; 4 December 1801.

"A favourite Duet, for two Performers on the Piano Forte, by A. Betts, Op. 3, price 4s." *MC*, 6 November 1801; *The Times*, 9 January 1802.

[Vocal Music] "A COLLECTION of SONGS, DUETTS, and GLEES, for Three and Four Voices, dedicated to Sir Patrick Blake, Bart. the Music composed by J. W. Holder, Mus. Bac: Oxon, price 12s." *MC*, 2 December; 24 December 1801.

[English Songs, No. 1034] Wilt Thou Like Me, a favourite Sing, by J. Fergus, price 1s. *MC*, 2 December 1801.

"A Slow Movement, and a favourite Russian Air, arranged as a Rondo, for the Piano Forte, by J. H. Butler." *MC*, 2 December 1801.

"A Slow Movement, and a favourite Russian Air, arranged as a Rondo, for the Piano Forte, by J. H. Butler." *MC*, 2 December 1801.

"A Second Set of Six Waltz, for the Piano Forte, with an Accompaniment for the Flute or Violin, by A. Betts, Op. 4, price 4s." *MC*, 4 December; 24 December 1801.

"Three Sonatas for the Piano Forte, in which are introduced favourite Airs as Adagios and Rondos, with an Accompaniment for a Violin, by V. Cianchettini, Op. 6, price 7s.6d." *MC*, 2 December 1801; *MC*, 27 January 1802; *The Times*, 12 March 1802.

[English Songs, No. 572] "The Maid of the Vale, a favourite Ballad, sung at the Anacreontic and principal Concerts in Norwich, composed by W. Fish, price 1s." *MC*, 24 December 1801.

[English Songs, No. 1033] Without a Wish, without a Sigh, a favourite Song, with an Accomp. for the Piano Forte by J. Fergus, price 1s." *MC*, 24 December 1801.

[English Songs, No. 495] "Lucy, a favourite Ballad, composed by J. Thompson, price 1s." *MC*, 24 December 1801; *MC*, 27 January 1802; *The Times*, 9 January 1802; 18 March 1802.

"CHAINS of the HEART: A Comic Opera, as now performing with universal Applause, at the Theatre Royal, Covent Garden, composed by Mazzinghi and Reeve, price 10s.6d. – *The Times*, 9 January 1802; *MC*, 27 January 1802; *The Times*, 18 March 1802.

"The Overture and favourite Song in Love in a Village, with a new Duett sung by Mrs. Billington and Mr. Incledon, composed by J. Mazzinghi, price 6s." *The Times*, 12 March 1802; 18 March 1802; 19 August 1802.

"The Overture and Favorite Songs, as sung by Mr. Braham, and Sig. Storace, in the Opera of Chains of heart, composed by Mazzinghi and Reeve, to be had singly." *The Times*, 19 August 1802; 16 September 1802.

"A Concerto for the Piano Forte, with Accompaniments for a Band as performed at the Public Concerts in London, composed and dedicated to Miss C. Bouverie, by V. Cianchettini [Op. 7], price 8s." *MC*, 27 January 1802.

[English Songs, No. 570] Mary, a favourite Scotch song, by T. Thompson, price 1s. *MC*, 27 January 1802; *The Times*, 18 March 1802.

"Twelve Canzonets for the Voice and Piano Forte, composed, and dedicated to his Grace the Duke of Leeds, by Dr. Millar, price 10s.6d." *The Times*, 12 March 1802; 19 August 1802.

"Six Songs, and two Duets, sung by Mrs. Billington and Mr. Incledon, at the Theatre Royal, Covent-garden, composed by J. Mazzinghi, price 5s." *The Times*, 12 March 1802; 18 March 1802; 19 August 1802.

"The Overture and favourite Songs in Love in a Village, with a new Duet, sung by Mrs. Billington and Mr. Incledon, composed by J. Mazzinghi, 6s." *The Times*, 12 March 1802; 18 March 1802.

"A Grand Sonata for the Piano Forte, in which is introduced a favourite Scotch Air, composed by R. Conningworth, price 3s." *The Times*, 12 March 1802; 19 August 1802.

"A celebrated Italian Air, with Variations for the Piano Forte, by J. Diettenhoffer, 2s.6d." *The Times*, 12 March 1802.

"The Blue Bell of Scotland,' with Variations for the Harp or Piano Forte, by T. Robinson, price 1s.6d." *The Times*, 18 March 1802.

"A Slow Movement, and the favourite Scots Air of 'Low down in the Broon,' arranged as a Rondo for the Piano Forte, by T. H. Butler, price 1s." *The Times*, 18 March 1802.

"Without a wish, without a sigh,' a Song, with an Accompaniment for a Piano Forte, composed by T. Fergus, price 1s." *The Times*, 18 March 1802.

[English Song, 732] "PAPER TAX. – This Day is published, price 1s. dedicated to JOHN STCOKDALE, Esq. THE PAPER TAX – A NEW SONG. Set to Music by THEODORE SMITH." *The Times*, 4 August 1802.

"THE Favourite OVERTURE, SONGS, and Twelve AIRS in BRAZEN MASK, as performed at the Theatre Royal, Covent Garden, composed by Davy and Mountain, price 6s." *MC*, 7 August 1802.

[English Songs, No. 288] "For Mary's Love alone, sung by Mr. Dignum, composed by T. Smith." *MC*, 7 August 1802.

[English Songs, No. 287] "Far, far at Sea, sung by Mrs. Bland, composed by C. H. Florio." *MC*, 7 August, 1802.

[English Songs, No. 1037] With gushing Tears, a Ballad, sung by Miss Daniels, composed by J. Davy. *MC*, 7 August 1802.

"Sir David Hunter Blair's Reel, arranged as a Rondo for the Piano Forte by O. Saffery, price 1s." *MC*, 7 August 1802.

"Edward and Lucy, a favourite Song, as sung by Mr. Incledon, composed by T. Thompson, price 1s." *The Times*, 19 August 1802; 16 September 1802.

"Two Comic and Two Serious Gleees, composed by J. Marsh, price 4s." *The Times*, 19 August 1802; 16 September 1802.

"Air, with Variations for the Harp or Piano-Forte, with additional Keys, by C. F. Romart, price 2s.6d." *The Times*, 16 September 1802.

"Harril the Brave, and Bressanna the Fair, a Glee for 3 Voices, composed by J. Mazzinghi, price 2s." *The Times*, 16 September 1802.

"The Welch Harper, a Glee for 3 Voices, by J. Smith, price 1s.6d." *The Times*, 16 September 1802.

"Hungarian Quick-step, a Military Rondo for the Piano Forte, by V. Cianchettini, price 2s." *The Times*, 16 September 1802.

"Two Sonatas for the Piano Forte, in which are introduced favourite Danish Airs, composed by T. H. Butler, price 2s.6d." *The Times*, 16 September 1802.

"The Post Captain, a favourite Song, sung by Mr. Incledon, with unbounded Applause at the Theatre Royal, Covent Garden, and to be sung by him in his New Entertainment, called "Variety," composed by Wm. Shield, price 1s." *The Times*, 4 October 1802.

"The Ditty, or, Shipwreck'd Sailor's Story, sung by Mr. Incledon with universal Applause, written by T. Dibdin, Price 1s." *The Times*, 4 October 1802.

"The Irish Phantasmagoria, a Comic Song, written by T. Dibdin, and sung by Mr. Johnston, price 1s." *The Times*, 4 October 1802.

"Picknicker, a Comic Song, written by T. Dibdin, and sung by Mr. Fawcett, price 1s." *The Times*, 4 October 1802.

"A First Set of Three easy Sonatas for the Piano-Forte, composed for the Right Hon. Lady Charlotte Cholmondeley, by J. Mazzinghi, price 4s." *The Times*, 4 October 1802.

[English Songs, No. 875] "'Soft as the Morning's blushing Hue," the favourite Ballad, composed and sung by Mr. Incledon, in the New Opera called "Family Quarrels" now performing with universal applause at the Theatre Royal, Covent Garden, price 1s." *MC*, 23 December 1802; *The Times*, 28 December 1802.

"A second Set of favourite Airs and a March arranged as Rondos for the Piano Forte by V. C. Cianchettini, price 3s." *MC*, 23 December 1802; *The Times*, 28 December 1802.

"A Trip to Paris, a favourite Reel, arranged as a Rondo for the Piano Forte, by V. C. Cianchettini, price 1s." *MC*, 23 December 1802; *The Times*, 28 December 1802.

"Lord MacDonald's Reel, arranged as a Rondo, for the Piano Forte, by Osmond Saffery, price 1s." *MC*, 23 December 1802; *The Times*, 28 December 1802.

"'Soft as the Morning's blushing Hue," the favourite Ballad, composed and sung by Mr. Incledon, in the New Comic Opera, called Family Quarrels, now performing with universal Applause, at the Theatre Royal, Covent-Garden, price 1s." *The Times*, 28 December 1802.

"FOUR TRIOS, selected from Corelli's Concerto, arranged for the Piano Forte, Violin and Violoncellos, by Osmond Saffery, price 7s. 6d." *MC*, 30 May 1803.

"Romance D'une Folie, composed for the piano forte, by J. Mazzinghi, price 1s 6d." *MC*, 30 May 1803.

"A Grand March for the piano forte, by J. W. Holder, Op. 17, price 2s." *MM*, 30 May 1803.

"A Sonata for the Piano Forte, in which is introduced a favourite Sea Air and a new Pollacca, with an Accompaniment for the flute, by V. C. Cianchettini, Op. 8, price 3s." *MM*, 30 May 1803.

"A Sonata for the piano forte, with an Accompaniment for the violin, by J. Reinagle, price 2s. 6d." *MC*, 30 May 1803.

"La Foire de Batavia, a grand Divertissement, performing at the King's Theatre, composed and arranged for the piano forte by J. Jouve, price 6s." *MC*, 30 May 1803.

[English Songs, No. 95] "Barney leave the Girls alone, a favourite comic Song, now singing by Mr. Johannot, at Ashley's Royal Amphitheatre, with universal applause, price 1s." *MC*, 30 May 1803.

A new edition of M. P. KING'S General-Treatise on Music, particularly on Harmony, or thorough Bass, and its Application in Composition, price £1. 1s. *MC*, 30 May 1803.

[English Songs, No. 534] "Look you now, by William Reeve." *MC*, 10 August 1803.

[English Songs, No. 1112] "Weigh Anchor, by William Reeve." *MC*, 10 August 1803.

[English Songs, No. 468] "I know what I know, by William Reeve." *MC*, 10 August, 1803.

A favourite Duet for two Violoncellos, composed by W. Prince, Op. 6, price 2s. 6d. *MC*, 10 August 1803.

"THE DEATH of TOM MOODY, a Ballad, sung by Mr. Incledon, at the Theatre Royal, Covent Garden, written by the Author or Hartford Bridge, composed by W. Shield, price 1s." *The Times*, 20 August 1803; *MC*, 9 September 1803

"When Order in this Land commenced, a new Loyal Song, dedicated by permission to Her Majesty," [in Wandering Melodist.] *The Times*, 20 August 1803; *MC*, 24 August 1803.

"The Farmer's Treasure," [in Wandering Melodist] *The Times*, 20 August 1803; *MC*, 24 August 1803.

"Inconstant Sue," [in Wandering Melodist] *The Times*, 20 August 1803; *MC*, 24 August 1803.

"The Married Man, price 1s." [in Wandering Melodist] *The Times*, 20 August 1803; *MC*, 24 August 1803.

"Mr. Mullens and Miss Whack, price 1s." [in The Wandering Melodist] *The Times*, 20 August 1803; *MC*, 24 August 1803.

"Mariner's Compass, price 1s." [in Wandering Melodist] *The Times*, 20 August 1803; *MC*, 24 August 1803.

"Bright Sol dots his Night Cap, an Irish Hunting Song, composed by J. Whitaker, price. 1s. 6d." [in Wandering Melodist] *MC*, 24 August 1803.

"Jack Junk, price 1s. Composed by Wm. Russell." [in Wandering Melodist] *The Times*, 20 August 1803; *MC*, 24 August 1803.

"The Glasses Sparkle on the Board, an Anacreontic Song, composed by J. A. Geary, price 1s. [in Wandering Melodist] *MC*, 24 August 1803.

"The favourite Song of The Welch Harper, arranged as a Rondo for the Piano Forte, by J. S. Piele, price 1s. 6d." *MC*, 9 September 1803.

"Sally Roy, price 1s." [in Wandering Melodist] *MC*, 24 August; 9 September 1803.

"A COLLECTION of AIRS, arranged for a Full Band, composed and also adapted for the Piano Forte, by J. Mazzinghi, price 7s. 6d." *MC*, 5 November 1803.

[Military Music for a Full Band.] "A set of Military Divertimentos for a Full Band, composed and dedicated to his Royal Highness the Duke of York, by J. C. Weyrauch, master of Duke of York's Band, price 15s." *MC*, 5 November; 18 November 1803; *The Times*, 22 November 1803.

"Engraving, and speedily will be published, the Overture and Music of the new Drama called the Wife of Two Husbands, now performing with universal applause at the Theatre Royal Drury-lane, composed by J. Mazzinghi." *MC*, 5 November 1803.

"This day is published, price 10s. 6d. The Overture, Songs, Duets, Trios, and Choruses, of the New Musical Drama called THE WIFE OF TWO HUSBANDS, now performing with universal applause at the Theatre Royal Drury-Lane, composed and selected by J. Mazzinghi." *MC*, 18 November 1803; *The Times*, 22 November 1803.

"A Solder to his own fireside, the favourite songs sung by Miss Decamp in the Opera of The Wife of Two Husbands, composed by J. Mazzinghi, price 1s." *The Times*, 22 November 1803; *MC*, 9 July 1804

[English Songs, No. 550] The Lark, a Duet for two Voices, composed by Wm. Fish, price 2s. *The Times*, 3 April 1804; *MC*, 9 July 1804.

"Where the Place: a Glee for three voices, being a continuation of the favourite Glee of the Witches, from Macbeth, composed by M. P. King, price 2s. 6d." *The Times*, 3 April 1804; *MC*, 9 July 1804.

[English Songs, No. 873] "Say was it love? a song composed by Mrs. Crouch, price 1s." *The Times*, 3 April 1804; *MC*, 9 July 1804.

"A Grand Duet for two performers on One Piano Forte, by J. W. Holder, Op. 18, price 5s." *The Times* 3 April 1804; *MC*, 9 July 1804.

"Lady Maria North's Reel, arranged as Rondo, by G. Saffery, price 1s. 6d." *MC*, 9 July 1804.

"The Favorite OVERTURE and SONGS in the grand Spectacle called the WILD GIRL, or La Belle Savage, now performing with universal applause, composed and arranged for the Piano Forte by J. Sanderson, price 5s." *MC*, 24 July 1804.

"[Marches for Piano Forte.] The Slop Hoop and Foley Reel, for the Harp or piano forte, by J. Parry." *MC*, 24 July 1804.

[English Songs, No. 759] "The Quaker's Wife, a favourite Song, written by Mr. Rannie, price 1s." *MC*, 24 July 1804.

[English Songs, No. 712] "O Balmy Zephyr, as you fly, a canzonet, with an accompaniment for the piano forte, by J. Ross, of Aberdeen, price 1s." *MC*, 24 July 1804.

[English Songs, No. 985] "The Tongue and Eye in contest met, a canzonet, with an accompaniment for the Piano forte, composed by the Late J. Moorehead, price 1s. 6d." *MC*, 24 July 1804.

"La Chasse Russe, for the piano forte, with an accompaniment for flute or violin, as performed at Nobility's Concerto, by V. C. Cianchettini, price 3s." *MC*, 24 July 1804.

"A favourite German Air, with Variations, for the piano forte, by J. Dussek, price 1s. 6d." *MC*, 24 July 1804.

"Does the Harp of Rosa slumber, a glee, composed by T. Attwood, price 2s." *MC*, 24 July 1804.

[English Songs, No. 1116] "THE favourite Song of "WELL-A-DAY," sung by Miss Cherry, with universal applause, in the Comedy of the Founding, at the Theatre Royal, Drury-Lane, composed by J. Mazzinghi, price 1s." *MC*, 7 November, 1804.

[English Songs, No. 878] "'Sweet is the Woodbine's fragrant twine," sung by Mr. Phillips, at the Theatre Royal, Dublin, composed by Sir John Stevenson, Mus. Doc. price 1s." *MC*, 7 November 1804; *The Times*, 20 November 1804.

[English Songs, No. 110] "The Rose Bud," sung by Mrs. Bland, composed by J. Burrowes, price 1s. *MC*, 7 November 1804; *The Times*, 20 November 1804.

"Miss Edward's Fancy," a favourite Reel, arranged as Rondo for the Piano Forte by Osmond Saffery, price 1s. 6d." *MC*, 7 November 1804.

"THREE SONATAS for the Piano Forte, with Accompaniments for a Violin and Violoncello, composed and inscribed to Mr. Mazzinghi, by his pupil Wm. Slapp, op. 1, price 8s." *The Times*, 21 March 1805; *MC*, 12 July 1805

"A favourite Russian Air, with Variations for the piano forte, by J. Mazzinghi, price 2s." *The Times*, 21 March 1805; *MC*, 12 July 1805.

"A favourite Welch Air, with Variations for the piano forte, by J. Mazzinghi, price 1s.6d." *The Times*, 21 March 1805; *MC*, 12 July 1805.

"Lady beware! a glee, for three voices, composed by Mazzinghi, price 3s." *The Times*, March 21, 1805; *MC*, 12 July 1805.

"The celebrated Song of 'The Battle of Maida,' now singing by Mr. Braham, with unprecedented and unbounded applause; at the Oratorios, composed by Mr. Rauzzini" *The Times*, 5 March 1807.

"The Deserted Bower, a glee for three voices, composed by the Honourable Mr. Barry, price 1s." *The Times*, 21 March 1805; *MC*, 12 July 1805.

[English Songs, No. 991] "To Laura, a ballad, written by Rev. Mr. Roberts, composed by G. Masi, price 1s." *MC*, 12 July 1805.

"Mr. Rauzzini's admired DIRGE, "TOLL NELSON's KNELL"" *MC*, 25 December 1805.

[English Songs, No. 1121] "'WHEN HENRY DIED," sung with unbounded applause by Mrs. ASHE, at the Bath Concerts." *MC*, 25 December 1805; *The Times*, 28 March 1806; *MC*, 26 August 1806; *MC*, 26 August 1807.

"Just published, An INTRODUCTION to the ART of SOLFAING and SINGING, by J. Jousse." *MC*, 8 March 1806; *MC*, 30 April 1807

"The much-admired Overture to the Turnpike Gate, arranged for two or three Performers on One Piano-forte, by J. Mazzinghi, 2s.6d." *The Times*, 28 March 1806; *MC*, 26 August 1806; 27 August, 1806 [Entered at Stationers' Hall 18 January 1806]

[English Songs, No. 537] "Love and Duty, a favourite Polacca, by J. Paddon, 1s.6d." *The Times*, 28 March 1806; *MC*, 26 August 1806.

"The Duchess of Bedford's Waltz, arranged as a rondo for the harp or piano-forte, by J. Monro, 1s.6d." *The Times*, 28 March 1806; *MC*, 26 August 1806.

"A Grand Selection of Divine Music, containing the favourite Hymns, & c. sung at the Magdalen, Foundling, Locke Hospital, and the Asylum, composed, selected and adapted by W. Wilson 24s." *The Times*, 28 March 1806; *MC*, 26 August 1806.

"I seek my Shepherd gone astray," a Glee for three voices, by J. Mazzinghi, 3s." *The Times*, 28 March 1806; *MC*, 26 August 1806; *MC*, 26 August, 1807.

[English Songs, No. 146] "The Blackbird, a favourite song, with an accompaniment for a flageolet, (ad lib.) composed by John Aldridge, jun. 1s." *The Times*, 28 March 1806; *MC*, 26 August 1806

"The much admired Opera of Bedounis, or Arabas of the Desert, as performed with unbounded applause at the Theatre Royal, Dublin." *MC*, 26 August 1806.

[English Songs, No. 148] "THE celebrated Song of the BATTLE of MAIDA, now singing by Mr. Braham, composed by Mr. Rauzzini." *MC*, 27 February, 1807; *The Times*, 5 March 1807.

"Sicilienne et Merzendo,' for the piano-forte, composed by L. Von Esch, price 3s." *The Times*, 7 March 1807

"... Mr. INCLEDON most respectfully informs ... that on Monday next, August 24, he will have the honour of presenting them with hew new Entertainment, in 3 parts, called A VOYAGE to INDIA: an Operatic Romance ... 15 Songs, entirely new, ... The songs published by Messrs. Goulding and Co. music-sellers, 124, New Bond Street." *The Times*, 20 August 1807.

[English Songs, No. 722] "Poor Tom, the Blind Boy, a favourite song, by T. Thomson, Newcastle, 1s." *MC*, 26 August 1807.

[English Songs, No. 421] "Hour of Love, by T. Thompson, 1s." *MC*, 26 August 1807.

[English Songs, No. 620] "The Mermaid Song, a Duett for two voices by T. Thompson." *MC*, 26 August 1807.

"NEW MUSIC. – Published by GOULDING and Co. ... the following SONGS, composed expressly for, and now singing with unbounded applause by Mr. Incledon, in his new Entertainment, called, "A Voyage to India." At the Large Theatre, Lyceum: 'The Stout Man of War,' 'The Spotless Maid,' 'The Heart that can feel for another,' 'The Sailor's Epitaph,' composed by William Shield: 'Poor Ben,' 'All Hands unmoor,' 'A Blooming Flower,' 'Adieu! my Fair,' 'With hapless Fears,' by J. Mazzinghi; 'The Maid who died for Love,' 'The Birth of Liberty,' 'The British Patriot,' by H. R. Bishop; 'The Beggar Boy,' 'The Traveller,' 'The British Soldier,' 'The Son of Old Saturn,' by Davy; 'May the King live forever,' by Sir J. Stevenson, Mus. Doc." *The Times*, 28 August 1807; *MC*, 28 August 1807.

"NEW MUSIC. This day is published, by GOULDING and Co. Music-Sellers, New Bond-street, 'The Poor Little Wandering Beggar,' ... composed by Sir John Stevenson." *The Times*, 11 September 1807.

"'He loves and rides away,' a favourite Ballad, in the Opera of Music Mad, composed by C. Horn, price 1s." *The Times*, 11 September 1807.

"NEW MUSIC. ... The BATTLE of COPENHAGEN, a Grand Characteristic Sonata, arranged for the Piano-forte, by Mr. SLAPP, price 5s." *MC*, September 1807; *The Times*, 25 September 1807 "Jack and the Danes," a song, written and composed by Mr. Dibdin, price 1s.6d." *The Times*, 25 September 1807.

[English Songs, No. 480] "Jack and the Danes, a Song written and composed by Mr. Dibdin, price 1s. 6d." *MC*, 22 September 1807; *The Times*, 25 September 1807.

"Flights of Fancy, or three Divertimentos for the Pianoforte, composed by M. P. King, price 6s." *MC*, 11 February 1808.

"(Les Petites Rivaies) a Divertimento for two performers on the Pianoforte, composed by C. E. Horn, price 2s. 6d." *MC*, 11 February 1808.

"A Romance and Waltz, for the Pianoforte, composed by J. W. Holder, [Op. 25] price 2s. 6d." *MC* 11 February 1808.

"The dying Swan, a favourite Glee, for three voices, composed by M. P. King, price 2s. 6d." *MC*, 11 February 1808.

"Composed by Sir John Stevenson, M.D. "Oh, leave the Lily on 'tis stem," a Glee for three Ladies voices, price 2s. 6d." *MC*, 11 February 1808.

[English Songs, No. 255] "'Down by a river's side," a Ballad, price 1s." by Sir John Stevenson, M.D. *MC*, 11 February 1808.

"THE OPERA of KAIS; or Love in the Desert, now performing at the Theatre royal, Drury-lane, composed by Mr. REEVE and Mr. BRAHAM-price 15s" *MC*, 7 March 1808; 19 April 1808; 23 June 1808.

"Mr. Braham's celebrated pianoforte Song, "Said a Smile to a Tear," price 3s." *MC*, 7 March 1808.

"The Overture [to Kais], price 2s.6d." *MC*, 19 April 1808.

"'Alone retir'd, beneath some tree;" price 1s. 6d." *MC*, 19 April 1808

"'Far from my hone," a Duet; price 2s." *MC*, 19 April 1808

"'Farewell sweet maid," a Duet; price 1s. 6d." *MC*, 19 April 1808

"'Once a fair maid was setting;" price 1s." *MC*, 19 April 1808

"'O merry marvellous;" price 1s." [in Kais] *MC* 19 April 1808.

"'Sad, sad is my breast;" price 1s. 6d." [in Kais] *MC*, 19 April 1808.

"'O morn's first beam," price 1s." [in Kais] *MC*, 19 April 1808.

"'To death mid burning Sands," a beautiful Quartetto; price 3s." *MC*, 19 April 1808.

Publication Reviews:

[Military music for a full band] Sixteen favourite Military Divertimentos for two horns, two clarinets, and two bassoons, composed and arranged from the works of Haydn and Pleyel, by Adam Leffler, 5s0d. *MM*, no. 20 (July 1797) p. 60

[Catches, Canons, and Glee.] The Tomb of J. J. Rousseau, a glee for four voices 1s.6d. Goulding. *MM*, No. 21 (August, 1797), p. 136

"Ten Anthems for One, Two, Three and Four Voices, with Instrumental Parts, as performed at St. Paul's cathedral, London, composed by William Taylor, 12s. Goulding" *MM*, No. 22 (September 1797), p. 224

[English Songs] "To sing of Love's Passion, I'm called by my Fair;" a Ballad, written in Germany, and purposely composed by Dr. Haydn. 1s. Engraved by Riley and published by Goulding. *MM*, No. 23 (October, 1797), p. 306; "The Cuckoo," with an Accompaniment for the Piano-Forte, or Pedal Harp, written and compared by Margaret Casson, 1s. Goulding. *MM*, No. 23 (October, 1797) p. 306;

"Sixteen Select Military Pieces, for two Clarinets, two French-horns, and two Bassoons; dedicated to Capt. Bennet, the Officers and Company of Cinque -Port Volunteers; Faversham, by Samuel Porter, of his Majesty's Band. 5s. Goulding." *MM*, No. 23 (October, 1797) p. 306;

"Sixteen Select Military Pieces, for two Clarinets, two French-horns, and two Bassoons; dedicated to Capt. Bennet, the Officers and Company of Cinque -Port Volunteers; Faversham, by Samuel Porter, of his Majesty's Band. 5s. Goulding. *MM*, No. 23 (October, 1797), p. 306.

"Tom and Dolly; a cantata, written by Peter Pindar, Esq., composed by Theodore Smith. 3s." *MM*, Vol. 6, no. 35 (August 1798), p. 135.

"Quintett for the piano-forte, violin, flute tenor and violoncello, composed and dedicated to William Ottley, Esq. by M. P. King. 4s. Goulding" *MM*, No. 35 (August, 1798), p. 135

"A First Set of Six Duettos, three for two Violins, and three for two German flutes, or violins, composed in an easy style for the use of beginners by Thomas Wright, 5s. Goulding" *MM*, No. 35 (August, 1798), 135

[English Songs, No. 459] "John Bull, a national cantata. 1s. Goulding." *MM*, No. 36 (September, 1797), p. 212

"Admiral Nelson's Victory, a Sonata for the piano-forte, composed by J. Mazzinghi, 2s, 6d, Goulding" *MM*, No. 37 (October, 1798), p. 294.

"Seventh Set of three favourite Duets, for two performers on one piano-forte; composed by Theodore Smith. 6s. Goulding." *MM*, No. 37 (October, 1798), p. 295

"Two favourite Marches for a full military band, and also adapted for the piano-forte, composed by J. Mazzinghi. 1s.6d. Goulding, Phipps, and D'Almaine." *MM*, No. 37 (October 1798), p. 296

"Harmonica Sacra, being a collection of Anthems from the most esteemed masters ancient and modern. Published in numbers, and to be composed in three folio volumes. Selected and arranged by J. Page." *MM*, Vol. 7, no. 41 (January 1799), p. 65.

"THE Magic Oak, or Harlequin Woodcutter, as performed at the Theatre-Royal, Covent Garden, composed by Thomas Attwood. 6s. Goulding, Phipps, and D'Almaine." *MM*, No. 42 (February, 1799), p. 141

[Vocal Music] "No. 1 of the Ladies' Elegant Companion, consisting of a new song, with a harp accompaniment, a duet for two voices and ladies' glee. Each Number 3s. Goulding, Phipps, and D'Almaine." *MM*, No. 43 (April, 1799), p. 227

[Catches, Canons, & Glee] "'Sleep'st or wak'st thou, Jolly Shepherd." A Glee for three Voices. The words from Shakespeare. The Music by M. P. King. 1s. 6d. Goulding and Co." *MM*, No. 46 (July 1799), p. 478

[English Songs, No. 649] "'Nanny of the Tweed" written by Mr. Anderson, the music composed by T. Thompson, Organist, Newcastle upon Tyne. 1s. Goulding." *MM*, No. 44 (May 1799), p. 316

A favourite March and Rondo for the Piano-forte, with Accompaniments for a Guitar, Tambourine, and Triangle (ad libitum). Composed by T. Bolton. 2s.6d. Goulding, Phipps, and D'Almaine. *MM*, No. 49 (September, 1799) p. 645

"A favourite March and Rondo for the Piano-forte, with Accompaniments for a Guitar, Tambourine, and Triangle (ad libitum). Composed by T. Bolton. 2s.6d. Goulding, Phipps, and D'Almaine." *MM*, No. 49 (September, 1799) p. 645

"Two Field-Marches, for Clarinets, Horns, and Bassoons, also adapted for the Harpsichord and Piano-forte. Composed for the Use of Newcastle Volunteers, by Thomas Wright, of Newcastle-upon-Tyne. 1s. Goulding, Phipps, and D'Almaine." *MM*, No. 51 (November, 1799), p. 814.

"Two Marches for Clarinets, Horns, and Bassoons. Composed by Thomas Thompson, Newcastle-upon-Tyne. 1s. Goulding, Phipps, and D'Almaine." *MM*, No. 51 (November, 1799), p. 815.

[English Songs, No. 1139] "The favorite Song in Pizarro, as originally designed for Mrs. Jordan, composed and dedicated to Mr. Sheridan, by G. W. Chard. 1s.6d. Goulding, Phipps, and D'Almaine." *MM*, No. 53 (January, 1800), p. 1001

"Two Sonnets in the manner of Ariosto and Metastasio, with a Pastoral Cantata in the manner of Gay, by John Greton, Esq. The Music by Thomas Powell. 2s.6d. Goulding, Phipps, and D'Almaine." *MM*, No. 53 (January, 1800), p. 1001

"Harmonia Sacra, being a Collection of Anthems, from the best and most approved authors, ancient and modern. [No. 39] Selected and arranged by John Page, of St. Paul's Cathedral." *MM*, Vol. 9, no. 55 (February 1801), p. 56.

"What can assuage the Stormy Wind," a favourite canzonet, sung by Mr. Incledon at the nobility's concerts. Inscribed to John Henry Burgess Esq. composed by John Moorehead. 1s.6d. Goulding, Phipps, and D'Almaine." *MM*, No. 55 (February 1800), p. 57.

Quintetto for the piano-forte, violin, flute, tenor and violoncello; composed and dedicated to William Occley [cannot read well] Esq. by M. P. King. 4s. Goulding, Phipps, and D'Almaine. *MM*, No. 55 (February, 1800), p. 57.

"A General Treatise on Music, particularly on Harmony or thorough Bass, and its Application in Composition; containing also many essential and original Subjects, tending to explain and illustrate the Whole. By M. P. King, 11 1s. Goulding, Phipps, and D'Almaine." *MM*, No. 56 (March, 1800), p. 173

"Three Sonatas for the Piano-forte, with an Accompaniments for the Violin (ad libitum), Composed, and dedicated to Miss Maria Read, by D. Steibelt. [Op. 37] 7s. 6d. Goulding, Phipps, and D'Almaine." *MM*, No. 56 (March, 1800), p. 173

"Three Sonatas for the Piano-forte, with or without the additional Keys, and an Accompaniment for a Violin or Flute. In which are introduced a favourite Spanish Air, The Hanoverian-Waltz, Rule Britannia, & c. Composed, and dedicated to Miss Glyn, by J. L. Hoberecht. [Op. 12.] 7s. 6d. Goulding, Phipps, and D'Almaine." *MM*, No. 57 (April 1800), p. 296.

"A Riddle," Set to Music by a young Lady; the Accompaniments by Mr. Theodore Smith, 1s. Goulding, Phipps, D'Almaine & Co." *MM*, No. 57 (April 1800), p. 296.

"Variety," a favourite Glee for three Voices, performed at the Crown-and-Anchor Glee-Club. Composed by P. Miller. 1s. Goulding, Phipps and D'Almaine." *MM*, No. 57 (April 1800), p. 296

"Six Waltzes composed and adapted as Lessons for the Piano forte, with Accompaniments for a Tambourine and Triangle (ad libitum); and Instructions for performing on the Tambourine; by T. Bolton. 5s. Goulding, Phipps, and D'Almaine. *MM*, No. 57 (April 1800), p. 296.

"Thrice Welcome to thy Native Home," a Glee, for two Trebles and a Bass, with Accompaniments for two Trebles and a Bass, with an Accompaniment for two Performers on one Piano-forte. Composed by L. Hoberecht. 2s.6d. Goulding, Phipps, and D'Almaine." *MM*, No. 57 (April 1800), p. 296.

"The French Invasion," a Loyal Musician's Song. 6d. Goulding, Phipps, and D'Almaine." *MM*, No. 59 (June 1800), p. 480.

[English Songs, No. 1141] "Young William." A favorite Ballad. Composed and Sung by Mr. Incledon. Arranged by Thomas Attwood. 1s. Goulding, Phipps, and D'Almaine." *MM*, No. 60 (July, 1800), p. 580.

"The Princess of Wales's Strathspey," a Scotch Air, by William Campbell; arranged as a Rondo for the Piano-Forte, with or without additional Keys, by T. Mazzinghi. 1s.6d. Goulding, Phipps, and D'Almaine." *MM*, No. 62 (August 1800), p. 67.

Number I. of Handel's Overtures, arranged for the Piano-forte, with an Accompaniment, ad libitum, for a Flute or Violin, by J. Mazzinghi, 3s. Goulding, Phipps, and D'Almaine. *MM*, No. 63 (September 1800), p. 176.

[English Songs, No. 762] The Seaman's Lamentation for the Loss of the Royal Charlotte. Sung by Mr. Incledon at the Theatre Royal, Covent Garden. Written by George Saville Carey. Composed by J. Mazzinghi, 1s. Goulding, Phipps, and D'Almaine. *MM*, No. 63 (September 1800), p. 177.

[Catches, Canons, and Glee] O snake, O stay! a Glee for three Voices, Composed by J. Mazzinghi. 1s. Goulding, Phipps, and D'Almaine. *MM*, No. 64 (October 1800), p. 251

Numbers II. and III. of Handel's Overtures for the Piano Forte and Flute. Adapted by J. Mazzinghi. Each 3s. Goulding, Phipps, and D'Almaine. *MM*, (November 1800), p. 342

Numbers IV. V. and VI. of Handel's Overtures for the Piano-Forte and Flute. Adapted by J. Mazzinghi. Each number 3s. Goulding, Phipps, and D'Almaine. *MM*, No. 66 (December 1800), p. 458

"Amusement for Ladies, consisting of six Divertimentos for the Piano-forte, with Accompaniments for a Flute, Tambourine, and Triangle, ad libitum. Composed by G. Nezet. [Op. 1.] 4s. Goulding, Phipps, and D'Almaine." *MM*, No. 71 (April 1801) p. 248

"Seven Fugues and one Voluntary for the Organ or Piano-forte, originally composed by the late John Ernest Eberlin, Organist at Salzburg, in Germany, in five different cliffs [sic], and now reduced, with some Alterations, into the Bass and Treble Cliffs [sic] only. By Joseph Diettenhofer." *MM*, No. 72 (May 1801), p. 331.

Three Sonatas for the Piano-forte, with a Violin Accompaniment, ad libitum, composed by C. H. Wilton. 6s. Goulding, Phipps, and D'Almaine. *MM*, No. 73 (June 1801), p. 436

An admired Air of Dr. Cook's with variations for the Piano-Forte, by L. C. Nielson. 1s. Goulding and Co. *MM*, No. 74 (July 1801), p. 536

[English Songs, No. 927] "The True Lover's Knot," a favourite Song, Sung by Miss Gray, at the Royalty-Theatre. Written by John Gretton, Esq. Set to Music by T. Powell. 1s. Goulding and Co. *MM*, No. 74 (July 1801), p. 537

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"Three Fugues and nine Voluntaries for the Organ or Piano-forte, interspersed with several Interludes, by various Authors. The Figures and most of the voluntaries originally composed by the late John Ernest Eberlin, Organist at Salzburg. The whole arranged with some additions and alterations for the Use of Organists and Practitioners in general, and respectfully inscribed to Doctor Busby, by Joseph Diettenhofer. 7s.6d. Goulding, Phipps, and D'Almaine." *MM*, No. 77 (September 1801), p. 147.

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[English Songs, No. 562] "The Maid of the Hay-stack," written on the recent Death of that unfortunate and Lamented Female; composed by Theodore Smith. 1s. Goulding, Phipps, and D'Almaine." *MM*, No. 78. (October 1801), p. 236.

[Catches, Canons, and Glees] "Human Life is a Mirror," a Glee, for four Voices, composed by J. Marsh. 1s. Goulding, Phipps, and D'Almaine. *MM*, No. 79 (November, 1801), p. 335

A Duett, for two Performers on one Piano-forte, composed by A. Betts. 4s. Goulding, Phipps, and D'Almaine. *MM*, No. 80 (December 1801), p. 429

[English Songs, No. 432] "I'm a Jolly Roving Tar," a favorite Song, composed by Wm Reeve. 1s. Goulding, Phipps, and D'Almaine. *MM*, No. 80 (December 1801), p. 429

[English Songs, No. 88] "The Banks of the Nore," a pathetic Ballad; the Subject of the Words taken from an Idea, by the Author of the Worlds, the Music composed by Theodore Smith. 1s.

Goulding, Phipps, and D'Almaine. Goulding, Phipps, and D'Almaine. *MM*, No. 80 (December 1801), p. 429

[Sacred Music, for Organ and Piano Forte.] An Anthem for Thanksgiving for Peace. Composed by Thomas Wright. 2s. Goulding, Phipps and D'Almaine. *MM*, No. 81 (January 1802), p. 544

[Airs with Variations] The favourite Air of the Blue Bell of Scotland, with Variations for the Harp or Piano-forte, by T. Robinson, of Dublin. 1s.6d. Goulding, Phipps and D'Almaine. *MM*, No. 81 (January 1802), p. 544

[Operas and Musical Entertainments] "'Chains of the Heart;" or the Slave by Choice. A Comic Opera, as performed at the Theatre-royal, Covent Garden. Composed by Mazzinghi and Reeve. 10s.6d. Goulding, Phipps and D'Almaine." *MM*, No. 83 (February 1802), p. 67

[Operas and Musical Entertainments.] "Overture and Songs in Rusticity; a Musical Piece. Composed by Thomas Wright. The Words written by the Author of the "Marvellous Pleasant Love Story." 6s. Goulding and Co." *MM*, No. 83 (February, 1802) p. 67.

[Vocal Music] "Six Favourite Songs and Duetts, sung by Mr. Billington and Mr. Incledon, at the Theatre Royal, Covent Garden. Composed by Joseph Mazzinghi. 5s. Goulding, Phipps and D'Almaine." *MM*, No. 84 (March 1802), p. 154.

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[Airs with Variations] "Dainty Davy," a favourite Air, arranged as a Rondo for the Piano-forte, by T. H. Butler, 1s.6d. Goulding and Co. *MM*, No. 84 (March 1802) p. 155

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"A Sonata for the Piano-forte (in which is introduced the favourite Scots Air of "Wilt thou be my Deary," for the Subject of the Rondo) Composed by T. H. Butler." *MM*, No. 85 (April 1802), p. 248.

"Two Cheerful and Two Serious Glees, composed by J. Marsh, Esq." *MM*, No. 86 (May 1802), p. 373.

"The Falling Leaf," a favourite Song, written by Mr. C. Dibdin, and composed by Mrs. C. Dibdin." *MM*, No. 86 (May 1802), p. 374.

"Trio for Two or Three Performers on the Piano forte, with an Accompaniment for the Tambourine. Composed by Sig. L. Von Esch." *MM*, No. 86 (May 1802), p. 374.

"The Haymaker's Dance, in the favourite Pantomime of Harlequin's Almanack, performed at Covent Garden Theatre. Composed by W. Ware." *MM*, No. 86 (May 1802), p. 374.

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"Come dear Amanda," a favourite Ballad. Composed by T. Robinson, of Dublin." *MM*, No. 87 (June 1802), p. 496.

"Harill the Brave, and Brissanna, the Fair, a Glee for three Voices. Composed by J. Mazzinghi, Esq." *MM*, No. 88 (July 1802), p. 601.

"Sir David Hunter Blair's Reel. Arranged as a Rondo, and inscribed to Miss Rice, by O. Saffery." *MM*, No. 90 (August 1802), p. 73

[English Songs, No. 1037] "With gushing Tears and breaking Heart," by Davy." *MM*, No. 90 (August 1802), p. 73.

"A Collection of Glees for Three and Five Voices, composed and inscribed to his Friend Charles Frederick Barnwell, Esq. by Joseph William Holder, M. B." *MM*, No. 90 (August 1802), p. 72.

"No. I. of Handel's celebrated Messiah. Abridged and adapted for the Voices and Piano-forte. By J. Mazzinghi." *MM*, No. 90 (August 1802), p. 72.

"No. II. of Handel's Messiah, abridged and adapted for the Voice and Piano-forte, with an Accompaniment for the Flute or Violin, by J. Mazzinghi, Esq. in the same Style as that in which be arranged Handel's Overtures." *MM*, No. 91 (September 1802), p. 168.

"A Fourth Sonata for the Piano-forte, in which are introduced the favourite Scotch Airs, "Lochaber and Duncan Gray." Composed by T. H. Butler." *MM*, No. 91 (September 1802), p. 168.

"The Post Captain," sung by Mr. Incledon, at the Theatre Royal, Covent-garden, and in his new Entertainment, called "Variety." Composed by W. Shield, Esq. The Words by Mr. Rannie." *MM*, No. 91 (September 1802), p. 168.

"The Sea Boy's Gratitude," a favourite Song, sung with universal Applause by Mr. Incledon, in his New Entertainment called "Variety." Composed by J. Mazzinghi, Esq." *MM*, No. 91 (September 1802), p. 171.

"Darling Sue," a favourite Song, sung with universal Applause by Mr. Incledon, in his New Entertainment called "Variety." The Words by T. Dibdin. The Music composed by John Davy." *MM*, No. 91 (September 1802), p. 171.

"The Death of Crazy Jane," written by Mr. Anderson. Composed by Thomas Thompson, Organist, of Newcastle-upon-Thames." *MM*, No. 92 (October 1802), p. 266.

"In Glasgow Town my Mother dwells," sung by Mrs. Daniels at Vauxhall gardens. Written by Mr. Upton. Composed by I. Sanderson." *MM*, No. 92 (October 1802), p. 266.

““Musing on the roaring Ocean,” a Scotch Song, with an Accompaniment for the Piano-forte. Written by Robert Burns. Composed and dedicated to Mrs. West, by John Ross, Organist, Aberdeen.” *MM*, No. 92 (October 1802), p. 266.

““Master Cupid,” a favourite Irish Song, sung by Mr. Incledon in his new Entertainment called Variety. The Words by T. Dibdin. The Music composed by W. Reeve.” *MM*, No. 92 (October 1802), p. 266.

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““Religious Gems,” A Ballad, from Carlisle’s Specimens of Arabian Poetry. The Music composed by T. Haigh. 1s.” *MM*, No. 93 (November 1802), p. 349.

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“Three Sonatas for the Piano-forte, with or without the additional Keys, with a Violin Accompaniment, ad libitum. Composed and dedicated to Miss Carew, by Veronica Cianchettini.” *MM*, No. 94 (December 1802), p. 440.

“Harri! the Brave, and Brissanna the Fair, sung by Mr. Incledon. Composed by J. Mazzinghi, Esq.” *MM*, No. 94 (December 1802), p. 441.

“Le Tour de Weymouth, et le Retour à Windsor. A grand and favourite Sonata for the Piano-forte. Inscribed to their Majesties. Composed by Theodore Smith, Esq.” *MM*, No. 94 (December 1802), p. 441.

““The Chase, a new March and Hunting Rondo for the Piano-forte. Composed by T. H. Butler.” *MM*, No. 94 (December 1802), p. 441.

““The Haunt of the Fairies,” a favourite Song, with an Accompaniment for a Harp or Piano-forte. Composed by Thomas Thompson.” *MM*, No. 94 (December 1802), p. 441.

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““Poor Will,” a Ballad, written by Mr. Anderson. Composed by Thomas Thompson, Organist, at Newcastle-upon-Tyne.” *MM*, No. 94 (December 1802), p. 442.

“Air, with Variations for the Harp or Piano-forte. Composed by John Langshaw, Organist, Lancaster.” *MM*, No. 94 (December 1802), p. 442.

“A Sonata for the Piano-forte. Composed by T. H. Butler. 2s. 6d.” *MM*, No. 95 (January 1803), p. 543.

“The Choice of Neptune, a favourite National Song, sung by Mr. Incledon. Composed by Theodore Smith, Esq. 1s.” *MM*, No. 95 (January 1803), p. 543.

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"Mary," a Ballad, with an Accompaniment for the Harp or Piano-forte. The Music composed by John Aldridge, jun. of Newcastle-upon-Tyne. 1s." *MM*, No. 100 (May 1803), p. 369.

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"Sally Roy," A Scottish Ballad, sung by Mr. Incledon, in his Entertainment called The Wandering Melodist. The words by Mr. Rannie. The Music by W. Shield Esq. 1s." *MM*, No. 104 (August 1803), p. 64.

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"Female Volunteers of 1803," Sung by Miss Daniel at Vauxhall Gardens. Composed by J. Brooks. The Words written by Mr. Fox. 1s." *MM*, No. 105 (September 1803), p. 166.

"The Wandering Savoyard's Song. Written by Mr. Diamond, Jun. Composed by Thomas Thompson, of Newcastle-upon-Tyne. 1s." *MM*, No. 105 (September 1803), p. 167.

"A Grand March for the Piano-forte. Composed and dedicated to Miss Eccleston, by Joseph William Holder, Mus. Bac. Oxon. 2s." *MM*, No. 107 (November 1803), p. 354.

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““Mad Annie,” a favourite Scotch Song. Written by Mr. Anderson, and composed by Thomas Thompson, Organist, of Newcastle upon Tyne. 1s.” *MM*, No. 108 (December 1803), p. 466.

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““The Swarrow Waltz,” Arranged for the Piano-forte and Tambourine. Composed by G. W. Chard. 1s.” *MM*, No. 108 (December 1803), p. 466.

““The Comforts and Joys of Home.” Written by the Author of the “Marvellous pleasant Love Story,” and set to Music by Thomas Wright. 1s.” *MM*, No. 108 (December 1803), p. 466.

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“Softly Sighs the Constant Heart. A favourite Song, sung by Signora Storace, at the Theatre Royal, Covent Garden. Composed by J. Mazzinghi. 1s.” *MM*, No. 109 (January 1804), p. 563.

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“The Wife with Two Husbands, a Musical Drama, as performed at the Theatre Royal Drury-Lane. Composed and selected by Joseph Mazzinghi, Esq. 10s.6d.” *MM*, No. 110 (February 1804), p. 73.

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“Mamma Mia; arranged as a Rondo for the Piano-forte. Inscribed to Miss Margaret McDougall, by Theodore Smith, Esq. 1s.6d.” *MM*, No. 119 (September 1804), p. 154.

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“Three Sonatas for the Piano-forte, with an Accompaniment for a Flute or Violin (ad libitum); Composed and inscribed to Mrs. Burney by J. Fislin. 7s.6d.” *MM*, No. 122 (December 1804), p. 440.

“‘Sweet is the Woodbine’s fragrant Twine,’ a favourite Song; Composed by Sir John Stevenson, Mus. Doc. 1s.” *MM*, No. 122 (December 1804), p. 440.

“‘Turn to me, Love,’ a favourite Canzonet, sung by Mrs. Philips, at the Private Concert in London. The words by Thomas Moore, Esq. Dedicated to Madame Bianchi, and composed by Sir John Stevenson, Mus. Doc. 1s.” *MM*, No. 122 (December 1804), p. 440.

“‘Come unto Shore – Yellow Sands,’ a favourite Song in the Tempest; arranged as a Rondo, for the Piano-forte, by George Saffery. 1s.” *MM*, No. 123 (January 1805), p. 537.

“‘Fly playful Lovers,’ a favourite Song, with an Accompaniment for the Piano-forte or Harp, composed by L. D. Michelle. 1s.6d.” *MM*, No. 123 (January 1805), p. 537.

“The Bilberry Lass, a pathetic Ballad, written and dedicated to the Earl of Guildford, by Miss Wilkinson; composed by Mrs. M. Bryan. 1s.6d.” *MM*, No. 125 (February 1805), p. 67.

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“‘The Sigh of her Heart was sincere,’ a favourites Ballad written by Peter Pindar, Esq. composed by Sir John Stevenson, Mus. Doc. 1s.” *MM*, No. 126 (March 1805), p. 166.

“The Lute of Lisette, an elegiac Canzonet for the Piano-Forte, Harp, or Lute; composed by M. A. Bryan; the Words by F. Bryan. 1s.6d.” *MM*, No. 126 (March 1805), p. 166.

“‘Fair Anna,’ a Scottish Ballad, sung by Mrs. Bland; the Words of Melody by Mr. John Rannie. 1s.” *MM*, No. 126 (March 1805), p. 166.

“A Sonata for the Piano-Forte; composed, and inscribed to Miss Rigby, by J. Mazzinghi, Esq. 5s.” *MM*, No. 127 (April 1805), p. 268.

“Two Songs and a Hymn from the Triumph of Music; by William Hayley, Esq.; set to Music and dedicated to Mrs. Chatfield, by J. Marsh, Esq. 3s.” *MM*, No. 128 (May 1805), p. 369.

“‘Loch Leven,’ a favourite Scotch Air, arranged as a Rondo, for the Piano-forte, and inscribed to Miss Lane, by G. Saffery. 1s.6d.” *MM*, No. 128 (May 1805), p. 370.

“The Soldier’s Return, or What can Beauty do? a comic Opera, in two Acts, as performed at the Theatre Royal, Drury-lane; the Music, with the Union Overture, entirely new. Composed by J. Hook, Esq. 8s.” *MM*, No. 129 (June 1805), p. 496.

““To other Shades my Delia flies;” a favourite Ballad, written by Mr. Rannie; composed by Mrs. Bland. 1s.” *MM*, No. 129 (June 1805), p. 497.

“The favourite Dance in the Honey-Moon, arranged as a Rondo for the Piano-Forte, by J. Monro. 1s.” *MM*, No. 130 (July 1805), p. 591.

“The Favourite Air, “For tenderness form’d.” Arranged as a Glee for Three Voices, J. Mazzinghi. 2s.6d.” *MM*, No. 136 (December 1805), p. 461.

“Three Sonatas for the Piano-Forte or Harp, interspersed with a variety of English, Scotch and Irish Airs, with an Accompaniment for a Flute or Violin. Composed by J. Hook. Esq. 6s.” *MM*, No. 136 (December 1805), p. 461.

““The Cambrian Lyrist; or, Morgan in London,” a New Song, written and composed by John Parry, M. D. B. 1s.6d.” *MM*, No. 136 (December 1805), p. 461.

““My Mother,” a favourite Song. Composed by Thomas Thompson, of Newcastle-upon-Tyne. 1s.6d.” *MM*, No. 136 (December 1805), p. 461.

““Nobody coming to marry me,” a favourite Ballad, sung by Mrs. Jordan with unbounded Applause at the Theatre-Royal, Drury-Lane. Arranged with an Accompaniment for the Piano-forte, by T. Cooke. 1s.” *MM*, No. 136 (December 1805), p. 462.

““Wandering Mary,” a Ballad, with an Accompaniment for the Piano-Forte. Composed by Thomas Thompson, of Newcastle-upon-Tyne. Price 1s.” *MM*, No. 137 (January 1806), p. 558.

“Dirge for the Death of Lord Nelson. The Words by the Rev. W. L. Bowles. Composed and arranged for the Piano-forte, by J. Rauzzini, Esq. 3s.” *MM*, No. 139 (February 1806), p. 54.

““Tell her I’ll love her,” a Ballad, sung by Mr. Incledon in the Songster’s Jubilee. Composed by William Shield, Esq. 1s.6d.” *MM*, No. 140 (March 1806), p. 154.

“Marche et Valce pour le Piano-forte. Composées A. Salisbury, chez Mr. Baker, par Louis Von Esch. 2s.6d.” *MM*, No. 140 (March 1806), p. 155.

““When Henry died,” a favourite Ballad. Composed by Mr. Rauzzini, and sung at his Bath Concerts by Mrs. Ashe. The Words by G. F. Williams, Esq. 1s.6d.” *MM*, No. 140 (March 1806), p. 155.

““The Marriage Contract, a favourite Air,” composed by J. Jouve. Danced by Miss Adams, at the Theatre Royal, Dublin; arranged as a Rondo for the Piano-forte by John Monro. 1s.6d.” *MM*, No. 140 (March 1806), p. 155.

“Handel’s celebrated Dead March in Saul. Arranged as a Hymn for three Voices, by J. Mazzinghi. 2s.” *MM*, No. 141 (April 1806), p. 256.

“The Duchess of Bedford’s Waltz. Arranged as a Rondo for the Harp or Piano-Forte, by J. Monro. 1s.6d.” *MM*, No. 141 (April 1806), p. 256.

“A favourite Scotch Air. Arranged with Variations for the Piano-Forte, by J. Casson. 1s.” *MM*, No. 141 (April 1806), p. 256.

“An Hyd-y-Nos, a favourite Welsh Air, with Variations, for the Piano-Forte or Pedal Harp, by W. Repmah, of Birmingham. 1s.” *MM*, No. 142 (May 1806), p. 348.

““Sweet Marianne,” a favourite Song. Composed by S. Hyler. 1s.” *MM*, No. 142 (May 1806), p. 349.

““The Negro Boy,” a favourite Song. Composed by Thomas Thompson, of Newcastle-upon-Tyne. 1s.” *MM*, No. 142 (May 1806), p. 349.

“A Duet for the Harp and Piano-forte. Composed and Inscribed to Miss Fane, by Thomas Powell. 3s.” *MM*, No. 143 (June 1806), p. 434.

““As I roam hoary Ocean,” a favourite Song, the words by the Rev. W. L. Bowles, Composed by Edward Taylor. 1s.” *MM*, No. 143 (June 1806), p. 435.

““Poor Tom the Blind Boy” Written by Mr. John Shield, the Music composed by T. Thompson, of Newcastle-upon-Tyne. 1s.” *MM*, No. 143 (June 1806), p. 435.

“Haydn’s Celebrated Roxolane Movement, arranged as a Duet for two Performers on the Piano-forte. By A. T. Corfe. 2s.” *MM*, No. 143 (June 1806), p. 435.

““Love and Reason,” a favourite Song, sung by Mr. Incledon in his new Entertainment called Hospitality; written by Thomas Corry; composed by W. Shield, Esq. 1s.6d.” *MM*, No. 144 (July 1806), p. 556.

“The Blackbird, a favourite new Song, with an Accompaniment ad libitum for the new improved Flageolet; the Poetry by Mr. G. Jefferyson; the Music composed by J. Aldridge Jun., of Newcastle-upon-Tyne. 1s.” *MM*, No. 146 (August 1806), p. 58.

“A favourite Overture, as performed at the Theatre Royal, Dublin. Composed and arranged for the Harp or Piano-Forte, by T. S. Cooke. 1s.6d.” *MM*, No. 147 (September 1806), p. 171.

““The Ewe wi’- the Crooked Horn,” a favourite Scots Air, arranged as a Rondo for the Piano-Forte, by T. H. Butler. 1s.6d.” *MM*, No. 147 (September 1806), p. 171.

“A favourite Sonatina [with “No Flower that blows”] for the Piano Forte. Composed by T. H. Butler. 2s.” *MM*, No. 148 (October 1806), p. 278.

“A favourite Slow Movement; to which is added, “He’d awa frae me, Donald,” a new Rondo for the Piano-Forte. Composed by T. H. Butler. 1s.” *MM*, No. 148 (October 1806), p. 279.

“The Blue Bells of Scotland.” Arranged as a Sonata for the Piano Forte, by J. Mazzinghi, Esq. 1s.6d.” *MM*, No. 149 (November 1806), p. 383.

“The Five Lovers! a Comic Opera, now performing with universal Applause at the Theatre Royal, Dublin. Composed by T. Cooke, and dedicated to the Duchess of Bedford. 10s.6d.” *MM*, No. 150 (December 1806), p. 483.

“The Duke of Bedford’s Grand, Slow, and Quick Marches. Composed and arranged for the Harp or Piano-forte, by T. Cooke, of the Theatre Royal, Dublin. 2s.” *MM*, No. 150 (December 1806), p. 484.

“The celebrated Air, “No, ‘twas neither Shape nor Feature,” arranged as a Glee for Three Voices, with an Accompaniment for the Harp or Piano-forte, by J. Mazzinghi, Esq. 1s.6d.” *MM*, No. 151 (January 1807), p. 585.

““Why does Azure deck the Sky?” a Ballad, The words by T. Moore, Esq. The Music composed and arranged, with an Accompaniment for the Piano-forte, by R. Humphrey, Dublin. 1s.” *MM*, No. 153 (February 1807), p. 77.

““A Collection of Welsh Airs, expressly adapted for the Piano-forte. Dedicated to Sir W. W. Wynne, by John Parry. 5s.” *MM*, No. 154 (March 1807), p. 172.

“A Medley Divertimento for the Piano-forte, selected and composed by J. Mazzinghi. 1s.” *MM*, No. 154 (March 1807), p. 173.

““Let Sorrow seek her native Night,” a favorite Duet for two Voices. The Words by Peter Pindar, Esq. Composed and dedicated to his Friend, Mr. Edmund Phelps, by Sir J. A. Stevenson, Mus. Doc. 1s.6d.” *MM*, No. 155 (April 1807), p. 263.

“The “Four Seasons,” composed for the Piano-forte, and dedicated to Colonel Lord Blayney, by Signora Domenico Briscoli, Composer and Director of Music to the Louth Regiment, and Master of the Royal College of Pieta de Torckini of Naples. 5s.” *MM*, No. 157 (June 1807), p. 482.

“The favourite Ballad of “Nobody coming to marry me.” Arranged as a Rondo for the Piano-forte, by W. Slapp. 1s.6d.” *MM*, No. 157 (June 1807), p. 482.

““The Tear,” a favourite Song, sung by Mrs. Parke at the Balls and London Concerts. Composed by M. Rauzzini. The Words by Sir George Dallas. 1s.6d.” *MM*, No. 157 (June 1807), p. 482.

“Six Original Canzonetts, with an Accompaniment for the Harp or Piano forte. Composed by J. Hook. Esq. 5s.” *MM*, No. 160 (August 1807), p. 60.

““Early Days, how fair and fleeting!” a favourite Song, sung by Mrs. Ashe at the Hanover-square Concerts. Composed by Sir J. A. Stevenson, Mus. Doc. 1s.” *MM*, No. 160 (August 1807), p. 61.

“A Hornpipe, arranged as a Rondo for the Piano-forte. Composed and inscribed to Miss McCarthy, of York, by J. W. Holder, Mus. Bac. Oxon. 2s.” *MM*, No. 160 (August 1807), p. 61.

“Adieu, my Fair,” a favourite Song sung by Mr. Incledon in his New Entertainment, called a Voyage to India. Composed by J. Mazzinghi, Esq. 1s.6d.” *MM*, No. 160 (August 1807), p. 61.

“The Battle of Maida, sung by Mr. Braham, at the Bath and London Concerts. Composed by Rauzzini, Esq. 2s.6d.” *MM*, No. 162 (October 1807), p. 282.

““If Truth can fix thy wav’ring Heart,” a favourite Canzonet. Composed and inscribed to the Countess of Antrim, by W. Evance. 1s.” *MM*, No. 163 (November 1807), p. 389.

“A Sonata for the Piano forte, dedicated to the Queen. Composed for the Piano-forte by Pio Cianchettini. 3s.” *MM*, No. 164 (December 1807), p. 483.

““A Knight there came from the Field of Slain,” a glee for four Voices. Composed and arranged, with an Accompaniment for the Piano-forte, by T. Cooke. 3s.” *MM*, No. 164 (December 1807), p. 483.

“Madame Catalani’s celebrated Air, “Nel cor piu non mi sento,” with Variations in the Grotesque Style. Composed by J. Mazzinghi. Esq. 1s.6d.” *MM*, No. 164 (December 1807), p. 483.

““No Flow’r that blows,” sung at the public and private Concerts, London and Dublin. Harmonized for four Voices by Thomas Augustine Geary. 1s.6d.” *MM*, No. 164 (December 1807), p. 484.

“Flights of Fancy, or three Divertimentos for the Piano forte. Composed and dedicated to Mrs. Coding, by P. King, Esq.” *MM*, No. 164 (December 1807), p. 484.

"The Battle of Copenhagen, a grand characteristic Sonata, arranged for the Piano-forte, and dedicated to Lord Cathcart. 5s." *MM*, No. 165 (January 1808), p. 579.

"Air "Jai vu Lise" et un Rondo. Composés et arrangés pour le Piano-forte, avec Accompagniments du Deux Violons, d'un Flute, et d'une et Bassa, et dédiés à l'honor at le Mademoiselle Lake, par Von Esch, Esq. 5s." *MM*, No. 165 (January 1808), p. 579.

"Lang syne beside the Worland Burn;" a Scottish Ballad, written by Mr. Robert Tannabill, and set to Music, with an Accompaniment for the Piano-forte, by J. Ross, Esq. of Aberdeen. 1s." *MM*, No. 165 (January 1808), p. 579.

"Say, Why that deep and frequent Sigh?" a favourite Ballad composed by Samuel Poole. 1s." *MM*, No. 165 (January 1808), p. 579.

"A Blooming Flower," a favourite Song, sung with universal Applause by Mr. Incledon. Composed by J. Mazzinghi, Esq. 1s.6d." *MM*, No. 165 (January 1808), p. 580.

"Down by a River Side," a favourite Ballad, with an Accompaniment for the Piano-forte. Composed by Sir J. Stevenson. 1s.6d." *MM*, No. 167 (February 1808), p. 65.

"Oh! Leave the Lily on its Stem," a favourite Glee for Three Voices. Composed and dedicated to Miss Margaret Tyler, by Sir J. A. Stevenson, Mus. Doc. 2s.6d." *MM*, No. 168 (March 1808), p. 159.

"Remember your Vows," a Cavatina, written by Mr. Rannie. Composed and dedicated to Miss Incledon, by Charles Edward Horn. 1s." *MM*, No. 168 (March 1808), p. 160.

"Kais, or Love in the Deserts, an Opera in four Acts, performed at the Theatre Royal Drury-lane. Written by Mr. Brandon. The Music composed by Mr. Reeve and Mr. Braham. 15s." *MM*, No. 169 (April 1808), p. 248.

"I have a little heart," a Ballad composed for and sung by Miss Rundles, at her Concerts, at Balls, and dedicated to the Countess of Bellmore, by G. Gray. 1s." *MM*, No. 169 (April 1808), p. 249.

"Why does azure deck the sky? A Song. Composed by M. Virtue. The Words by T. Moore, Esq. 1s.6d." *MM*, No. 169 (April 1808), p. 249.

"Four Airs, with Variations, for the Piano forte. Inscribed to the Miss Richards, Belmont, Shrewsbury. Composed T. Tomlins. 5s." *MM*, No. 169 (April 1808), p. 249.

"The Birth of Liberty, a favourite Song, sung by Mr. Incledon, in his new Entertainment, a Voyage to India. Composed by H. R. Bishop. 1s.6d." *MM*, No. 171 (June 1808), p. 358.

"The Meadows so Green," a favourite Ballad, as sung by Miss Duncan at the Theatre-royal, Drury-lane. Composed by Charles Edward Horn. 1s." *MM*, No. 171 (June 1808), p. 358.

"Guida Armonica, in which the Origin, Signatures, Names, and Uses of all the Chords, are clearly explained and Illustrated by numerous Examples, calculated to facilitate the Theory and Practice of Thorough-Bass, and to shorten the Study of Composition. To which are added, Concise Rules and Directions for accompanying with propriety Vocal and Instrumental Music. By J. Jousse. 11. 1s." *MM*, No. 172 (July 1808), p. 544.

"The False Shepherd," a favorite Song, sung by Mrs. Ashe, at the Bath and London Concerts. Composed by Rauzzini, Esq. 2s." *MM*, No. 172 (July 1808), p. 544.

"Three Sonatas for the Piano-forte, with an Accompaniment for the Violin or German Flute. Composed by J. Ross, Esq. of Aberdeen. 8s." *MM*, No. 172 (July 1808), p. 544.

"The British Patriot, a favourite Song, sung by Mr. Incledon. Composed by H. R. Bishop. 1s.6d." *MM*, No. 172 (July 1808), p. 545.

"Ah, nought can compare with the Maid that I love." A favourite Song, composed and arranged for the Piano-forte, by Sir J. A. Stevenson. 1s." *MM*, No. 172 (July 1808), p. 545.

"Six Sonatinas for the Piano-forte. Dedicated to Miss De Conzauts, by W. Slapp. 5s." *MM*, No. 174 (August 1808), p. 61.

"Grand Sonata for the Piano-forte. Dedicated to Lady Blayney, by Signor Domenico Briscoli, Composer and Director of Music to the Louth Regiment, Master of the Royal College of Pieta di Torckini of Naples. 3s." *MM*, No. 174 (August 1808), p. 62.

"Les Petites Rivaies; a Divertimento for two Performers on one Piano-forte. Composed and dedicated to Miss Mary Thornhill, by Charles Edward Horn. 2s.6d." *MM*, No. 186 (July 1809), p. 596.

"The Maid of Erin; a Ballad. Composed by J. Thompson. 1s." *MM*, No. 186 (July 1809), p. 597.

"Her Grace the Duchess of Richmond's favourite Waltz. Composed and arranged as a Rondo for the Piano-forte, by W. Slapp. 1s.6d." *MM*, No. 188 (August 1809), p. 66.

““Why, O why this Perturbation!” A favourite Canzonet. The Poetry by a Lady. The Music composed and arranged with an Accompaniment for the Piano forte or Pedal Harp, by Thomas Taylor. 1s.” *MM*, No. 188 (August 1809), p. 66.

“A Selection from Handel’s celebrated Vocal works, for One, Two, and Three Voices. Adapted, with an Accompaniment, for the Piano-forte, by I. Mazzinghi. 4s.” *MM*, No. 228 (July 1812), p. 565.

Source:

BOD Johnson d. 1704 (13)

GG 8

Title: GOULDING, D’ALMAINE, POTTER & C.^{OS} / *Select Collection of Elegant Country Dances, / for the* / PIANO FORTE.

Imprint: London, Printed by Goulding & Co., 20, Soho Square & 7, Westmorland Street, Dublin

Date: c. 1807

Page: 1p fol.

Type of Catalogue: Within; Instrumental - Piano Forte

Process: Engraved plate

Layout: 4 columns

Extent: Nos. 1 to 25

Commentary:

Catalogue serves as the title page.

Within:

Goulding, D’Almaine, Potter & Co’s Select Collection of Elegant Country Dances, Vol. 1, No.1

CAM MR205. a. 80. 11. (16.)

GG 9a

Title: KIRMAIR’S AIRS with VARIATIONS. / LONDON, Published by GOULDING, D’ALMAINE, POTTER & C^O. SOHO SQUARE, & to be had at 7, Westmorland S^T., DUBLIN.

Date: c. 1815

Page: 1p

Type of Catalogue: Within; Instrumental – Piano Forte; Single composer; Thematic

Process: Engraved plate

Layout: 3 columns; 9 keyboard-systems on each column

Extent: 20 entries

Within:

Kirmair’s Airs with Variations, for the Piano Forte, N. 16, Non piu Andrai

Title page verso

BL g. 271. d. (32.)

GG 9b

Date: c. 1821

Extent: 27 entries

Commentary:

New Entries: 7

No. 21, Le Petit Matelot (Andantino) – No. 22, Lieber Augustine (Tempo di Valser [sic]) – No. 23, March in le Sacrifice Interrompu (Andantino) – No. 24, Colomba O Torterello (Andantino Molto) – No. 25, Thema (Allegro) – No. 26, Thema (Allegretto) – No. 27, Thema (Andantino)

Within:

Air, with Variations for the Piano Forte, Composed by Kirmair, No. 6, Oh Cara Armonia

Last leaf recto

BL H. 3691. k. (4.) Source music wm 1824

Mozart's Colomba O Torterello, with Variations for the Piano Forte, by Kirmair, No. 24
Title page verso
Source: BL h. 141. hh. (14.) Source music wm 1821

GG 10

Title: Theme Index to MAZZINGHI'S AIRS & c. for the Piano-Forte, / Harp, Flute and Violoncello, or Piano-Forte and Flute. / London. Published by Goulding, D'Almaine, Potter, & C^o. 20 Soho Square & to be had at 7. Westmorland Street Dublin.

Date: c. 1819

Page: 2pp fol.

Type of Catalogue: Within; Instrumental – Piano Forte; Single composer; Thematic

Process: Engraved and punched plate

Layout: 3 columns, each containing 8 keyboard systems

Extent: 36 entries plus 12 prepared staves

Commentary:

This catalogue contains Mazzinghi's variations up to No. 20; Publication announcement for No. 21 found in *MC*, 27 May 1817.

Publication Announcements:

"Aria" (No. 3), with Variations for the Piano Forte, Harp and Flute; composed by J. Mazzinghi, price 5s." *MC*, 2 May 1811.

"Silesian Air, with variations for the pianoforte, harp and Flute, composed by J. Mazzinghi, No. 8, price 5s." *MC*, 10 January 1812.

"Robin Adair, with variations for the pianoforte, harp and flute, composed by J. Mazzinghi, No. 9, price 5s." *MC*, 10 January 1812.

"Swiss Air, with Variations for the Harp, Piano-forte, and Flute, composed by J. Mazzinghi, No. 12. pr. 5s." *MC* 29 January 1813.

"Pray Goody, with Variations for the Harp, Piano-forte and Flute, composed by J. Mazzinghi, No. 13, pr. 5s." *MC*, 29 January 1813.

Publication Reviews:

"Trois Airs for the Harp, with ad libitum Accompaniments for the Piano-forte, and German Flute. Composed and inscribed to Miss Rigby, by J. Mazzinghi. 7s.6d." *MM*, No. 204 (October 1810), p. 260.

"Number I. of a Bavarian Air, with Variations for the Piano-forte, Harp and Flute. Composed for the Right Hon. Lady Charlotte Cholmondely, by J. Mazzinghi, Esq. Single 3s. with Accompaniments, 5s." *MM*, No. 211 (April 1811), p. 263.

"Robin Adair," with Variations for the Piano-forte, Harp, and Flute. Composed and inscribed to the Right Honourable Countess Conyngham, by J. Mazzinghi. 5s." *MM*, No. 225 (April 1812), p. 273.

"Mozart's celebrated 'Ah Perdona,' with Variations for the Piano fort, Harp, and Flute. Composed and inscribed to the Right Hon. Lady Mary Gordon, by J. Mazzinghi, Esq. 5s." *MM*, No. 248 (December 1813), p. 444.

"A favorite Duo, composed by Kozeluch; arranged for the Piano-forte, Harp and Flute, and inscribed to Miss Cheese, of Dublin, by J. Mazzinghi. 5s." *MM*, No. 254 (May 1814), p. 359.

"No. 18. Tuscan Air, with variations for the piano-forte, harp, flute, and violoncello, composed for, and respectfully dedicated to his Royal Highness the Prince Regent, by J. Mazzinghi, 5s." *MM*, No. 266 (March 1815), p. 158.

Within:

No. 15, Ah Perdona, by Mozart, with Variations for the Piano Forte, and an Accompaniment for the Flute, by J. Mazzinghi

Last leaf recto and verso.

Source: BL h. 1480. g. (9.) wm 1819

GG 11

Title: CATALOGUE / OF / Instrumental Music, / PUBLISHED BY / GOULDING, D'ALMAINE, POTTER, AND CO. / MUSICAL INSTRUMENT MANUFACTURERS / AND / MUSIC SELLERS, / AT THEIR / WHOLESALE AND RETAIL WAREHOUSE, / No. 20, SOHO SQUARE; / AND TO BE HAD AT / No. 7, WESTMORLAND STREET, DUBLIN; / *And also all the Music and Book Sellers in the United Kingdom* / [centre: small rule] / [centre] PART I. / [centre: small rule] / LONDON: / PRINTED BY S. GOSNELL, LITTLE QUEEN STREET. / *Price* 1s. 6d.

Date: c. 1820

Pages: 50 pp 8vo [pp. i to viii, list of instruments manufactured by Goulding, D'Almaine, Potter and Co.; pp. 1 to 50pp for catalogue proper; p. 51, contents page; and p. 52 blank]

Type of Catalogue: Stand-alone; Instrumental

Process: Letterpress; printed by S. Gosnell, Little Queen Street.

Layout: Single column

Categories and sub-categories: 23

Piano Forte. Sets of Sonatas, & c. (186 entries) – Single Sonatas, Trios, & c. (283) – Concertos for the Piano Forte (39) – Rondos, Airs, with Variations, & c. For the Piano Forte (803) – Overtures for the Piano Forte (184) – Marches for the Piano Forte (106) – Dances, Waltzes, Quadrilles, & c. for the Piano Forte (113) – Duets, Trios, & c. for the Piano Forte (224) – Opera Ballets, & c. (19) – Harp and Piano Forte Music (93) – Airs, Divertimentos, & c. for the Harp (92) – Preludes for the Piano Forte (14) – Voluntaries, Fugues, & c. For the Organ (22) – Military Music for a Full Band (71) – Overtures and Concertos in Parts for Large and Small Concerts (31) – Trios and Quartetts (17) – Duets for Flute or Flageolet (82) – Solos for Flute, Violin, & c. (140) – Operas for the Flute (22) – Clarionet Music (17) – Violin Duets (18) – Violoncello Solos and Duets (5) – Treatises, & c. (62)

Extent: 2643 entries

Commentary:

Entries at Stationers' Hall:

Will you come to the Bower, with Variations, for the Piano Forte, by F. Kalkbrenner, entered at Stationers' Hall 22 March 1816.

Rondo on 'Love has eyes,' for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 22 March 1816.

Variations on a Theme by Bishop, for the Piano Forte, by F. Ries, entered at Stationers' Hall 22 March 1816.

Rondo, with original Russian Themes, for the Piano Forte, by F. Ries, entered at Stationers' Hall 16 January 1817.

Said a Smile to a Tear, with Variations, for the Piano Forte, by F. Ries, entered at Stationers' Hall 16 January 1817.

Hibernian Air, as a Rondo for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 16 January 1817.

Fantasia with "Captive to his Bird," for the Piano Forte, by A. A. Klengel, entered at Stationers' Hall 16 January 1817.

Mrs. McDonald (Scotch Air) with Variations for the Piano Forte, by P. Knapton, entered at Stationers' Hall 16 January 1817.

French Romance, Air and Rondo, for the Piano Forte, by F. Kalkbrenner, entered at Stationers' Hall 16 January 1817.

Regatta, Divertimento with "La Biondina in Gondoletta," for the Piano Forte, by D. Corri, entered at Stationers' Hall 16 January 1817.

Military Overture, composed and arranged as a Duett for two performers on the Piano Forte, by Philip Knapton, entered at Stationers' Hall 7 May 1817.

Fantasia with Airs from *Le Nozze di Figaro*, No. 1, for the Piano Forte, by F. Ries, entered at Stationers' Hall 7 May 1817.

Fantasia with Airs from *Le Nozze di Figaro*, No. 2, for the Piano Forte, by F. Ries, entered at Stationers' Hall 7 May 1817.

Overture to Heir of Vironi, for the Piano Forte, by H. R. Bishop, entered at Stationers' Hall 7 May 1817.

Grand March in "Aurora, or Flight of Zephyr," for the Piano Forte, by H. R. Bishop, entered at Stationers' Hall 7 May 1817.

Les Fleurs du Printemps, Air, with Variations for Piano Forte, Harp & Flute. Dedicated to Miss Pearse, No. 3, by G. Kiallmark, entered at Stationers' Hall 7 May 1817.

Garland of Love, with Variations, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 7 May 1817.

Swedish Air, with Variations for the Piano Forte, by F. Kiallmark, entered at Stationers' Hall 7 May 1817.

Huntsman, Rest, with Variations for two Performers on Piano Forte, by J. W. Holder, entered at Stationers' Hall 7 May 1817.

Trio for Three Flutes, Op. 12, by J. F. Burrowes, entered at Stationers' Hall 7 May 1817.

Irish Melody, arranged as a Rondo, by R. Ries, entered at Stationers' Hall 1 December 1817.

Variations on La Rose Blanche, for the Piano Forte, by Knapton, entered at Stationers' Hall 1 December 1817.

There's Cauld Kail, with Variations, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 1 December 1817.

Overture to Zuma, or the Tree of Health, for the Piano Forte, by H. R. Bishop, entered at Stationers' Hall 26 March 1818.

Overture to Numa Pompilio, for the Piano Forte, by Paër, entered at Stationers' Hall 26 March 1818.

Overture to Il Barbiere di Siviglia, arranged for the two Performers on the Piano Forte, with Flute Accompaniment, by J. Mazzinghi, entered at Stationers' Hall 27 March 1818.

Celebrated Irish Melody, with Variations, for the Piano Forte, by H. J. Bertini, entered at Stationers' Hall 27 March 1818.

Rossini's Overture to La Gazza Ladra, arranged as a duet for two Performers on the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 21 October 1818.

Rudiments for the Single and Double Movement Harp, by H. Horn, entered at Stationers' Hall 21 October 1818.

Sonatas, with favorite Airs and Flute Accompaniment (ad lib.), from Op. 40, Sonatas Nos. 1 to 3, by Gildon, entered at Stationers' Hall 21 October 1818.

My Lodging is on the cold Ground, with Variations, for the Harp, by H. Steil, entered at Stationers' Hall 8 April 1819.

Blue Bell of Scotland, with Variations, for the Harp, by Robinson, entered at Stationers' Hall 8 April 1819.

"J. D. Loader's General and Comprehensive Instruction Book for the Violin. Dedicated to Sig. Spagnoletti. 10s.6d." *MM*, No. 220 (December 1811), p. 484.

O dear what can the matter be, with Variations, by J. W. Holder [New Edition] entered at Stationers' Hall 8 April 1819.

Overture to Marriage of Figaro, adapted by Bishop, entered at Stationers' Hall 8 April 1819.

Marches Bolero, & c. in "Marriage of Figaro," adapted by Bishop, entered at Stationers' Hall 8 April 1819.

Ah! Why did I gather this delicate Flower, with Variations for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 18 June 1819.

Greek Air, with Variations for the Piano Forte, by P. Knapton, entered at Stationers' Hall 7 September 1819.

My Love she's but a Lassie yet, Introduction & Air, with Variations for the Piano Forte, by T. Powell, entered at Stationers' Hall 5 February 1820.

Overture to Comedy of Errors, for the Piano Forte, by H. R. Bishop, entered at Stationers' Hall 5 February 1820.

Overture to Gnome King, or Giant Mountains, for the Piano Forte, by H. R. Bishop, entered at Stationers' Hall 5 February 1820.

Overture to Heart of Mid Lothian, for the Piano Forte, by H. R. Bishop, entered at Stationers' Hall 5 February 1820.

The Rudiments of Music, with Progressive Exercises, & c. By Thomas Goodban, entered at Stationers' Hall 31 March 1821.

Select Melodies, with Variations for Flute, and an Accompaniment for Piano, by J. Burrowes, in 12 numbers, Nos. 11 and 12, by C. Nicholson and J. F. Burrowes, entered at Stationers' Hall 1 January 1820. [No. 11, The Yellow hair'd laddie, Pl no. 549, No. 12, Love has Eyes, Pl no. 550.]

Publication Announcement:

[Piano Forte. Sets of Sonatas, & c.] "Three Sonatas for the Piano-forte, with an Accompaniment, for the Violin, by H. Wilson, Op. 8, price 6s." – *MC*, 27 February 1801.

[Rondos, Airs with Variations, & c. For the Piano Forte] "a favorite Spanish Air, and the Hanoverian Watty, as a Rondo for the Piano Forte, by J. L. Hoberecht, price 1s. 6d." – *The Times*, 9 July 1801; 23 July 1801.

Two Grand Sonatas for the piano forte, composed by J. S. Piele, op. 2, price 5s. *MC*, 30 May 1803.

"Three Solos for the German Flute, with a figured Bass, for the Piano Forte, by W. T. Parke. price 5s." *MC*, 10 August 1803.

"The English Fleet, for the Flute, 5s." *The Times*, 31 December 1803.

"General McBean's Reel, arranged as a rondo for the Piano Forte, by O. Saffery, price 1s. 6d." *MC*, 9 July 1804.

"The admired Irish air of Love and Whiskey, arranged as Rondo, by Theodore Smith, price 1s.6d." *MC*, 9 July 1804.

"MARCHE et VALCE, for the piano-forte, by L. Von Esch, 2s. 6d." *The Times*, 28 March 1806; *MC*, 26 August 1806; *MC*, 26 August 1807 [entered at Stationers' Hall 18 January 1806]

"Pastoral and Gigue Angloise, by L Von Esch, 2s. 6d." *The Times*, 28 March 1806; *MC*, 26 August 1806; *MC*, 26 August 1807.

"Air, 'J'ai vu Lise,' composed and arranged as a rondo for the Pianoforte, by L Von Esch, price 3s.6d." *MC*, 11 February 1808.

"A Trip to Dublin, a favourite Dance, arranged as a Rondo for the Pianoforte, by J. Mazzinghi, Mus. Bac, price 2s. 6d." *MC*, 23 June 1808.

"THE Grand Indian Ballet (now performing with universal applause at the King's Theatre, called CONSTANCE ET ALMAZOR, composed and arranged for the Pianoforte, by F. Venua, price 8s." *MC*, 28 June 1808.

"The Favourite Song of Young Lobski, with variations for the Piano Forte, composed by J. Mazzinghi. Price 1s. 6d." *MC*, 19 December 1808.

"Overture to Siege of St. Quintin, by Mr. Hook." *MC*, 19 December 1808.

[Rondos, Airs with Variations] "Divertissement Turque, avec l'introduction de la Favourite Fandango Varies, composed for the Piano Forte, by L Von Esch. Price 3s. 6d." *MC*, 19 December 1808.

"Un moment de loisir, pour le Piano Forte avec un accompagnement de Flute, by L. Von Esch." *MC*, 19 December 1808

"Overture to Harlequin Asmodeus, arranged for the Piano-forte by W. H. Ware." *MC*, 25 January 1811

"The Victory, or General Graham's Grand March," for the Piano Forte, composed by M. Holst, price 2s. 6d." *MC*, 2 May 1811.

"A Sonata for the Piano Forte, with an Accompaniment for the German Flute, composed by G. G. Ferrari, Op. 49, price 5s." *MC*, 2 May 1811.

"A Grand Sonata for the Piano Forte, composed by G. E. Griffin, Op. 7, price 5s." *MC*, 5 June 1811; 10 January 1812.

"Four New Sonatas for the Piano Forte, dedicated to her Royal Highness the Princess Charlotte of Wales, by T. H. Butler, price 8s." *MC*, 5 June 1811.

"A Sonata, for pianoforte, composed by J. W. Holder, Mus. Bac. Op. 34, pr. 3s. 6d." *MC*, 10 January 1812.

"La Violette, a Divertimento, for the Harp or Piano Forte, dedicated to the Countess of Landaff, by J. Blewitt, pr. 3s. 6d." *MC*, 29 January 1813.

[Rondos, Airs with Variations, & c. For the Piano Forte.] "No. 5, Les Petit Bijoux, consisting of an Air, with Variations for the Piano-forte, by T. Cooke, pr. 2s." *MC*, 29 January 1813.

"Les Regrets, a Duet for Harp and Piano Forte, dedicated to the Memory of J. L. Dussek, composed by his Friend F. J. Naderman, price 7s. 6d." *MC*, 5 February; 16 February 1814.

"Aria, from the Opera Nina, with Variations for the Harp, by V. Fiorini, price 2s. 6d." *MC*, 5 February 1814.

"Haydn's favourite Military Air, arranged for the Piano Forte, Harp, Flute and Violoncello, by J. Mazzinghi, price 4s." *MC*, 5 February 1814.

"Le Retour a Bath,' a Divertimento for the Piano-forte, with (ad libitum) Accompaniments for the Harp and Flute, by G. Kiallmark, price 5s." *MC*, 16 February 1814.

"La Belle Alliance; or the Glorious Battle of Waterloo; composed and arranged for the Piano Forte, by B. T. KOTWYK. Price 3s." *MC*, 22 July 1815.

"The Overture to Comus, composed by Cherubini, arranged for the Piano Forte, by H. R. Bishop, price 2s. 6d." *MC* 22 July 1815.

"Elegant Extracts, for German Flute, consisting of the popular Airs by Braham, Bishop, Mazzinghi, Shield, and Selections from Foreign Composers, arranged by L. Gianella, Nos. 1 to 9, price 3s. each." *MC*, 22 July 1815.

"Buonaparte's Dream Air, with variations for the Piano Forte, composed by T. B. Kotwick, price 3s." *MC*, 11 December 1815.

"Fantasia, in which is introduced the air of the Captive to his Bird, arranged and composed by A. A. Klengel, price 3s. 6d." *MC*, 16 April 1816.

[Rondos, Airs with Variations, & c. For the Piano Forte] "Introduction to the Air, Love has Eyes, arranged as a Rondo, by J. B. Cramer, price 3s;" and "March and Air, Will you come to the Bower, with Variations, by Ferd. Kalkbrenner, price 3s." *MC*, 16 April 1816. *MC*, 16 April 1816.

[Rondos, Airs with Variations, & c. For the Piano Forte] "The Garland of Love, with Variations for the Piano Forte, by G. Kiallmark, price 2s. 6d." *MC*, 6 June 1816.

"Sonata for the Piano-forte, dedicated to Miss Gibbins, by F. Kalkbrenner, price 4s." *MC*, 6 June 1816.

"Sonata for the Piano Forte, dedicated to Lady Flint, Op. 22, price 5s. by Kalkbrenner." *MC*, 6 June 1816.

"Hibernian Air, arranged as a Rondo by J. B. Cramer, price 2s. 6d." *MC*, 6 June 1816.

"Rondo, with original Russian Themes, by F. Ries, Op. 66, price 3s." *MC*, 6 June 1816.

"Constante Amante, Air by Mozart, with Variations by Ries, Op. 67, price 3s." *MC*, 6 June 1816.

"A First Selection of favourite AIRS, from Mozart's celebrated Opera, Il Don Giovanni, arranged for two Performers on the Piano-forte, by J. Mazzinghi, price 4s." *MC*, 27 May 1817.

"First Fantasia for the Piano-forte, The Themes, by Mozart, from the Opera, Le Nozze di Figaro, composed by Ferd. Ries, price 5s." *MC*, 27 May 1817.

"Four favourite Airs, arranged as Duetts for the Piano Forte, from Le Nozze di Figaro, by J. Woelfl, Book I, price 5s. Book II, price 5s." *MC*, 27 May 1817.

"Theme, with Variations for the Piano Forte and Harp, with Accompaniments for Flute and Violoncello, composed by J. Mazzinghi, No. 21, price 5s." *MC*, 27 May 1817.

"Selection of Airs from Mozart's celebrated Opera, Il Don Giovanni, arranged for two performers on the Piano-forte, by J. Mazzinghi, Book 1, 2, 3, 4. 4s." *MC*, 27 May; 9 June 1817.

"Three airs with Variations, composed by Mozart, with additional Variations for the Harp, composed by F. Dizi, price 3s." *MC*, 12 January; 15 January; 1 May; 16 June; 17 June 1818.

"Introduction and Rondo, Irish melody for the Harp, by G. Percival, price 3s." *MC*, 12 January 1818.

"Swiss Air, with Variations for the Harp, by F. Horn, price 2s. No. 3." *MC*, 12 January 1818.

"Rondo No. 1 and 2, for the Pianoforte, composed by J. Field, price each 3s." *MC*, 17 January 1818.

"The OVERTURE in the celebrated OPERA, IL BARBIERE SIVIGLIA, now performing at the King's Theatre, composed by G. Rossini, arranged for two performers on the Piano-forte, with an accompaniment for flute and violoncello, by J. Mazzinghi; price 5s." *MC*, 14 March; 9 April 1818

"The Overture [to Zuma] for the Piano-forte, 2s." *MC* 27 March 1818.

"The overture and favourite Songs from Mozart's celebrated Operas Il Don Giovanni and Le Nozze di Figaro, arranged for the Piano-forte and Harp, with accompaniment for Flute and Violoncello, by J. Mazzinghi, books 1, 2, 3, price each 6s." *MC*, 1 May 1818; 16 June 1818.

"BATTI BATTI, a favourite air, by Mozart, with Variations, for the Piano Forte, Harp, Flute, and Violoncello, by J. Mazzinghi, price 5s." *MC*, 16 June 1818.

"A Second Set of Nobility's, with their proper Figures, in French and English, arranged for the Piano Forte, Harp or Violin price 4s." *MC*, 16 June; 31 July 1818.

"The Overtures and favourite Songs, Duets, & c. in Mozart's celebrated opera Il Don Giovanni, arranged by Mazzinghi, for the Piano-forte, with Accompaniments for Flute and Violoncello, price 4s." *MC*, 2 June 1818.

"The Overture and favourite Songs, Duets, & c. in Mozart's celebrated Opera, Le Nozze di Figaro, arranged for the Piano-forte, with Flute and Violoncello, by J. Mazzinghi, Nos. 1, 2, 3, price each 4s." *MC*, 26 June 1818.

"The celebrated Mocking Bird Song, arranged as a Divertimento for the Piano-forte and Flute, by P. Knapton, price 3s.6d." *MC*, 31 July 1818.

"French Air, with Variations for the Piano-forte, composed by Ferd. Ries, price 3s." *MC*, 16 November 1818.

"Duet for the Piano-forte and Violoncello, or Flute, composed by Fred. Kalkbrenner, price 7s." *MC*, 16 November 1818.

When the Wind blows, Air, Rondo, by Ries, Op. 84, No. 1, entered at Stationers' Hall 19 December 1818.

French Air, "Malbrook," with Variations for the Piano Forte, by F. Ries, entered at Stationers' Hall 19 December 1818.

"The Overture and favourite songs, Duets, & c. in Mozart's celebrated Opera, Le Nozze di Figaro, arranged for the Piano-forte, Harp, Flute and Violoncello, by J. Mazzinghi, No. 1 to 5, price each 6s." *MC*, 17 February 1819. [Additional two numbers, c.f. *MC*, 26 June 1818]

"The Overture and favourite Songs, Duets, & c. in Mozart's celebrated Opera, Il Don Giovanni,' arranged for the Piano-forte, Harp, Flute and Violoncello, by J. Mazzinghi, No. 1 to 7, price each 6s." *MC*, 17 February 1819. [Additional 4 numbers, c. f. *MC*, 1 May 1818, 16 June 1818]

"The Overture [to the Heart of Mid Lothian] 2s. 6d." *MC*, 22 May 1819.

"Mozart's Celebrated Opera, "La Clemenza di Tito," arranged for the Piano-forte and Harp, with accompaniments for the Flute and Violoncello, by J. Mazzinghi." *MC*, 16 December 1819.

[Rondos, Airs with Variations, & c. For the Piano Forte] "NEW MUSIC. – No. 1, of OPERATIC AIRS, containing "Rule Britannia," with new Variations, and an Introduction, composed by Ferd. Kalkbrenner." – *MC*, 21 February 1820.

[Rondos, Airs with Variations, & c. For the Piano Forte] Air, with Variations, for the Piano Forte, dedicated to Mrs. Logier, by Kalkbrenner – *MC*, 21 February 1820; 4 March 1820

[Rondos, Airs with Variations, & c. For the Piano Forte] "Light as thistle down," arranged as a Rondo for Piano Forte by J. W. Holder, Mus. Bac. Oxon. Price 3s. – *MC*, 21 February 1820; 4 March 1820

"My Lodging is on the cold Ground, with variations, [for Harp] by W. H. Steil; price 2s. 6d. – *MC*, 20 July 1820; 26 August 1820.

[Airs, Divertimentos, & c. for the Harp] Selections from a favourite Opera Ballet by Kozeluch, arranged by H. Horn, price 4s. – *MC*, 26 August 1820.

Publication Reviews:

"A Concise Introduction to the Art of Playing the Violoncello, including a short easy Treatise on Music. To which are added, thirty Progressive Lessons. By Joseph Reinagle. 8s. Goulding, Phipps, and D'Almaine." – *MM*, No. 55 (February, 1800), p. 56 [Third edition, in the Catalogue]

"A favourite Overture in Parts, for a large or small band; published by Subscription, for the use of country concerts. 4s. Goulding, Phipps, and D'Almaine." – *MM*, No. 55 (February 1800) p. 56.

"Three Sonatas for the Piano forte (with or without additional keys) with an Accompaniment for a Flute or Violin, in which are introduced several favorite airs. Composed, and dedicated to Lady Henrietta Somerset, by John Lewis Hoberecht. 7s.6d. Goulding, Phipps, and D'Almaine." – *MM*, No. 60 (July 1800) p. 580.

"Three Sonatas for the Piano-Forte (with or without the additional Keys) with an Accompaniment for a Violin or Flute. In which are introduced some favorite German Airs. Composed and Dedicated to Miss Charlotte Wrottesley, by J. L. Hoberecht. [Op. 11.] 7s. Goulding, Phipps and D'Almaine." – *MM*, No. 62 (August 1800), p. 66.

"Two Sonatas for the Piano-forte, in which is introduced favorite Danish Air as the Subject of the Rondos. Composed by T. H. Butler." *MM*, No. 87 (June 1802), p. 496.

"Pleyel's celebrated Concertante in F; composed by him while in London, expressly for the Members of the Professional Concert. Arranged for the Piano forte by Mr. John Field, under the immediate Direction of Muzio Clementi, Esq. with Accompaniments for a Violin and Violoncello, ad libitum. Dedicated to Thomas Harris. Esq. by W. T. Parke." *MM*, No. 88 (July 1802), p. 601.

"A new Grand Sonata for the Piano-forte, with or without the Additional Keys, and an Accompaniment for a Violin, ad libitum. Composed and Dedicated to Miss Gretton, by Thomas Powell. 3s." *MM*, No. 95 (January 1803), p. 543.

"Two Sonatas for the Piano-forte. Composed by L. Van Beethoven. 6s." *MM*, No. 101 (June 1803), p. 440.

"A favorite Air, with Variations for the Violin, and an Accompaniment for the Piano-forte or Violoncello, by Charles Weichsel, Esq. 2s." *MM*, No. 102 (July 1803), p. 559.

"Three Solos for the German Flute, with a figured Bass for the Piano-forte or Violoncello. In which are introduced the popular airs, with Variations, Rule Britannia, Sir David Hunter Blair's Reel, and The Chantrese, arranged and Dedicated to W. Shield, Esq. by W. J. Parke. 5s." *MM*, No. 104 (August 1803), p. 64.

"A favourite Duetts for Two Violoncellos. Composed and inscribed to John Marsh, Esq. By W. Prince. 2s. 6d." *MM*, No. 104 (September 1803), p. 166.

"A First Set of Six Duetts for Two Clarinets. Composed in a familiar and agreeable Style for the Use of Beginners, by John Aldridge, of Newcastle-upon-Tyne. 2s." *MM*, No. 107 (November 1803), p. 354.

"Three Duetts for the Piano-forte, arranged from favourite Sonatas, composed by J. Mazzinghi. 8s." *MM*, No. 109 (January 1804), p. 562.

"A favourite slow Air, and a Spanish quick Step. Arranged as a Rondo for the Piano-forte, by T. H. Butler. 1s." *MM*, No. 109 (January 1804), p. 563.

"A Grand Sonata for the Piano-forte, with or without the additional Keys. Composed and dedicated to Miss Head, by William Fish. 3s. Op. I." *MM*, No. 110 (February 1804), p. 74.

"Six Military Divertimentos, adapted for the Piano forte. Composed and dedicated to the Duchess of York, by J. C. Weyrauch. 3s." *MM*, No. 111 (March 1804), p. 169.

"Love and Whiskey;" a favourite Irish Air; sung by Mr. Johnson, in the Opera of the Wife of Two Husbands; arranged as a Rondo, for the Piano-forte, by Theodore Smith, 1s." *MM*, No. 112 (April 1804), p. 280.

"Practical Rules for Playing and Teaching the Piano-forte and Organ; with general Observations on the Accompaniment and Performance of Vocal Music, by the late G. J. Cheese. 1l. 1s." *MM*, No. 125 (February 1805), p. 66.

"Introduction to the Art of Sol-fa-ing and Singing ; wherein the chief Requisites for a good Singer are clearly illustrated by concise Instruction and easy Examples, according to the modern Italian Style. Composed, and dedicated to Mrs. Billington, by J. Jousse. 10s.6d." *MM*, No. 130 (July 1805), p. 590.

"Jockey to the Fair," arranged as a Rondo for the Piano-Forte, and inscribed to Miss Hanson, by W. Curling." *MM*, No. 142 (May 1806), p. 348.

"A favourite Irish Air, with Variations for the Piano-Forte. Composed and Inscribed to Mrs. Manners, by G. Hyler of Worcester. 2s." *MM*, No. 143 (June 1806), p. 435.

"Air Grotesque for the Piano Forte. Composed by J. Mazzinghi, Esq. 1s.6d." *MM*, No. 149 (November 1806), p. 384.

"My Love, she's but a Lassie yet," a favourite Scotch Air. Arranged with Variations for the Piano forte, and dedicated to Miss Head, by T. Powell. 1s." *MM*, No. 160 (August 1807), p. 61.

"Cupid refusing Love," a Sonata for the Piano-forte. Composed and dedicated to Lieutenant Colonel Egerton, by Domenico Briscoli, Composer and Director of Music to the Louth Regiment, of the Royal College of Pieta de Torchini of Naples. 3s." *MM*, No. 161 (September 1807), p. 182.

"The favourite Air of "Down in the Valley." Arranged as a Rondo for the Piano-forte, and inscribed to Miss Tyrell, by J. W. Holder. 1s.6d." *MM*, No. 161 (September 1807), p. 183.

"The celebrated Folies d'Espagne, with variations for the Piano Forte. Composed and inscribed to Mrs. Horace Beckford, by J. Mazzinghi, Esq. 5s." *MM*, No. 172 (July 1808), p. 544.

"A Fourth, Fifth and Sixth Grotesque Air for the Piano-forte. Composed by J. Mazzinghi. 1s.6d." *MM*, No. 172 (July 1808), p. 545.

"A Sonata for the Piano-forte, with Accompaniments for two Violins and a Bass (ad libitum). Composed and dedicated to Miss Mann, by L. von Esch, Esq. 5s." *MM*, No. 175 (September 1808), p. 162.

"A Trip to Dublin, a favourite Dance, arranged as a Rondo for the Piano-forte. Composed and inscribed to Miss M. Grainger, by J. W. Holder, Mus. Bac. Oxon. 2s." *MM*, No. 175 (September 1808), p. 163.

"A Cossack Minuet, Hungarian Quick-Step, and Tyrolese Dance. Composed and selected for the Piano-forte, by J. Mazzinghi, Esq. 2s." *MM*, No. 176 (October 1808), p. 265.

"A Military Divertimento for the Piano-forte. Composed and inscribed to Lieutenant General Cowell, by J. W. Holder, Mus. Bac. Oxon. 2s.6d." *MM*, No. 176 (October 1808), p. 265.

"A Polonoise March and Waltz. Selected and composed for the Piano forte, by J. Mazzinghi, Esq. 2s." *MM*, No. 176 (October 1808), p. 265.

"The "Marchioness of Abercorn's Hornpipe," a favourite Rondo. Composed and arranged for the Piano-forte, by S. Hale. 1s.6d." *MM*, No. 176 (October 1808), p. 266.

"The Brighton Rondo, a favourite Air, performed by the Band of the King's Dragon Guards. Composed and dedicated to the Officers of the Regiment by T. H. Wright. 1s.6d." *MM*, No. 178 (December 1808), p. 473.

"Three New Sonatas for the Piano-forte. Composed and inscribed to Mr. Henry Rowels, by J. B. Cramer, Esq. 8s. [Op. 44]" *MM*, No. 185 (June 1809), p. 490.

"A new grand Sonata for the Piano-forte. Composed and dedicated to Mr. Charles Burnett, by Thomas Powell. 5s." *MM*, No. 190 (October 1809), p. 316.

"Divertissement Turque, avec l'Introduction de la favorite Fandango Variée. Composé pour le Piano-forte par Louis Von Esch, Esq. 8s.6d." *MM*, No. 190 (October 1809), p. 316.

"Un moment de Loisir." Pour le Piano forte, avec un Accompagnement de Flute (ad libitum) par Louis von Esch, Esq. 2s.6d." *MM*, No. 192 (December 1809), p. 521.

"Three Sonatas, for the Piano-forte. Composed and dedicated to Lady Armitage, by J. A. Dahmen. 5s." *MM*, No. 196 (March 1810), p. 168.

"Three Sonatas for the Piano-forte, with an Accompaniment (ad libitum) for a Flute or Violin. Composed and Inscribed to the Right Hon. Viscount Hampden, by Wm. Slapp. 7s.6d." *MM*, No. 196 (March 1810), p. 169.

"Six Sonatas for the Piano-forte, selected from the Works of Giordani, Gluck, Vento, Rauzzini, & c. Arranged and Dedicated to Miss Eyre, by H. C. Corfe. 5s." *MM*, No. 196 (March 1810), p. 169.

"Summer," a Pastoral Divertisement for the Piano forte. Composed by M. P. King. 2s." *MM*, No. 196 (March 1810), p. 169.

"Sonata for the Piano forte. Composed and inscribed to Miss Banbury, by N. Rolfe. 4s." *MM*, No. 198 (May 1810), p. 374.

"A New Duet for the Harp and Piano-forte, or two Harps. Composed and dedicated to Miss Beckett, by Thomas Powell. 5s." *MM*, No. 198 (May 1810), p. 374.

"No. XV of Handel's Overtures, arrange for the Piano-forte, with an Accompaniment for a Flute and Violin, by J. Mazzinghi. 3s." *MM*, No. 200 (July 1810), p. 588.

"The Opera Hat; a favourite Dance, composed and arranged as a familiar Rondo for the Piano-forte, also adapted for the Flute or Flageolet, by J. Parry, Editor of the Welsh Melodies, 1s.6d." *MM*, No. 204 (October 1810), p. 260.

"Le Badinage, for the Piano-forte, with an Accompaniment for the German Flute, or Violin. Composed by G. G. Ferrari. 4s." *MM*, No. 212 (May 1811), p. 369.

"The Prime of Life;" a favourite Dance, arranged as a Rondo for the Piano-forte, by M. Holst. 1s.6d." *MM*, No. 205 (November 1810), p. 363.

"Le Reviel des Graces," a favourite Pastoral Rondo for the Piano-forte. Composed and dedicated to Miss Fichart, by J. S. Peile. 2s.6d." *MM*, No. 210 (March 1811), p. 165.

"Lord Wellington, and Three original Airs for the Piano-forte. Composed by G. G. Ferrari." *MM*, No. 211 (April 1811), p. 263.

"A Ground, with Variations, for the improvement of Young Performers on the Piano-forte, by T. Cooke. 4s." *MM*, No. 213 (June 1811), p. 467.

"La Majesteuse," a favourite March, and Three Original Airs, De Lance, for the Piano-forte. Composed by G. G. Ferrari. 3s." *MM*, No. 214 (July 1811), p. 564.

"Etude pour le Piano-forte. Contenant 50 Exercices de different Genres, partagé as deux Livraisons, par D. S. Steibelt, Esq. Op. 78. 15s." *MM*, No. 220 (December 1811), p. 484.

"Duet for Two Performers on the Piano-forte. Composed by Theodore Smith, Esq. 4s." *MM*, No. 224 (March 1812), p. 166.

"A Sonata for the Piano-fort; composed and dedicated to Mrs. W. Hawkins, by P. A. Kreusser, Esq. 4s." *MM*, No. 224 (March 1812), p. 166.

"Von Esch's Turkish Divertissements, with the Introduction of Les Folies D'Espagne. Arranged by the Author as a Duet for the Piano-forte, and dedicated to Miss Corea and Miss M. Corea. 5s." *MM*, No. 225 (April 1812), p. 273.

"Chimpanzee, a favourite Air. Composed by Mr. Davy, arranged for the Piano-fort, Harp, and Flute, and dedicated to Lady Mary and Lady Louisa Forbes, by J. Gildon. 5s." *MM*, No. 225 (April 1812), p. 274.

"A Third Grand March for the Piano-forte. Compose and inscribed to the Young Ladies at Miss Cranston and Miss Gibson's Boarding School, Great Baddow, Essex, by J. W. Holder, Mus. Bac. Oxon. 2s.6d." *MM*, No. 225 (April 1812), p. 274.

"Le Fugitif," a Sonata for the Piano-forte, with an accompaniment for the German Flute or Violin; compose by J. Monro. 4s." *MM*, No. 234 (December 1812), p. 445.

"Sonata for the Piano-forte, composed for, and dedicated to, Miss Coton, of Laytonstone, by N. Rolfe. 4s." *MM*, No. 245 (September 1813), p. 155.

"Munster House, a Rondo for the Piano-forte or Harp. Composed and inscribed to Miss Sampayo, by John Parry. 1s.6d." *MM*, No. 245 (September 1813), p. 155.

"Les Petits Bijoux; consisting of favourite Airs, Dances, and Rondos, for the Piano-forte. Composed by the most celebrated Professors. 2s. [Irish Melody, by Holder]" *MM*, No. 248 (December 1813), p. 444.

"Three Sonatas for the Piano-forte, with Accompaniments for the Violin, or Flute, and Violoncello. Composed, and dedicated to Mrs. Earle, by Philip Knapton. 10s.6d." *MM*, No. 268 (May 1815), p. 342.

"Six Duettings, arranged from the works of the most favourite Authors; in which are introduced the Popular Airs of "Soft Illusion," and "Pray Goody," adapted for two Flutes; by A. Howship, principal Flutist at the Theatre Royal Drury Lane. 3s.6d." *MM*, No. 275 (November 1815), p. 346.

"The King of Prussia's Waltz, with Variations for the Piano-forte or Harp, by V. Fiorini." *MM*, No. 275 (November 1815), p. 346.

"Introduction and Rondo for the Piano-forte, composed and respectfully dedicated to Lady Elizabeth Maitland Campbell, by G. E. Griffin, Esq. 3s." *MM*, No. 281 (April 1816), p. 258.

"Rondo for the Piano-forte, composed and dedicated to Miss Sophia d'Authing, by A. A. Klengel. 3s." *MM*, No. 281 (April 1816), p. 258.

"Marche, suivie de Variations, sur L'Air, "Will you come to the Bower." Pour le Piano-forte; dédié à Miss Cockburn, par Fred. Kalkbrenner. 3s." *MM*, No. 282 (May 1816), p. 343.

"A Second Rondo for the Piano forte, composed and dedicated to Miss A. Peckwell, by A. A. Klengel. 3s." *MM*, No. 282 (May 1816), p. 344.

"The Popular Original Courtship Dance, or the Russian Peasants; performed with distinguished applause by Mademoiselle Mangin, an Monsieur Baptiste, at the King's Theatre, in Le Grand Bazier de Caire. Arranged for the Piano-forte, composed by F. J. Klose. 2s.6d." *MM*, No. 282 (May 1816), p. 344.

"Theme, by Henry Bishop, Esq. with variations for the Piano-forte, composed by Ferdinand Ries. 3s." *MM*, No. 284 (July 1816), p. 540.

"No. I. of a Selection of favourite Airs, & c. from Mozart's celebrated Opera, "Il Don Giovanni," arranged for two performers on the Piano-forte, and inscribed to the Right Hon. the Countess of March, by J. Mazzinghi. 4s." *MM*, No. 309 (March 1818), p. 150.

"The Overture and Music (complete) to the Comic Opera, called the Barber of Seville, as performed at the Theatre Royal, Covent Garden, partly selected from Paisiello and Rossini's highly celebrated operas, Il Barbiere di Siviglia, partly composed, and the whole arranged, altered, and adapted to the English stage, by Henry R. Bishop. London: Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 2, no. 5 (1820), p. 66.

"The favorite Valce a l'Hongroise, with Variations for the Piano Forte, composed by G. Kiallmark. – London. Chappell and Co. and Goulding and Co." *QMMR*, Vol. 2, no. 5 (1820), p. 85.

"Number 1, of Operatic Airs, arranged for the Piano-Forte, with an Introductory Movement to each, by the most Eminent Authors. 3s." *MM*, No. 340 (June 1820), p. 453.

"Light as Thistle-down moving," an Air from Rosina, composed by William Shield, Esq. Arranged as a Rondo with an Introduction for the Piano-forte, dedicated to Miss Simpson, by J. W. Holder, Mus. Bac. Oxon. 3s." *MM*, No. 340 (June 1820), p. 453.

"Light as thistle down moving, an air from Rossini, composed by Wm. Shield, arranged as a Rondo with an introduction for the Piano Forte, by J. W. Holder, Mus. Bac. Oxon. London. Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 2, no. 7 (1820), p. 369.

"A Favorite Greek Air, with Variations for the Piano Forte, by Philip Knapton. 3s." *MM*, No. 354 (June 1821), p. 468.

Within:

BL Hirsch IV. 1116.

GG 12a

Title: GOULDING, D'ALMAINE, POTTER & C.^{os} / New & Correct Edition of Popular Scotch Songs, / ARRANGED BY JOHN PARRY. / [left] *Published in Numbers.* [right] *Price One Shilling each.*

Date: c. 1820

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Engraved and punched plate

Layout: 3 columns

Extent: Nos. 1 to 36 [72 songs]

Commentary:

Entries at Stationers' Hall:

No. 1 of Goulding, D'Almaine, Potter & Co.'s New and Correct Edition of Scotch Songs, arranged with Accompaniments. By John Parry, entered at Stationers' Hall 4 May 1821.

Within:

No. 36 of Goulding, D'Almaine, Potter & Co.'s New and Correct Edition of Scottish Songs, Arranged with Accompaniments, by John Parry Last leaf verso

Last leaf verso

Source: UC M1. S698. (21)

GG 12b

Title: GOULDING and D'ALMAINE'S / New and Correct Edition of Scottish Songs Arranged by John Parry. / To be had in 2 Volume containing 72 Songs each. Pr: 1. 1. 0. or in Single Numbers containing 2 Songs each at 1/

Date: c. 1824

Extent: 72 entries

Commentary:

New Entries: 36

No. 37 And they're a Noddin (Vol. 2, p. 146); The Miller (Vol. 2, p. 148) – No. 38 Carl and the King come (Vol. 2, p. 150); Mount and go (Vol. 2, p. 152) – No. 39 Mary of Castle Cary (Vol. 2, p. 154); St. Kilda's Song (Vol. 2, p. 157) – No. 40 Comin' thro' the Rye (Vol. 2, p. 158); Of A' the Arts (Vol. 2, p. 160) – No. 41 Cauld Kail of Aberdeen (Vol. 2, p. 162); Here's a health to them that's awa (Vol. 2, p. 164) – No. 42 O dear what can the matter be (Vol. 2, p. 166); Prince Charlie's Farewell (Vol. 2, p. 169) – No. 43 O! for ane and twenty Tam (Vol. 2, p. 172); Gloomy winter's now awa' – No. 44 The Banks of Air (Vol. 2, p. 174); Kate of Aberdeen (Vol. 2, p. 176) – No. 45 Mary's Dream (Vol. 2, p. 178); My heart is sair (Vol. 2 p. 180) – No. 46 Auld King Caul (Vol. 2, p. 182); Wae is my heart (Vol. 2, p. 185) – No. 47 The Banks of the Dee (Vol. 2, p. 186); Lady Bothwell's lament (Vol. 2, p. 188) – No. 48 O weel may the boatie row (Vol. 2, p. 190); I'll make ye fain to follow me (Vol. 2, p. 192) – No. 49 Down the burn Davy love (Vol. 2, p. 194); O' open the door Lord Gregory (Vol. 2, p. 196) – No. 50 When wild War (Vol. 2, p. 198); The Palmer (Vol. 2, p. 200) – No. 51 O! Poortith Cauld (Vol. 2, p. 202); She's fair and fause (Vol. 2, p. 203) – No. 52 For lack of o' Gold (Vol. 2, p. 204); Willy was a wanton Wag (Vol. 2, p. 208) – No. 53 The Lothian Lassie (Vol. 2, p. 210); An' thou were my ain thing (Vol. 2, p. 212) – No. 54 Sandy o'er the lea (Vol. 2, p. 214); The Ca[cannot read] (Vol. 2, p. 216) – No. 55 Ca' the ewes to the knows (Vol. 2, p. 218); Lass can ye lo'e me (Vol. 2, p. 220) – No. 56 Jock o' Hazledean (Vol. 2, p. 222); My winsome wee thing (Vol. 2, p. 224) – No. 57 Kind Robin loves me (Vol. 2, p. 226); 'Twas within a Mile (Vol. 2, p. 228) – No. 58 Robin Adair (Vol. 2, p. 230); Widow are ye waking (vol. 2, p. 232) – No. 59 O can ye see cushions (Vol. 2, p. 234); Allan Water (Vol. 2, p. 236) – No. 60 The Highland Widow's lament (Vol. 2, p. 238); He's

dear to me (Vol. 2, p. 241) – No. 61 The bush aboon Traquair (Vol. 2, p. 242); Go to the ewe Baughts, Marion (Vol. 2, p. 244) – No. 62 Tarry woo' (Vol. 2, p. 246); Up in the morning early (Vol. 2, p. 248) – No. 63 Musing on the Ocean (Vol. 2, p. 250); The Ploughman (Vol. 2, p. 252) – No. 64 [cannot read] Miller (Vol. 2, p. 254); This is no my ain house (Vol. 2, p. 256) – No. 65 Up an' warn a' Willie (Vol. 2, p. 258); Devil take the Wars (Vol. 2, p. 260) – No. 66 Willie's rare (Vol. 2, p. 262); Caller Herring (Vol. 2, p. 263) – No. 67 Go to Berwick Johnny (Vol. 2, p. 266); My Peggy's face (Vol. 2, p. 268) – No. 68 Lassie wi' the lint white locks (Vol. 2, p. 270); When the days (Vol. 2, p. 272) – No. 69 Argyll is my name (Vol. 2, p. 274); The Maid that tends the goats (Vol. 2, p. 276) – No. 70 I'm over young to marry yet (Vol. 2, p. 280); My Nannie O (Vol. 2, p. 278) – No. 71 The Ewie wi' the crooked horn (Vol. 2, p. 282); For n' that a' that (Vol. 2, p. 284) – No. 72 Sweet Robin (Vol. 2, p. 286); The winter it is past (Vol. 2, p. 288)

Entries at Stationers' Hall:

No. 37 of Goulding, D'Almaine, Potter & Co.'s New and Correct Edition of Scotch Songs, arranged with Accompaniments And they're a' noddin, by John Parry, entered at Stationers' Hall 19 January 1822.
No. 31 Gin living worth (Vol. 1, p. 124), entered at Stationers' Hall 6 October 1824.

Within:

No. 32 of Goulding & D'Almaine's New & Correct Edition of Scottish Songs, arranged with Accompaniments by John Parry.
Source: UC M1. S698. (19.)

GG 13a

Title: The following Publications by / J. F. BURROWES. / may be had at all the principal Music Shops.

Date: c. 1821

Type of Catalogue: Within; Instrumental and Vocal; Single composer

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 11

Piano Forte Music; Airs with Variations; A Series of Caledonian Airs with Variations for the Piano Forte; Piano Forte Duets; Harp Music; Duets for Harp and Piano Forte; Flute Music; Select Melodies for the Flute and Piano Forte; Mozart's Overtures as Quartets for the Piano Forte, Flute, Violin and Violoncello; Cabinet of Handel; Vocal Music

Extent: 147 entries

Commentary:

Entries at Stationers' Hall:

Parisian Rondo, for the Piano Forte, entered at Stationers' Hall by the Composer, 20 July 1814.

Peruvian Air for the Piano Forte, with Flute Accompaniment, entered at Stationers' Hall by the Composer 24 February 1815.

Three Sonatinas with Favorite Airs, for the Piano Forte, Op. 10, entered at Stationers' Hall by the Composer, 18 April 1815.

Saxe-Cobourg Waltz, for the Piano Forte, entered at Stationers' Hall 5 March 1816.

Select Airs from Don Giovanni, arranged for the Piano Forte, with flute accompaniment, by J. F. Burrowes, Books 1 to 3, entered at Stationers' Hall 26 March 1818.

A Series of Caledonian Airs with Variations, No. 1, Kenmure's On an awa, by J. F. Burrowes, entered at Stationers' Hall 3 January 1820.

A Series of Caledonian Airs with Variations, No. 2, The Blue Bell, by J. F. Burrowes, entered at Stationers' Hall 10 January 1820.

A Series of Caledonian Airs with Variations, No. 3, Auld Robin Gray, by J. F. Burrowes, entered at Stationers' Hall 8 February 1820.

Anacreontic Air, with Variations, entered at Stationers' Hall 11 February 1820.

A Series of Caledonian Airs with Variations, No. 4, Auld Lang Syne, by J. F. Burrowes, entered at Stationers' Hall 21 February 1820.

A Series of Caledonian Airs with Variations, No. 5, The White Cockade, by J. F. Burrowes, entered at Stationers' Hall 13 April 1820.

A Series of Caledonian Airs with Variations, No. 6, Charlie is my darling, entered at Stationers' Hall 11 May 1820.

A Series of Caledonian Airs with Variations, No. 7, The Highland Laddie, entered at Stationers' Hall 12 June 1820.

Auld Robin Gray, with Variations for the Harp, by Burrowes, entered at Stationers' Hall 12 July 1820.

A Series of Caledonian Airs with Variations for the Piano Forte, No. 8, Saw ye my Father, by J. F. Burrowes, entered at Stationers' Hall 28 September 1820.

A Series of Caledonian Airs, with Variations, No. 9, Tweed Side, entered at Stationers' Hall 23 October 1820.

A Series of Caledonian Airs, with Variations for the Piano Forte, No. 10, entered at Stationers' Hall 3 January 1821.

Select Airs, from Rossini's Celebrated Opera of Il Tancredi, arranged as Duetts, for the Performers on the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 24 January 1821.

Handel's Choruses, arranged as Duets, for two Performers on the Piano Forte, by J. F. Burrowes, Nos. 1 to 4, entered at Stationers' Hall 13 March 1821.

Publication Announcements:

"Love in Winter," ballad – *MC*, 12 May 1820

"For Thee," Ariette – *MC*, 12 May 1820

Blenheim Waltz, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall, by the composer, 14 April 1813.

Publication Reviews:

"Six English Ballads, with an Accompaniment for the Piano-forte; composed and inscribed to William Horsley, Mus. Bac. Oxon. By his Pupil, J. F. Burrowes. 6s." *MM*, No. 113 (May 1804), p. 384.

"A Russian Quick-Step. Composed and arranged as a Rondo for the Piano-fort, with or without the Additional Keys, by William Slapp. 1s." *MM*, No. 136 (December 1805), p. 462.

"Numbers 1, 2, 3, of Handel's Chorusses, Arranged as Duetts for two Performers on the Piano Forte, by J. F. Burrowes." *MM*, No. 351 (March 1821), p. 177.

"Handel's Chorusses, arranged as Duets for two Performers on the Piano Forte; by J. F. Burrowes. Nos. 1, 2, 3, 4. London. Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 3, no. 10 (1821), p. 221.

Within:

A Series of Caledonian Airs, Arranged as Duets for two Performers on the Piano Forte, by J. F. Burrowes, No. 1

Leaf ii recto

Source: BOD Mus. Instr. I, 38 (4) and BL h. 453. (3.) Source music wm 1816

A Series of Caledonian Airs, Arranged as Duets for two Performers on the Piano Forte, by J. F. Burrowes, No. 2

Leaf ii recto

Source: BOD Mus. Instr. I, 38 (4) and BL h. 453. (3.) Source music wm 1820

A Series of Caledonian Airs, with Variations, for the Piano Forte, by J. F. Burrowes, No. 10, Maggie Lauder, inscribed to Miss White

Last leaf verso

Source: BOD Mus. Instr. I, 38 (2)

A Series of Caledonian Airs, with Variations, for the Piano Forte, by J. F. Burrowes, No. 11, Shepherds, I have lost my Love, inscribed to Miss Elizabeth Duncan

Last leaf verso

Source: BOD Mus. Instr. I, 38 (2)

A Series Hibernian Airs, Arranged for the Piano Forte, by J. F. Burrowes, No. 1

Last leaf verso

Source: BL h. 453. (5.) and BOD Mus. Instr. I, 38 (5) Source music wm 1820

Source music entered at Stationers' Hall 9 March 1822.

Scottish Rondos, No. 7, Mary's Dream, for the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BOD Mus. Instr. I, 38 (1) and BL h. 453. (4.) Source music wm 1820

GG 13b

Date: c. 1821

Categories and sub-categories: 7

Piano Forte Music. A Series of Caledonian Airs with Variations; Airs with Variations; Piano Forte Duets. A Series of Caledonian Airs; Handel's Chorusses for two Performers; Harp Music; Duets for Harp and Piano-Forte; Handel's Choruses for Harp and Piano Forte, with Accompaniments (ad lib.) for Flute and Violoncello.

Type of Catalogue: Instrumental – Piano Forte; Single Composer; Within

Extent: 85 entries

Commentary:

New Entries: 18

[A Series of Caledonian Airs with Variations] No. 11, Shepherds I have lost my love – No. 12, The Auld Wife ayont the Fire – [Operas, arranged for the Piano Forte with Flute Accompaniment] Airs from Mozart's *Così fan tutte*, in 2 Books, Book 2 – [Piano Forte Music] Britons strike home, with Variations – [A Series of Caledonian Airs for Two Performers] No. 1, Scots wha hae wi' Wallace bled & Auld Lang Syne – No. 2, John Anderson my Jo & Duncan Gray – [Handel's Choruses, arranged as Duets, for two Performers on the Piano Forte] No. 5, The Horse and his Rider – No. 6, From the Censer – No. 7, Awake the Trumpets – No. 8, Lift up your heads – No. 9, See the conqu'ring Hero – No. 10, For unto us a child is born – No. 11, Around let acclamation – No. 12, Hailstones – [Duet for Harp & Piano Forte, with Accompaniments (ad lib.) for Flute & Violoncello] No. 1, Hallelujah – No. 2, Coronation Anthem – No. 3, See the conqu'ring Hero

Entries Removed: 79

[Piano Forte Music] Six Divertimentos, Op. 2 – Three Sonatas, Op. 3, with Violin Accompaniment – First Sonatina – Second Sonatina – Third Sonatina – Three Sonatinas, Op. 6, Nos. 1 to 3 (each) – Serenades, Nos. 1 to 3 (each) – Le Melange, No. 108 – Le Melange, No. 109 – The Mecklenburgh Waltz – The Blenheim Waltz – The Reichenberg Waltz – The Leipzig Waltz – The Saxe Cobourg Waltz – The Imperial Waltz – The Stuttgart Waltz – Rondo, La Cosita – Rondo, Sophy – Rondo, Hornpipe – Rondo, Moldavian – Rondo, Parisian – Rondo, Sans Souci – The Lothian Lassie – Peruvian Air, with Flute Accompaniment – Woodpecker – Mora's Love – [Overtures as Duets for 2 Performers on the Piano Forte] Don Giovanni – Figaro – La Clemenza di Tito – *Così fan tutte* – Il Seraglio – Idomeneo – Il Direttore – Zauberflöte – Iphigenia – Romberg's in D – Overture to La Gazza Ladra – [Flute Music] Trio for Three Flutes, Op. 12 – [Select Melodies for the Flute and Piano Forte by C. Nicholson & J. F. Burrowes] No. 1, Is there a heart – No. 2, Cease your funning – No. 3, And has she then fail'd – No. 4, Sigh not for Love – No. 5, The Thorn – No. 6, Sul Margine d'un Rio – No. 7, Sure the Rose is like a sigh – No. 8, My Lodging is on the cold – No. 9, Each coming day – No. 10, Said a Smile to a Tear – No. 11, The yellow hair'd Laddie – No. 12, Love has Eyes – [Mozart's Overtures as Quartets for the Piano Forte, Flute, Violin and Violoncello] Overture to Zauberflöte – Overture to Figaro – Overture to Don Giovanni – Cabinet of Handel, consisting of his favorite Choruses arranged for the Organ or Piano Forte, Vol. 1, containing No. 1 to 40 – [Piano Forte Music] Haydn's The Heavens are telling, arranged for the Organ or Piano Forte – Haydn's The

praise of God, arranged for the Organ or Piano Forte – Haydn's Achieved is the glorious work, arranged for the Organ or Piano Forte – [Vocal Music] Six English Ballads, Op. 1 – Loudon's bonnie Woods, Glee – Loudon's bonnie Woods, Glee, single Voice – Ballads – Edwin's Ghost – Rose bud – Oh let me seek – Violet of the Vale – How pleas'd – When Myra bloom'd – The Excuse – Now dove eyed Spring – The Owl – Ah Mary sweetest Maid – Hope no more – If it be Love – Love in Winter – For Thee

Entries at Stationers' Hall:

A Series of Caledonian Airs, No. 2, John Anderson, my Jo, & Duncan Gray, as a Piano Forte Duett, by J. F. Burrowes, entered at Stationers' Hall 14 April 1821.

A Series of Caledonian Airs with Variations, No. 11, Shepherds I have lost my love, for the Piano Forte, by Burrowes entered at Stationers' Hall 17 July 1821.

A Series of Caledonian Airs with Variations, No. 12, The Auld Wife ayont the Fire, for the Piano Forte, by Burrowes, entered at Stationers' Hall 16 October 1821.

Publication Announcements:

"AULD ROBIN GRAY," for the Harp, by J. F. BURROWES – *MC*, 24 June 1820.

"Caledonian Airs, Nos. 1, 2, 3, and 4, with Variations by J. F. Burrowes, price each 2s. 6d."— *MC*, 4 March 1820

"CHARLIE IS MY DARLING," No. 6, of BURROWES'S SERIES of CALEDONIAN AIRS, with Variations for the Piano-forte, is just published – *MC*, 12 May 1820

"Anacreontic Air, with Variations, [by Burrowes]"—*MC*, 12 May 1820

"Highland Laddie," [Caledonian Airs No. 7], arranged by J. F. Burrowes – *MC*, 14 July 1820

"Saw ye my Father, with Variations [Caledonian Airs, No. 8], by J. F. Burrowes" – *MC*, 10 October, 1820.

"Tweed Side, with Variations [Caledonian Airs, No. 9], by J. F. Burrowes" – *MC*, 10 October, 1820.

Publication Reviews:

"A Series of Caledonian Airs, arranged as Duets, for two Performers on the Piano Forte; by J. F. Burrowes. Nos. 1 and 2. London. Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 3, no. 11 (1821), p. 378.

Within:

Scottish Rondos for the Piano Forte, No. 2, Miss Forbes' Farewell, by J. F. Burrowes

Last leaf verso

Source: BL h. 453. (4.) and BOD Mus. Instr. I, 38 (1)

Scottish Rondos for the Piano Forte, No. 3, No. 3, Jumping John

Last leaf verso

Source: BL h. 453. (4.) and BOD Mus. Instr. I, 38 (1)

Scottish Rondos for the Piano Forte No. 4, Loch Erroch side

Last leaf verso

Source: BL h. 453. (4.) and BOD Mus. Instr. I, 38 (1)

Scottish Rondos for the Piano Forte, No. 5, Ye Banks and Braes

Last leaf verso

Source: BL h. 453. (4.) and BOD Mus. Instr. I, 38 (1)

A Series of Caledonian Airs, with Variations for the Piano Forte, by J. F. Burrowes, No. 12, The Auld Wife ayont the Fire

Last leaf verso

Source: BL h. 453. (2.)

GG 13c

Title: The following New Publications by / J. F. BURROWES, / *may be had at all the Principal Music Shops.*

Date: c. 1823

Additional Categories and sub-categories: 1

Scottish Rondos

Extent: 104 entries

Commentary:

New Entries: 28

[A Series of Hibernian Airs] No. 1, Planxty Conner – No. 2, Gramachree and Planxty Kelly – No. 3, My Lodging is one the cold – Quadrille Rondo No. 8 – Quadrille Rondo, No. 12 – Airs from *Così fan tutte*, arranged for the Piano Forte, with Flute Accompaniment, Book 3 – Airs from *Zauberflöte*, arranged for the Piano Forte, with Accompaniment, Book 3 – Select Airs from *Otello*, in 2 Books (each separate) – Blackbird Rondo – [Scottish Rondos] No. 1, Bannock's O Barley Meal – No. 2, Miss Forbes' Farewell – No. 3, Jumping John – No. 4, Loch Erroch side – No. 5, Ye Banks and Braes – No. 6, And they're a Noddin – No. 7, Mary's Dream – No. 8, The Flowers of Edinburgh – [Piano Forte Duets] A Series of Caledonian Airs, with Variations for two Performers, No. 3, Charles is my darling, and They're a' Noddin – Select Airs from *Otello*, in 3 Books (each separate) – Overture to *Otello* – [Duets for Harp and Piano Forte] Overture and Select pieces from *Otello* in 3 Books (each separate) – [Handel's Choruses] No. 5, For unto us a Child is born – No. 6, Welcome mighty King

Entries Removed: 9

Burrowes' Sonata Op. 4, Flute Accompaniment – Sonata Op. 7, with Violoncello Accompaniment. – Sonata Op. 9, with Scotch Airs – Burrowes, Airs with Variations, Nos. 1 to 6 (each separate)

Entries at Stationers' Hall:

Scottish Rondos, No. 1, Bannocks O Barley Meal, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 14 November 1821.

Scottish Rondo, No. 2, Miss Forbes' Farewell, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 14 November 1821.

Scottish Rondo, No. 3, Jumping John, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 9 March 1822.

Scottish Rondos, No. 4, Loch Erroch side, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 9 March 1822.

Scottish Rondos, No. 5, Ye Banks and Braes, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 9 March 1822.

Scottish Rondos, No. 6, And they're a' Noddin, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 9 March 1822.

Scottish Rondos, No. 7, Mary's Dream, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 9 March 1822.

A Series of Hibernian Airs, No. 1. Planxty Connor, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 9 March 1822.

Overture to *Otello*, arranged as a Duett for two Performers on the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 5 October 1822.

No. 3, of a Series of Caledonian Airs as Duets, Charlie is my Darling & And they're a noddin, arranged as Duett for two Performers on the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 27 September 1823.

A Series of Hibernian Airs, No. 2. Gramachree & Planxty Kelly, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 27 September 1823.

A Series of Hibernian Airs, No. 3. My lodging, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 27 September 1823.

Publication Reviews:

"Scottish Rondos, from No. 1 to 7, for the Piano Forte, by J. F. Burrowes. London. Goulding and Co." *QMMR*, Vol. 4, no. 13 (1822), p. 109.

Within:

Auld lang syne, No. 4, of a Series of Caledonian Airs, with Variations, for the Piano Forte, by J. F. Burrowes
Last leaf verso
Source: BL h. 725. r. (15.) Source music wm 1820

GG 13d

Date: c. 1823

Categories and sub-categories: 5

Piano Forte Music; Piano-Forte Duets; Harp Music; Duets for Harp and Piano Forte; [Instructions]

Extent: 109 entries

Commentary:

Contains the Piano Forte Primer, 3rd Edition (1821)

New Entries: 9

[Piano Forte Music. Scottish Rondos] No. 9, The Campbells are coming – No. 10, The Lass of Eccleschan – No. 11, Over the water to Charlie – No. 12, Mount and Go – No. 13, Lewie Gordon –
[Piano Forte Duets] Overture Guy Mannering – [Handel's Choruses] No. 7, Graun's Te Deum

Entries Removed: 2

[Overtures as Duets for 2 Performers on the Piano Forte] Overture to Tancredi – Overture to Otello

Entries at Stationers' Hall:

Scottish Rondo, No. 9, The Campbells are comin, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 27 September 1823.

Scottish Rondo, No. 10, The Lass of Ecclesechan, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 27 September 1823.

Scottish Rondo, No. 11, Over the water to Charlie, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 27 September 1823.

Scottish Rondo, No. 12, Mount and go, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 27 September 1823.

Scottish Rondo, No. 13, Lewie Gordon, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 27 September 1823.

Within:

A Series of Hibernian Airs, Arranged for the Piano Forte, by J. F. Burrowes, No. 2

Last leaf verso

Source: BOD Mus. Instr. I, 38 (5) and BL h. 453. (3.)

A Series of Hibernian Airs, Arranged for the Piano Forte, by J. F. Burrowes, No. 3

Last leaf verso

Source: BOD Mus. Instr. I, 38 (5) and BL h. 453. (3.)

No.3, of a Series of Caledonian Airs as Duets, Charlie is my Darling, and They're a' Noddin, Arranged as a Duet, for Two Performers on the Piano Forte, by J. F. Burrowes Leaf ii recto

Source: BOD Mus. Instr. I, 38 (4) and BL h. 453. (3.) Source music wm 1821

Scottish Rondos, No. 13, Lewie Gordon, for the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BOD Mus. Instr. I, 38 (1) and BL h. 453. (3.) Source music wm 1821

Scottish Rondos, No. 11, Over the Water to Charlie, for the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BOD Mus. Instr. I, 38 (1) and BL h. 453. (3.) Source music wm 1821

GG 13e

Title: *THE FOLLOWING PUBLICATION BY / J. F. BURROWES. / TO BE HAD OF GOULDING, D'ALMAINE, POTTER & C^o. 20 SOHO SQUARE, & ALL THE PRINCIPAL MUSIC SELLERS.*

Date: c. 1823

Categories and sub-categories: 11

A Series of Caledonian Airs with Variations; A Series of Hibernian Airs; Scottish Rondos; Mozart's Operas for the Piano Forte, with Flute Accompaniment (ad lib.); Rossini's Tancredi & Otello, for Piano Forte with Flute Accompaniment ad lib.; Piano Forte Duets. A Series of Caledonian Airs for two Performers; Handel's Choruses for two Performers; Overtures as Duets; Harp Music; Duets for Harp and Piano Forte, with Accompaniments for Flute & Violoncello; Chorusses arranged

Extent: 107 entries

Commentary:

New Entries: 10

[A Series of Hibernian Airs] No. 4, My Lodging & Erin go Bragh – No. 5, St. Patrick's Day – [Scottish Rondos] No. 14, Jenny's Bawbee – [Overtures as Duets for 2 Performers on the Piano Forte] Overture to Otello – Overture to Gazza Ladra – [Operas as Duets] Select Airs from The Beggars Opera, in 3 Books (each) – [Duet for Harp & Piano Forte, with Accompaniments (ad lib.) for Flute & Violoncello] Introduction & Air with Variations – The Music in Macbeth

Entries Removed: 12

Anacreontic Air, with Variations – La Chasse Ennui, Polacca – Young Love, with Variations – Quadrilles Rondos, Nos. 1, 8, and 12 (each) – Blackbird Rondo – [Piano Forte Duets] Duet, Op. 5 – Opening of the Dettingen Te Deum – [Piano Forte music] Oh Lady Fair, with Variations – I Love thee, with Variations – [Duets for the Harp and Piano Forte, with Accompaniments (ad lib.) for Flute and Violoncello] The Praise of God, from the Creation

Entries at Stationers' Hall:

Music in Macbeth, arranged as Duetts for the Harp and Piano Forte, with Flute and Violoncello Accompaniment (ad lib.), by J. F. Burrowes, entered at Stationers' Hall 25 April 1823.

A Series of Hibernian Airs, No. 4. Erin go Bragh & St. Patrick's Day, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 27 September 1823.

A Series of Hibernian Airs, No. 5. The Evergreen, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 27 September 1823.

Scottish Rondo, No. 14, Jenny's Bawbee, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 27 September 1823.

Publication Reviews:

"The Music in Macbeth; composed by Matthew Locke; arranged as Duets for the Harp and Piano Forte, with Accompaniments for the Flute and Violoncello, ad lib. by J. F. Burrowes. London. Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 228.

"A Series of Hibernian Airs, arranged for the Piano Forte; by J. Burrowes. Nos. 2, 3, 4, and 5. London. Chappell and Co." *QMMR*, Vol. 5, no. 20 (1823), p. 548.

Within:

BOD Mus. Instr. I, 38 (1, Nos. 8, 9, 10, 12, 14, 15, 16, 17); I, 38 (2, No. 14); I, 38 (5, No. 6); BL h.453 (4, Nos. 8, 9, 10, 12, 14, 15.)

A Series of Hibernian Airs, Arranged for the Piano Forte, by J. F. Burrowes, No. 4, Erin go Bragh, Inscribed to Miss Elliott

Last leaf verso

Source: BOD Mus. Instr. I, 38 (5) and BL h. 453. (5.)

A Series of Hibernian Airs, Arranged for the Piano Forte, by J. F. Burrowes, No. 5, The Old Woman,
Inscribed to Miss Green
Last leaf verso
Source: BOD Mus. Instr. I, 38 (5) and BL h. 453. (5.)

GG 13f

Date: c. 1825

Categories and sub-categories: 9

Piano Forte Music. A Series of Caledonian Airs with Variations; Scottish Rondos; Operas, arranged for the Piano Forte with Flute Accompaniment; A Series of Caledonian Airs for Two Performers; Handel's Choruses for two Performers on the Piano Forte; Overtures as Duets for 2 Performers on the Piano Forte; Operas as Duets; Harp Music; Duet for Harp & Piano Forte, with Accompaniments (ad lib.) for Flute & Violoncello

Extent: 120 entries

Commentary:

New Entries: 13

[Piano Forte Music. Scottish Rondos] No. 15, I'll gang na mair to yon town – No. 16, The Red red Rose – No. 17, Over the Hills – [Operas, arranged for the Piano Forte with Flute Accompaniment] Select Airs from Zelmira, in 2 Books (each) – [Operas as Duets] Select Airs from Zelmira, in 4 Books (each) – [Duet for Harp & Piano Forte, with Accompaniments (ad lib.) for Flute & Violoncello] Overture and Select pieces from Zelmira, in 4 Books (each)

Entries at Stationers' Hall:

Select Airs from Zelmira, arranged for two Performers on the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 12 June 1823.

Scottish Rondos, No. 15, I'll gang na mair to yon town, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 27 September 1823.

Overture & Select pieces from Zelmira, arranged as Duets for Harp and Piano Forte, in 4 Books, by J. F. Burrowes, entered at Stationers' Hall 8 December 1823.

Scottish Rondos, No. 16, The red red Rose, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 29 March 1825.

Scottish Rondos, No. 17, Over the Hills and far away, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 29 March 1825.

Within:

My Lodging is on the Cold Ground, being No. 3, of a Series of Hibernian Airs, for the Piano Forte, by J. F. Burrowes

Source: BL h. 60. jj. (6.)

A Second Series of Caledonian Airs, No. 14, Bonnie Wee Thing, and I have laid a Herring in salt, Arranged for the Piano Forte, with an Accompaniment for the Flute ad lib., by J. F. Burrowes

Last leaf verso

Source: BL h. 453. (2.)

No. 4, of a Series of Caledonian Airs as Duets. Auld robin Gray, and The Campbells are Comin', Arranged as a Duet, for two Performers on the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BL h. 453. (3.) *Source music* wm 1820

The Moon Beam, being No., 6, of a Series of Hibernian Airs, for the Piano Forte, by J. F. Burrowes
Last leaf verso

Source: BL h. 453. (5.)

GG 13g

Title: THE FOLLOWING NEW PUBLICATIONS BY / J. F. BURROWES. / TO BE HAD OF GOULDING D'ALMAINE & C^o. 20 SOHO SQUARE & ALL THE PRINCIPAL MUSIC SHOPS.

Date: c. 1826

Layout: 3 columns

Extent: 152 entries

Categories and sub-categories: 11

Piano Forte Music. A Series of Caledonian Airs, with Variations; A Second Series of Caledonian Airs for the Piano Forte, with Flute Accompaniments (ad lib.); A Series of Hibernian Airs; Scottish Rondos; Piano Forte Duets. A Series of Caledonian Airs for two Performers; Handel's Choruses for two Performers; Overtures as Duets; Operas as Duets; Harp Music; Duets for Harp & Piano Forte, with Accompaniments (ad lib.) for Flute and Violoncello; [Instructions, & c.]

Commentary:

New Entries: 32

[A Second Series of Caledonian Airs] No. 13, The yellow hair'd laddie, and My Love she's but, & c – No. 14, Bonnie Wee Thing, and I hae a Herring in salt – No. 15, Duncan Gray, and Jenny Nettles – [A Series of Hibernian Airs] No. 6, The Moonbeam – [Operas, for the Piano Forte, with Flute Accompaniment] Airs from Tancredi, Books 3 and 4 (each separate) – Airs from Semiramide for Pianoforte with Flute Accompaniment, in 3 Books (each separate) – Der Freischütz, in 3 Books (each separate) – Zelmira, Book 3 – [A Series of Caledonian Airs for Two Performers] No. 4, Auld Robin Gray, and The Campbells are comin' – [Overtures as Duets for 2 Performers] Der Freischütz – [Operas Duets] Tancredi, Book 5 – Semiramide in 4 Books (each separate) – Der Freischütz, in 3 Books (each separate) – [Harp Music] The Evergreen – [Duet for Harp & Piano Forte, with Accompaniments (ad lib.) for Flute & Violoncello] No. 8, Gloria in Excelsis – No. 9, Beethoven's Hallelujah – Overture and Select pieces from Tancredi, Book 5 – Semiramide, in 4 Books (each separate) – Der Freischütz, Overture & Select Airs

Entries at Stationers' Hall:

Airs from Semiramide for Pianoforte with Flute Accompaniment, by J. F. Burrowes, in [3] Books, Book 1, entered at Stationers' Hall 28 February 1824.

Caledonian Airs, with Variations, Second Series, for the Piano Forte, with Flute Accompaniment. ad lib., No. 14, Bonnie Wee Thing & I had laid a herring in salt, by J. F. Burrowes, entered at Stationers' Hall 29 March 1825.

Caledonian Airs, with Variations, Second Series, for the Piano Forte, with Flute Accompaniment ad lib., No. 15, Duncan Gray & Jenny Nettles, by J. F. Burrowes, entered at Stationers' Hall 29 March 1825.

Within:

A Second Series of Caledonian Airs, No. 13, The Yellow Hair'd Laddie, / AND / My Love she's but a Lassie yet, Arranged for the Piano Forte, with an Accompaniment for the Flute ad lib., by J. F. Burrowes

Last leaf verso

Source: BOD Mus. Instr. I, 38 (3)

A Second Series of Caledonian Airs, No. 17, There's nae luck about the House, Arranged for the Piano Forte, with an Accompaniment for the Flute ad lib., by J. F. Burrowes

Last leaf verso

Source: BOD Mus. Instr. I, 38 (2) and BL g. 271. (17.)

Gentile Annette, A favorite French Air, arranged as a Rondo, for the / Piano Forte, and dedicated by Permission to Miss Peach by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (27.) Source music wm 1823

GG 13h

Title: THE FOLLOWING NEW PUBLICATIONS BY / J. F. BURROWES. / TO BE HAD OF GOULDING, D'ALMAINE & C. 20 SOHO SQUARE & ALL THE PRINCIPAL MUSIC SHOPS.

Date: c. 1826

Extent: 153 entries

Commentary:

Piano Forte Primer, 5th edition (1824)

New Entries: 1

God Save the King, with Variations, for the Piano Forte, with Flue and Violoncello Accompaniments ad lib.

Entries at Stationers' Hall:

God save the King, with Flute and Violoncello Accompaniment, by J. F. Burrowes, entered at Stationers' Hall 29 March 1825.

Publication Reviews:

"God save the King, with Variations for the Piano Forte, with Accompaniments for the Flute and Violoncello (ad lib.) by J. F. Burrowes. London. Chappell and Co. and Goulding and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 252.

Within:

A Second Series of Caledonian Airs, No. 17, There's nae luck about the House, Arranged for the Piano Forte, with an Accompaniment for the Flute ad lib., by J. F. Burrowes

Last leaf verso

Source: BOD Mus. Instr. I, 38 (2) and BL g. 271. (17.)

GG 13i

Title: THE FOLLOWING PUBLICATION BY / J. F. BURROWES. / May be had at all the Principal Music Shops

Date: c. 1826

Extent: 160 entries

Commentary:

Piano Forte Primer, 6th edition (1826)

New Entries: 39

A Companion to the Piano Forte Primer – [A Second Series of Caledonian Airs] No. 16. Kelvin Grove – No. 17, There's nae luck – [Piano Forte music] Gentile Annette, Rondo – [Operas Arranged for the Piano Forte, with Flute Accompaniment ad lib.] Spohr's Faust in 3 Books (each separate) – Weber's Euryanthe – Meyerbeer's Il Crociato in 4 Books – [Choruses arranged as Duets] Graun's Te Deum – The Heaven's are telling – We Praise thee O God – Let the celestial concerts – How excellent – Venus laughing – The King shall rejoice – Thy right hand O Lord – Worthy is the Lamb – [Overtures as Duets] Tancredi – Romberg's in D – Iphigenia – Euryanthe – Faust – La Clemenza – Don Giovanni – Figaro – Così fan tutte – Il Direttore – Il Seraglio – Zauberflöte – Idomeneo – [Operas as Duets] Euryanthe, in 1 Book – Il Crociato, in 4 Books (each separate)

Entries Removed: 32

La Belle Circassienne, with Introduction – Britons strike Home, with Variations – [Harp Music] Auld Robin Gray, with Variations – The Evergreen – [Duets for Harp & Piano Forte with Accompaniments (ad lib.) for Flute and Violoncello] Praise of God, No. 1. Hallelujah – No. 2. Coronation Anthem – No. 3. See the conqu'ring Hero – No. 4. Hailstones – No. 5. For unto us a child is born – No. 6. Welcome mighty King – No. 7. Graun's Te Deum – No. 8. Gloria in Excelsis – No. 9. Beethoven's Hallelujah – Introduction and Air with Variations – Overture & Select pieces from Tancredi, in 5 Books (each separate) – Overture & Select pieces from Otello, in 3 Books (each

separate) – Overture & Select pieces from *Zelmira*, in 4 Books (each separate) – The Music in *Macbeth* – Select Airs from *Semiramide*, in 4 Books (each separate) – Overture and Select Airs from *Der Freischütz*

Entries at Stationers' Hall:

Caledonian Airs, with Variations, Second Series, for the Piano Forte, with Flute Accompaniment. ad lib., No. 16, Kelvin Grove, entered at Stationers' Hall 29 March 1825.

Gentile Annette, as a Rondo for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 25 May 1825.

Publication Reviews:

"Books 1 and 2, of airs from "Il Crociato," arranged for the piano forte, with accompaniments (ad lib.) for the flute, by J. F. Burrowes. Goulding, D'Almaine, and Co." *QMMR*, Vol. 7, no. 27 (September 1825), P. 407.

"Book 1, of airs from "Il Crociato," arranged as duets for the piano forte, by J. F. Burrowes." *QMMR*, Vol. 7, no. 27 (September 1825), p. 407.

"Overture to *Faustus*, by Spohr; arranged as a Duet by J. F. Burrowes. (Goulding and D'Almaine. 20, Soho Square.)" *The Harmonicon*, No. 44 (August 1826), p. 167.

Within:

Auld Lang Syne, Being the 4th Number of a Series of Caledonian Airs, with Variations for the Piano Forte, by J. F. Burrowes Last leaf verso

Source: BL h. 751. h. (35.)

The Blue Bells of Scotland, Being the 2nd. Number of the First Series of Caledonian Airs, with Variations for the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BL g. 271. (16.)

GG 13j

Title: THE FOLLOWING PUBLICATIONS BY / J. F. BURROWES / May be had at all the Principal Music Shops.

Date: c. 1826

Extent: 162 entries

Commentary: identical to LF 2a and CS 2d

New Entries: 2

Le Pas de Pologne – La Rosiere

Within:

La Moresca, Introduction and Rondo, for the Piano Forte, Composed by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (43.) Source music wm 1823

GG 13k

Date: c. 1826

Extent: 164 entries

New Entries: 2

[Piano Forte Music] La Moresca – [Operas as Duets] La Dame Blanche

Entries at Stationers' Hall:

La Moresca, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 24 June 1826.

Publication Reviews:

"La Moresca, Introduction and Rondo for the Piano Fort, by J. F. Burrowes. London. Goulding, D'Almaine and Co." *QMMR*, Vol. 8, no. 30 (1826), p. 238.

“Select Airs from Boieldieu’s opera of “Lad Dame blanche,” arranged for two performers on the piano forte. Goulding and D’Almaine.” *QMMR*, Vol. 8, no. 30 (1826), p. 255.

Within:

La Moresca, Introduction and Rondo, for the Piano Forte, Composed by J. F. Burrowes

Last leaf verso

Source: BL H. 1652. (between track no. 21 and 22; not catalogued) Source music wm 1823

GG 131

Date: c. 1827

Categories and sub-categories : 9

[Instructions, & c.]; Piano Forte Music. A Series of Caledonian Airs, with Variations; A Second Series of Caledonian Airs for the Piano Forte, with Flute Accompaniments (ad lib.); A Series of Hibernian Airs; Scottish Rondos; Piano Forte Duets. A Series of Caledonian Airs for two Performers; Handel’s Choruses for two Performers; Overtures as Duets; Operas as Duets

Extent: 183 entries

New Entries: 41

[Piano Forte Music] Le Petit Tambour – Cease your funning – Isabel & Zitti zitti – [Operas, arranged for the Piano Forte with Flute Accompaniment] Rossini, Aureliano, in 1 Book – Rossini’s Maometto, in 1 Book – Weber’s Oberon in 4 Books (each separate) – Boieldieu’s La Dame Blanche, in 2 Books (each separate) – Boieldieu’s Overture to La Dame Blanche – Spontini’s La Vestale, in 2 Books (each separate) – Pacini’s La Schiava in Bagdad – Pacini’s Overture to La Schiava in Bagdad – Bishop’s Aladdin, in 3 Books (each separate) – Winter’s Opferfest, in 4 Books (each separate) – Mayer’s Medea, in 3 Books (each separate) – [Overtures as Duets] La Dame Blanche – [Operas as Duets] La Dame Blanche, Books 2 and 3 (each separate) – Opferfest in 4 Books (each separate) – La Vestale in 1 Book – La Schiava in Bagdad – Medea in 3 Books (each separate) – Aladdin in 3 Books (each separate)

Entries Removed: 22

[Scottish Rondo] I’ll gang na mair to yon town – [Choruses arranged as Duets] Graun’s Te Deum – The Heavens are telling – We Praise thee O God – O the pleasures of the plains – Welcome mighty King – Hallelujah Chorus – March and Glory to God (Joshua) – The Horse and his Rider – From the Censer – Awake the Trumpets – Lift up your heads – See the conqu’ring Hero – For unto us a child is born – Around let acclamation – Hailstones – Let their celestial concerts – How excellent – Venus laughing – The King shall rejoice – Thy right hand O Lord – Worthy is the Lamb (to be continued)

Entries at Stationers’ Hall:

Second Series of Caledonian Airs, No. 18, Blue Bonnets & Roslin Castle, for the Piano Forte, with Flute Accompaniment, by J. F. Burrowes, entered at Stationers’ Hall by the Composer, 8 March 1827.

Isabel & Zitti Zitti, for the Piano Forte, by J. F. Burrowes, entered at Stationers’ Hall by the Composer, 8 March 1827.

Le Petit Tambour, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers’ Hall by the Composer, 8 March 1827.

Publication Reviews:

“Select Airs from Bishops’ Aladdin, arranged for the piano forte, with flute accompaniments, (ad lib.) by J. F. Burrowes. Goulding and D’Almaine.” *QMMR*, Vol. 8, no. 30 (1826), p. 255.

“Select Airs from Boieldieu’s opera of “La Dame blanche,” arranged for the piano forte, with flute accompaniment, (ad lib.) by J. Burrowes. Goulding and D’Almaine.” *QMMR*, Vol. 8, no. 30 (1826), p. 255.

“Select Airs from “Aureliano in Palmyra,” for the piano forte, with flute accompaniment, ad (lib.) by J. F. Burrowes. Goulding and D’Almaine.” *QMMR*, Vol. 8, no. 30 (1826), p. 255.

"Select Airs from Bishop's Opera Aladdin, arranged for the Piano-Forte, with an accompaniment (ad lib.) for the Flute, by J. F. Burrowes. (Goulding and Co., Soho Square.)" *The Harmonicon*, No. 47 (November 1826), p. 226.

"The Favourite Air of Le Petit Tambour, introduced into a Divertimento for the Piano Forte. London. Goulding, D'Almaine, and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 129.

"Select Airs from the opera of Maometto, arranged for the Piano Forte, with an Accompaniment for the Flute (ad lib.). London. Goulding, D'Almaine, and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 129.

"Overture to La Schiava in Bagdad, composed by Pacini, arranged for the Piano Forte. London. Goulding, D'Almaine, & Co." *QMMR*, Vol. 9, no. 33 (1827), p. 129.

"Select Airs from the opera of La Schiava in Bagdad, by Pacini, arranged for the Piano-Forte, with a Flute Accompaniment, (ad lib.) by J. F. Burrowes. (Goulding, D'Almaine, & Co., Soho Square.)" *The Harmonicon*, Vol. 5, no. 4 (April 1827), p. 69.

"Select Airs from Rossini's Maometto, arranged for the Piano-Forte, with (ad lib.) Flute accompaniment, by J. F. Burrowes. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 138.

Within:

The Blue Bell of Scotland, with Variations for the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BL H. 1652. e. (between 27 and 28; not catalogued)

GG 13m

Title: THE FOLLOWING PUBLICATIONS BY / J. F. BURROWES / May be had at all the Principal Music Shops.

Date: c. 1827

Extent: 184 entries

Commentary:

Identical to CS 2f and LF 2b

New Entries: 1

[Piano Forte Music] Fantasia from La Gazza Ladra

Publication Reviews:

"Fantasia, comprising Favourite Airs from Rossini's La Gazza Ladra. London. Goulding, D'Almaine, and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 129.

"Fantasia, for the Piano-Forte, comprising favourite airs from Rossini's Gazza Ladra, by J. F. Burrowes. (Goulding and D'Almaine, 20, Soho Square.)" *The Harmonicon*, Vol. 5, no. 5 (May 1827), p. 90.

Within:

The favorite Air of Le petit Tambour, Introduced in a Divertimento, for the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (32.) Source music wm 1825

GG 13n

Date: c. 1827

Extent: 188 entries

Commentary:

New Entries: 4

[A Second Series of Caledonian Airs] No. 18. Blue Bonnets & Roslin Castle (To be Continued) –

[Piano Forte Music] Fantasia from Mose in Egitto – Il Barbiere di Siviglia – Tyrolian Air, No. 1

Publication Reviews:

“Fantasia, comprising Favourite Airs from Rossini’s Mose in Egitto. London. Goulding, D’Almaine, and Co.” *QMMR*, Vol. 9, no. 33 (1827), p. 129.

“Fantasia for the Piano-Forte, comprising Airs from Rossini’s Mosè, or Pietro L’Eremita, by J. F. Burrowes. (Goulding and D’Almaine.)” *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 137.

Within:

Auld Robin Gray, being the third number of a Series of Caledonian Airs, with Variations for the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: UC M1. S698. 1826 (24)

GG 13o

Date: c. 1828

Extent: 200 entries

Commentary:

New Entries: 12

Burrowes’ Collection of Psalm Tunes, for one, two or three Voices, with the Chords, for those who do not understand Thorough Base – [Piano Forte Music] Fantasia from Ricciardo e Zoraide – [Operas, arranged for the Piano Forte with Flute Accompaniment] Paër’s I Fuorusciti, in 4 Books (each) – [A Series of Caledonian Airs for Two Performers] No. 5, Roy’s Wife & Miss Forbe’s Farewell – [Overtures as Duets for 2 Performers on the Piano Forte] I Fuorusciti – Maometto, in 1 Book – I Fuorusciti, in 3 Books (each)

Entries at Stationers’ Hall:

Roy’s Wife & Miss Forbe’s Farewell, being No. 5, of a Series of Caledonian Airs as Duets for two Performers on the Piano Forte, by J. F. Burrowes, entered at Stationers’ Hall 1 February 1828.

Within:

No. 5, of a Series of Caledonian Airs, as Duets, Roy’s Wife and Miss Forbes’s Farwell, Arranged as a Duet, for Two Performers on the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BOD Mus. Instr. I, 38 (4)

GG 13p

Date: c. 1830

Categories and sub-categories: 6

[Piano Forte Instructions, & c.]; Piano Forte Music; Select Airs from Operas, arranged for the Piano Forte, with Flute Accompaniment (ad lib.); Piano Forte Duets; Operas as Piano Forte Duets; Overtures as Piano Forte Duets

Extent: 228 entries

Commentary:

Piano Forte Primer, 12th edition

New Entries: 80 entries

[Piano Forte Music] The Tutor’s Assistant for the Piano Forte – A Companion to the Thorough Base Primer – The Twenty-Sixth Psalm, as sung at St. James’s – Der Konigen Walzer – Der Bauern Walzer – The Cyclops dance – Beethoven’s Hallelujah from the Mount of Olives – Handel’s Hallelujah from the Messiah – Les Bijoux three Waltzes – [Select Airs from Operas, arranged for the Piano Forte, with Flute Accompaniment] Gustav III. 1 in Book – La Bayadère, in 1 Book – Masaniello, in 4 Books (each) – Fra Diavolo, in 2 Books (each) – National Guard (La Fiancée), in 2 Books (each) – Fidelio, in 1 Book – Il Serraglio, in 3 Books (each) – Il Barbiere de Siviglia, in 4 Books (each) – Mosè in Egitto, in 2 Books – Guillaume Tell, in 4 Books (each) – La Cenerentola, in 1 Book – Azor and Zemira, in 2 Books (each) – Il Ratto di Proserpina, in 1 Book – La Rosa Bianca,

in 1 Book – [Piano Forte Duets] Burrowes' Op. 5 – Handel's Choruses, Nos. 1 to 18 (each) – Handel's Creation, Nos. 1 to 6 – Select Airs from nearly all the foregoing Operas as Duets, Books 47 to 60 (each) – Overtures by Mozart, Weber, Gluck, Romberg, Auber, Beethoven, Boieldieu, Rossini, & c. arranged as duets in 22 Books, & c. & c., Books 20 to 22 (each)

Entries Removed: 52

[Piano Forte Music] Easiest Lessons, with Favorite Airs, Fingered for Beginners, Op. 11 – Three Sonatinas with popular Airs, Op. 10 – [A Series of Caledonian Airs with Variations] No. 1, Kenmure's On an awa – No. 2, The Blue Bell – No. 3, Auld Robin Gray – No. 4, Auld Lang Syne – No. 5, The White Cockade – No. 6, Charlie is my darling – No. 7, The Highland Laddie – No. 8, Saw ye my Father – No. 9, Tweed Side – No. 10, Maggie Lawder – No. 11, Shepherds I have lost my love – No. 12, The Auld Wife ayont the Fire – No. 13, The yellow hair'd Laddie & My love she's but & c. – No. 14, Bonnie Wee Thing & I had laid a herring in salt – No. 15, Duncan Gray & Jenny Nettles – No. 16, Kelvin Grove – No. 17, There's nae Luck – No. 18, Blue Bonnets & Roslin Castle – [A Series of Hibernian Airs] No. 1, Planxty Conner – No. 2, Gramachree & Planxty Kelly – No. 3, My Lodging – No. 4, Erin go Bragh & St. Patrick's Day – No. 5, The Evergreen – No. 6, The Moonbeam – [Scottish Rondos] No. 1, Bannock's O Barley Meal – No. 2, Miss Forbes' Farewell – No. 3, Jumping John – No. 4, Loch Erroch side – No. 5, Ye Banks and Braes – No. 6, And they're a Noddin – No. 7, Mary's Dream – No. 8, The Flowers of Edinburgh – No. 9, The Campbells are comin – No. 10, The Lass of Ecclesechan – No. 11, Over the water to Charlie – No. 12, Mount and go – No. 13, Lewie Gordon – No. 14, Jenny's Bawbee – [no. 15 not listed] – No. 16, The red red Rose – No. 17, Over the Hills – [Piano Forte \Music] Fantasia from La Gazza Ladra – Le Petit Tambour – Cease your funning – Isabel & Zitti Zitti – [Overtures] Boieldieu's Overture to La Dame Blanche, arranged by Burrowes – Pacini's Overture to La Schiava in Bagdad – [Operas, arranged for the Piano Forte with Flute Accompaniment] Paër's I Furusciiti, in 4 Books

Publication Announcements:

"A selection of the most popular Airs [from Gustavus III], arranged by J. F. Burrowes." *The Times*, 14 December 1833; 17 December 1833; 18 December 1833; 19 December 1833; 17 January 1834. [Reprint]

Publication Reviews:

"Select Airs from Rossini's *Il Barbiere di Siviglia*, including Rode's Air, with Variations, as sung by Mademoiselle Sontag, arranged for the Piano Forte, with an Accompaniment (ad lib.) for the Flute; by J. F. Burrowes. In three Books. London. Goulding and D'Almaine." *QMMR*, Vol. 9, no. 36 (1827), p. 534.

"Select Airs from the Opera of *Guillaume Tell*, arranged for the Piano-Forte, with an accompaniment, ad libitum, for the Flute, by J. F. Burrowes. Books I and II. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 7, no. 11 (November 1829), p. 284.

"Select Airs from Spohr's Opera, *Azor and Zemira*, arranged for the Piano-Forte, with a Flute Accompaniment (ad lib.), by J. F. Burrowes. Book I. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 9, no. 7 (July 1831), p. 170.

Within:

The favorite Air of *Le Petit Tambour*, introduced in a *Divertimento*, for the Piano Forte, by J. F. Burrowes
Last leaf verso
Source: BL h.722. tt. (2.)

GG 14a

Title: Select Catalogue of New Piano Forte Music.

Imprint: [from source music title page] Published by Goulding, D'Almaine, Potter & Co. 20 Soho Sq. & to be had at, 7, Westmoreland St. Dublin.

Date: c. 1821

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte Music

Process: Engraved plate

Layout: 2 columns

Extent: 233 entries

Commentary:

Entries at Stationers' Hall:

The Mowbray Waltz, with Variations for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 12 June 1819.

Rule Britannia, with Variations for the Piano Forte, by Kalkbrenner, entered at Stationers' Hall 15 February 1820.

Introduction & Rondo, Op. 52, by Kalkbrenner, entered at Stationers' Hall 20 January 1821.

Fourth Fantasia, "And has she then failed" by F. Ries, entered at Stationers' Hall 13 March 1821.

Parry's Familiar Rondos, for the Piano Forte, Books 1 and 2, entered at Stationers' Hall 13 March 1821.

Capriccio on "Bid me discourse," by Kalkbrenner, entered at Stationers' Hall 29 March 1821.

Emerald Isle, arranged as a Rondo for Piano Forte, by F. Ries, entered at Stationers' Hall 4 May 1821.

Publication Announcements:

"Llewellyn, a Welch Air, with Variations by G. Kiallmark, price 2s.6d." – *MC*, 4 March, 1820.

"Step as soft as Zephyrs dying,' arranged as Rondo, by W. J. Holder, price 3s. 0d." – *MC*, 10 October 1820.

"Stay, prithee, stay,' from The Miller and his Men, arranged with Variations, by F. Ries, price 3s." – *MC*, 10 October 1820.

"Hampton-Court Air, with Variations, composed by T. Haigh, price 2s." – *MC*, 10 October 1820.

"An Air of Asiolì's, arranged with an Introduction and Variations, by T. Haigh, price 2s." – *MC*, 10 October 1820.

Publication Reviews:

"A favourite Irish Melody, with Variations and an Introduction for the Piano Forte, composed by G. Kiallmark. London. Goulding and Co. and Chappell and Co." *QMMR*, Vol. 2, no. 8 (1820), p. 504.

"Fourth Fantasia on the Favourite Air, "And has she then failed in her Truth," by Henry R. Bishop, for the Piano Forte, by Ferdinand Ries. 4s." *MM*, No. 351 (March 1821), p. 177.

"Rondo, precede d'une Introduction pour la Piano Forte, par Fred. Kalkbrenner. 3s." *MM*, No. 351 (March 1821), p. 177.

"Le Pas Seul de Terpsichore, a divertimento for the Piano Forte. 3s." *MM*, No. 351 (March 1821), p. 177.

"Merch Megan, a favourite Welch Air, with Variations for the Piano Forte, by Philip Knapton. London. Goulding & Co. and Chappell and Co." *QMMR*, Vol. 3, no. 10 (1821), p. 251.

"Theme, with Variations, an Introduction and Finale for the Piano Forte; composed by Richard Sharp. London. Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 3, no. 12 (1821), p. 509.

"Fifth Fantasia on the Air, Come live with me and be my love; by Bishop; for the Piano Forte, by Ferdinand Ries. London. Goulding and Co." *QMMR*, Vol. 4, no. 13 (1822), p. 110.

Within:

"Light as thistle down moving," an Air, from Rosina, Composed by William Shield, Arranged as a Rondo, with an Introduction for the Piano Forte, and respectfully inscribed to Miss Simpson, by J. W. Holder, Mus. Bac. Oxon., Op. 52.

Last leaf recto

Source: BL h. 721. kk. (22.) Source music wm 1821

GG 14b

Date: c. 1823

Extent: 244 entries

Commentary:

New Entries: 145

L Adams, Time Table, clearly explained in a ground with Variations – Bochsa, Time Table, clearly explained in a ground with Variations – Bochsa, Select Airs from Shield's Opera of Rosina, with Flute Accompaniment, Nos. 1 and 2 (each) – Burrowes, Caledonian Airs, Nos. 1 to 12 (each) – Burrowes, Hibernian Air Nos. 1 to [blank] – Burrowes, Scottish Rondo, Nos. 1 to 10 (each) – Burrowes, Select Airs from "Otello", with Flute Accompaniment, Books 1 and 2 (each) – Bishop, March & c. in "Montrose" – Bishop, Spanish Air, with Variations – Butler, Soldier's Gratitude, Rondo – Dourlen, Fantasia – Dourlen, Questo Vecchio, with Variations – Holder, Ce que je desire, French Air, with Variations – Holder, Chatoniller L'Oreille, Rondo – Holder, Comin' thro' the Rye, Rondo – Holder, The Campbells are comin – Holder, We're are noddin, Rondo – Holst, Dormez done mes cheres amours, with Variations – Holst, King of Sweden's March – Hummell, Favorite Waltzes, Nos. 1 to 6 (each) – Hummell, Grand Sonata in Brilliant style, Op. 38 – Kalkbrenner, Din Din, Rondo – Kalkbrenner, Il pleut Bergere, with Variations – Kalkbrenner, La femme sensible, with Variations – Kalkbrenner, Pria che l'impegno – Kalkbrenner, Theme Allemand – Kiallmark, Hope told, & c, Divertimento – Kiallmark, In happier hours, with Variations – Kiallmark, Les petits Delassements, No. 3- Kiallmark, My Pretty Page, Divertissement – Kiallmark, Pollacca, March & Introduction – Kiallmark, Russian Air, with Variations – Kiallmark, Scottish Melody as a Rondo – Kiallmark, Tho' love is warm awhile, Variations – Kiallmark, When thy Bosom, Variations – Edward Knight (Jnr), Crooskeen awn, with Variations – Knight, Sweet Kitty Clover, with Variations – Knight, Romance "Law of Java" – Knight, Be mine dear Maid, with Variations – Latour, Piu dolce e placide, Pollacca "Il Tancredi" – Mazzinghi, Arrangement of Mozart's Il Don Giovanni, with Flute Accompaniment, Nos. 1 to 7 – Mazzinghi, Arrangement of Mozart's La Clemenza di Tito, with Flute Accompaniment, Nos. 1 to 5 (each) – Mazzinghi, Arrangement of Mozart's Le Nozze di Figaro, with Flute Accompaniment, Nos. 1 to 5 (each) – Mazzinghi, Arrangement of Mozart's Zauberflöte, with Flute Accompaniment, Nos. 1 to 6 (each) – Mazzinghi, Favorite Airs, with Flute Accompaniment – Mazzinghi, Loch Leven side, Rondo – Mazzinghi, Brechen Castle, Rondo – Mazzinghi, Young Simon, Rondo – Mazzinghi, Royal Strathspey, Rondo – Moscheles, Capriccio – Moscheles, Harmonious Blacksmith, with Variations – Moscheles, Rondo Brillante – Moscheles, Tu sei il mi dolce amore, with Variations – Parry, Popular Airs with Variations, No. 2, Taze ben tazi – Parry, Popular Airs with Variations, No. 3, Near yonder stile – Parry, Popular Airs with Variations, No. 4, Learned Men – C. Pleyel, Airs from Rossini's Operas – C. Pleyel, Capriccio with Air from Otello – Cheltenham, Quadrille – Cuirassiers, Quadrille – Musard's favorite, Quadrille, with Flute Accompaniment, Dedicated to the Countess Grey – Quadrilles, Les pages du Due de Vendome – La Dansomanie, Quadrille – New Hussars, Quadrille – New Lancers, Quadrille – Payne, The Original Quadrilles, Nos. 1 to 12 – Royal Artillery Quadrille – Royal Hibernian, Quadrille – Royal Highlanders, Quadrille – Quadrilles, Sykes's new Figures, French & English – Ries, Grindoff & Claudine from "The Millar & his Men" – Ries, Pollacca from "Il Tancredi" – Ries, Rondo "As it fell upon a Day" – Ries, The Dashing white Sergeant, with Variations – Edward Simms (Jnr.), Blue Bell Variations, Dedicated to Kalkbrenner – Simms, Summer's Eve, Theme with Variations – Simms, Rising of the Lark – Simms, Une petite Fantasia – Charles I. Smith, Fantasia "Ah can I e'er forget thee" – T. Smith, Happy Return, with Variations – Smith, Napoleon's Fall, Rondo – Steil, My Lodging & c. Variations, for Harp & Piano Forte or Piano Forte – Sykes, Spanish Air, Carlos & Leonora, Variations – Tomlins, First Set of Easy Lessons & Preludes – Tomlins, Happy Days "When William at Eve" – Tomlins, Royal Visit to Scotland, Medley Divertimento – Ware, Overture to Undine with Popular Airs – Ware, Overture to Warlock of the Glen

Entries Removed: 132

Ries, Avanti constanti, Variations – Kiallmark, Battle of Salamanca, with Accompaniments – Kiallmark, Battle of Salamanca, without Accompaniments – Beethoven, No. 59, Op. 53 – Bertini, Variations on a celebrated Irish Melody – Knapton, Caller Herring, Variations – Thompson, Cease your funning, Variations – Woelfl, Cuckoo rondo from the Concerto – Cramer, Sonata, Nos. 1 to 3, dedicated to Miss Byng (each) – Cramer, Sonata, Nos. 1 and 2, dedicated to Mrs. Mackworth (each) – Von Durwollt, Dawn of Day, Swiss Air with Variations – Smith, Duke of Wellington's Return, Rondo – Kiallmark, Favorite Irish Melody, Variations – Klose, Fandango, Waltz & c. from "Figaro," with Flute Accompaniment – Kretschmer, Eluve du Tage, Fantasie – Tomlins, Four Airs

with Variations – Field, John, Rondos, Nos. 1 and 2 (each) – Griffin, Introduction & Rondo – Knapton, Garcon Volage (Quadrille Rondo) – Knapton, Greek Air with Variations – Cramer, Grand March, Rondo – Haigh, Hampton Court, Introduction and Variations – Rush, Hunter of the Alps, Rondo – Cianchettini, Haydn's German Hymn, Rondo with Variations – Cianchettini, Hungarian Quick Step – Nielson, Hush ye pretty warbling, Rondo – Burrowes, Il Don Giovanni, Select Airs, with Flute Accompaniment, arranged by J. F. Burrowes, Nos. 1 to 6 (each) – Haigh, Introduction and Air (Asioli) Variations – Haigh, Introduction and Air Militaires – Haigh, Introduction and Polonaise (Flute Accompaniment) – Rush, Introduction and Waltz – Kiallmark, Is there a heart, Rondo – Kiallmark, John of Paris, Rondo – Mazzinghi, Istrian Air, with Variations, with Flute Accompaniment – Mazzinghi, John of Paris, Variations, with Flute Accompaniment – Siegel, The Kaleidoscope, Variations – Kalkbrenner, Air, dedicated to Mrs. Logier – Kalkbrenner, Rondo from the Sonata in C – Kalkbrenner, Rondo with an Introduction, Op. 52 – Klose, Third Divertimento, with Flute Accompaniment – Kiallmark, Progressive Divertimentos – Fiorini, King of Prussia's Waltz, with Variations – Esch, Von, King of Prussia's Welcome Waltz, with Variations – Bochsa, La colombe Perdue, Rondo – La Rameau Laurier – Knapton, La Rose Blanche (Fisher), with Variations – Blewitt, La Violette, Divertimento, with Flute Accompaniment – Calkin, Le pas Seul de Terpsichore, Divertimento – Holder, Lieber Augustine, Variations, with Flute Accompaniment – Holder, L'Imitation, Divertimento, with Flute Accompaniment – Kiallmark, Le Retour à Bath, Divertimento – Knapton, Maid of Derby, Variations – Mazzinghi, Airs with Variations, with Flute Accompaniment, Nos. 1 to 24 (each) – Persuis, Minuet & Gavotte in Nina – Knapton, Mocking Bird, Divertimento, with Flute Accompaniment – Knapton, Mrs. Macdonald, with Variations – Knapton, Merch Megan, Welsh Air, with Variations – Mazzinghi, Medley Divertimento with favorite Airs, Nos. 1 to 8 – Von Durwollt, Orphan of Bretany, Swiss Air, with Variations – Von Durwollt, Orange Boven Waltz, with Variations – Slapp, O Nanny, Rondo – Slapp, Pandean Airs, Nos. 1 to 3, consisting of Marches, Waltzes, Minuets (each) – Kiallmark, Pas de Trois (Miss Dennetts), with Variations – Klose, Pas Russe or Courtship Dance, with Flute Accompaniment – Parry, Familiar Rondos, Books 1 and 2 (each) – Kiallmark, Rest weary Traveller, Variations – Ries, Variations on a popular Irish Melody – Kiallmark, Rosalind, Romance – Ries, Rondo with original Russian Theme – Ries, Said a Smile to a Tear, Variations – Ries, Stay prithee stay, Variations – Klose, Spanish Airs in Figaro, with Flute Accompaniment – Tomlins, Sonatinas from Pleyel, Haydn, Mozart, & c. – Steibelt, La Chasse, Rondo from the Concerto – Holder, Swedish Air, with Variations – Tomlins, The Horns La Chasse – Holder, Through the wood Laddie, Rondo – Holder, Trip to Dublin, Rondo – Kiallmark, Two Waltzes & Chasse – Ries, 'Tis merry 'tis merry, with Variations – Holst, Ulthona a Pantomime, Rondo – Tomlins, Vale of Clwyd, with Variations – Von Durwollt, Vive Henri Quatre, with Variations – Parry, Venetian Rondo – Smith, Variety Rondo – Kiallmark, Waltz from "Miller & his Men," Rondo – Ries, When the Wind Blows, Rondo – Kiallmark, Waters of Elle, Variations – Von Durwollt, Waterloo Dance, Variations – Campbell, White Cockade, Variations

Entries at Stationers' Hall:

My Pretty Page, as a Divertisement, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 5 October 1822.

Kitty Clover, with Variations for the Piano Forte, by E. Knight Junr, entered at Stationers' Hall 5 October 1822.

In happier hours, by H. R. Bishop, arranged with Variations for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 8 January 1823.

Rondo, on H. R. Bishop's "As it fell upon a Day," for the Piano Forte, by F. Ries, entered at Stationers' Hall 8 January 1823.

Publication Announcement:

"Second Fantasia for the Piano-forte, The Themes, by Mozart, from the Opera, Le Nozze di Figaro, composed by Ferd. Ries, price 4s." *MC*, 27 May 1817.

"Bishop's Popular Duet, "As it fell upon a day," arranged as a Rondo for the Piano-Forte, by Fred. Ries, Op. 104, No. 2. (Goulding, D'Almaine and Co., Soho Square.)" *The Harmonicon*, No. 20 (August 1824), p. 164.

Publication Reviews:

"My Pretty Page look out a far. Arranged as a Divertisement for the Piano Forte, by G. Kiallmark. London. Goulding and Co." *QMMR*, Vol. 4, no. 13 (1822), p. 94.

"First Fantasia, on the favourite air, "Ah can I e'er forget thee love," for the Piano Forte, by Charles Smith. London. Goulding and Co." *QMMR*, Vol. 4, no. 13 (1822), p. 94.

"Russian Air for the Piano Forte, with Variations and Finale, by G. Kiallmark. London. Chappell and Co. Goulding and Co." *QMMR*, Vol. 4, no. 14 (1822), p. 202.

"The celebrated Air of Kitty Clover, with Variations for the Piano Forte, composed by Edward Knight, Jun. London. Goulding & Co." *QMMR*, Vol. 4, no. 14 (1822), p. 202.

"The Campbell's are comin," a celebrated Scotch Air, arranged as a Rondo, with an Introduction, for the Piano-Forte, by J. W. Holder, Mus. Bac. Oxon. 3s." *MM*, No. 375 (December 1822), p. 448.

"Bishop's popular Duet, "As it fell upon a day," arranged as a Rondo for the Piano Forte; by Ferd. Ries. Op. 104. No. 2. London. Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 79.

Within:

Second Fantasia for the Piano Forte, in which is introduced the Air, "Pria che l'Impegno," (from the Opera of L'amour Marinaro), with Variations, Composed by Fredrick Kalkbrenner

Leaf ii recto

Source: BL h. 721. aa. (1.) Source music wm 1821

GG 14c

Title: SELECT CATALOGUE. / of / NEW and POPULAR PIANO FORTE MUSIC. / Published by Goulding, D'Almaine, Potter & C^o. 20 Soho Square.

Date: c. 1824

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraved and punched plate

Layout: 2 columns

Extent: 252 entries

Commentary:

New Entries: 25

Burrowes, Scottish Rondos, Nos. 11, 12, 13 and 14 (each separate) – T. B. Clough, Valse Fantasia with Pastoral Introduction – Cramer, Introduzione ed Aria all' Inglese, Op. 65 – Cramer, Introduction & Rondo, "Go my Love," Op. 66 – J. N. Hummell, La bella Capricciosa – Kalkbrenner, Fantasie, "L'Amour Marinaro" – Kalkbrenner, Rondo, "Come hither thou little Foot, Page" – Kiallmark, Caledonian Fantasie, "Scot wha hae" – Kiallmark, "Capriccio Ecossoise, "Kelvin Grove" – Kiallmark, Should he upbraid, Divertisement – Edward Knight Junior, Be mine dear Maid, with Variations – H. I. Michele, Le Triomphe – Moscheles, Brilliant Variations on an Austrian Air – Parry's Popular Airs with Variations, No. 5, La Chasse – Camille Pleyel, Favorite Rondo – Quadrilles from Rossini's Operas, Sets 1, 2 and 3 (each separate) – Rossini's Mose in Egitto for Piano Forte and Flute, in 3 Books (each separate) – Sola, Overture to Claudio et Elisa, for Piano Forte & Flute (Concertante)

Entries Removed: 17

Bishop, March & c. in "Montrose" – J. N. Hummell, Favorite Waltzes, Nos. 1 to 6 (each separate) – Kalkbrenner, Din Din, Rondo – Kiallmark, Fanfare & German Air, with Variations – Kiallmark, Kimbolton Castle, Divertimento – Kiallmark, La Revenue, with Variations – Knight, Be mine my dear, with Variations – Quadrilles, Les pages du Due de Vendome – Quadrilles, Sykes' new Figures, French & English – T. Smith, Napoleon's Fall, Rondo – C. T. Sykes, Spanish Air, Carlos & Leonora, Variations – Weber, Variations on "Vien qua dorina bella"

Entries at Stationers' Hall:

Rondo on "Come hither, thou little Foot-page," for the Piano Forte, by F. Kalkbrenner, entered at Stationers' Hall 29 January 1823.

Introduzione ed Aria all' Inglese, for the Piano Forte, by J. B. Cramer, Op. 65, entered at Stationers' Hall 10 March 1823.

Introduction and Rondo, "Go my Love," Op. 66, for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 26 April 1823.

Capriccio Ecosaise "Kelvin Grove," for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 26 April 1823.

Variations on "When Meteor lights," for the Piano Forte, by F. Ries, entered at Stationers' Hall 26 April 1823.

Divertisement on Should he Upbraid, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 28 February 1824.

Publication Reviews:

"The celebrated Overture to Claudio and Elisa, arranged for the Piano Forte and Flute Concertant; by C. M. Sola. London. Goulding, D'Almaine, Potter, and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 111.

"Introduzione ed Aria all' Inglese, for the Piano Forte; composed and dedicated to his friend, Thomas Broadwood Esq., by J. B. Cramer, Op. 65. Published by Goulding and Co." *The Harmonicon*, No. 4 (April 1823), p. 53.

"Rondo, with an Introduction for the Piano Forte, by J. B. Cramer, Op. 66. London. Goulding, D'Almaine, Potter, and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 213.

"La Bella Capricciosa, for the Piano Forte, Composed by J. N. Hummel. London. Goulding, D'Almaine, Potter, and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 220.

"When Meteor Lights;" German Air, from the Melodies of various Nations, with variations for the Piano Forte; by Ferd. Ries. London. Goulding, D'Almaine, Potter, and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 220.

"Rondo, with an Introduction, for the Piano-forte, composed, and dedicated to Miss Estcourt, by J. B. Cramer, Op. 66 (Goulding, D'Almaine, and Co.)" *The Harmonicon*, No. 7 (July 1823), p. 97.

"Capriccio Ecosaise, for the Piano Forte, in which are introduced the Airs of Kelvin Grove and Over the Water to Charlie; composed by G. Kiallmark. London. Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 389.

Within:

Marie, a Tyrolese Air, with Variations for the Piano Forte, Composed by Philip Knapton

Last leaf recto

Source: BL h. 726. d. (4.) Source music wm 1823

Rondo, with an Introduction, for the Piano Forte, Composed by J. B. Cramer, Op. 66

Leaf ii recto

Source: CAM MR340. a. 80. 10. (16.) Source music wm 1823

Source music entered at Stationers' Hall 26 April 1823.

GG 15

Title: SELECT CATALOGUE / of Harp Music_ Harp and Piano-Forte, and Piano Forte Duets & c. / Published by Goulding, D'Almaine, Potter & C^o. 20. Soho Square.

Date: c. 1822

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte and Harp

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 5

Harp; Harp and Piano-Forte; Piano-Forte Duets; Quadrilles, Waltzes, Dances, & c.; Overtures for Piano Forte

Extent: 243 entries

Commentary:

Catalogue contains Selection Collection of favorite Dances the Piano Forte, for 1822.

Entries at Stationers' Hall:

Fra tante Angoscie, with Variations, for the Harp, by Bochsa, entered at Stationers' Hall 19 June 1820.

'Brulant d' Amour,' two Performers on the Pianoforte with Harp Accompaniments, by Bochsa, entered at Stationers' Hall 19 June 1820.

Overture to the Antiquary, by H. R. Bishop, entered at Stationers' Hall 1 July 1820.

Pas redouble or March, as a Piano Forte Duet, by Kalkbrenner, entered at Stationers' Hall 20 January 1821.

Dans un Délire, for Duets for the Piano Forte, with Harp and Flute Accompaniments, by Bochsa, entered at Stationers' Hall 4 May 1821.

[Overture to] Battle of Bothwell Brigg, entered at Stationers' Hall, 19 June 1820.

Publication Announcements:

"O, Pescator," a Venetian Air, with Variations, [for the Harp] by Naderman, price 3s." – *MC*, 6 March; 14 July. 26 August 1820.

"Lullaby," with Variations, [for the Harp] by W. H. Steil, price 3s. -- *MC* 6 March; 14 July; 26 August 1820.

"Air Militaire, with an Introduction, [for the Harp] by W. H. Steil, price 3s." – *MC*, 6 March; 14 July; 26 August 1820.

"Auld lang Syne" with variations, [for the Harp] by W. H. Steil; price 3s. – *MC*, 6 March; 14, July; 26 August 1820.

"Variations on the favourite Air "Brulant D'Amour et partant pour la Guerre," as a duet for two performers on the Piano-forte, with an accompaniment for the Harp and Flute ad libitum, composed by N. C. Bochsa; price 6s. – *MC*, 14 July; 21 November 1820.

"Variations on the favourite Cavatina "Fra tante angoscie e Palpite," from the Opera of Cenerentola, arranged by N. C. Bochsa; Price 3s. – *MC*, 14 July; 26 August; 21 November 1820.

"La Brillante," a second fantasia concertante for harp and flute, composed by C. M. Sola; price 5s. – *MC*, 14 July; 26 August; 21 November 1820.

"Rousseau's Dream," air, with variations, by G. Kiallmark; price 2s.6d. – *MC*, 14 July; 26 August 1820.

"The popular Overture to the Battle of Bothwell Brigg, arranged by H. R. Bishop; price 2s. – *MC*, 14 July 1820; "the Overture to the Comedy of Errors, by Bishop; price 2s. – *MC*, 14 July 1820;

"Selections for the favourite Opera, Il Tancredi, arranged as Duets, for the Harp and Piano-forte, with Accompaniments (ad lib.) for Flute and Violoncello, by J. F. Burrowes, No. 1, price 5s. – *MC*, 26 August, 1820.

"Il Tancredi, arranged as Duets for two Performers on One Piano-forte, by J. F. Burrowes. No. 1. Price 4s." – *MC*, 26 August 1820.

"The Vale of Wythop,' a Divertimento for the Harp, by H. Horn, price 3s.6d." – *MC*, 21 November 1820.

"Selections for the favourite Opera, Il Tancredi, arranged as Duets, for the Harp and Piano-forte, with Accompaniments (ad lib.) for Flute and Violoncello, by J. F. Burrowes, No. 3 & 4 price each 5s." – *MC*, 11 November, 1820.

Publication Reviews:

"The Favorite Air of Lullaby, arranged for the Harp, and dedicated to Miss Stephens, by W. Henry Steil. 3s." *MM*, No. 343 (August 1820), p. 73.

"Introduction to the Admired Air of O Pescator, with Variations for the Harp, as Performed by T. H. Wright, at Paris, Composed by F. J. Naderman. 3s." *MM*, No. 347 (December 1820), p. 465.

"Pas Redoublé, or March, Composed for Lord Grantham's Military Band, and arranged for two Performers on One Piano Forte, by F. Kalkbrenner. 2s." *MM*, No. 351 (March 1821), p. 178.

"Pastorale Fantasie, and Variations upon the favourite French air, "Dans un delire extreme," for two performers on the Piano Forte and Harp; composed by N. Ch. Bochsa. London. Goulding, D'Almaine, Potter, and Co." *QMMR*, Vol. 3, no. 11 (1821), p. 364.

"L'Alliance, grand trio concertante, for the Piano Forte, Harp, and Flute; composed by N. Ch. Bochsa. London. Goulding, D'Almaine, Potter, and Co." *QMMR*, Vol. 3, no. 11 (1821), p. 364.

Within:

Melodies of Various Nations, with Symphonies and Accompaniments by Henry R. Bishop, the Words by Thomas Bayly Esqr.

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Source: CAM MR290. a. 80. 4. (1.) Source music wm 1821.

GG 16

Title: SELECT CATALOGUE OF PIANO FORTE MUSIC. / Printed by Goulding, D'Almaine & C^o. N^o. 20 Soho Square.

Date: c. 1825

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte.

Process: Engraved and punched plate

Layout: 2 columns

Extent: 208 entries

Commentary:

Entries at Stationers' Hall:

Overture to Henri Quatre, by Henry Bishop, entered at Stationers' Hall 19 June 1820.

Second Divertimento for the Piano Forte, arranged from Naderman, by G. Kiallmark, entered at Stationers' Hall 8 January 1823.

Variations on Braham's Air, 'Nelson,' for the Piano Forte, by F. Ries, entered at Stationers' Hall 8 September 1823.

Rondo on H. R. Bishop's "He's all the world to me," for the Piano Forte, entered at Stationers' Hall 8 December 1823.

Rondo on H. R. Bishop's "Romance Orynthia," for the Piano Forte, entered at Stationers' Hall 8 December 1823.

Variations on Rossini's Neapolitan Waltz, for the Piano Forte, by P. Knapton, entered at Stationers' Hall 8 December 1823.

Variations on "Jessie, the Flower of Dumblane," for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 28 February 1824.

Twelfth Fantasia from Semiramide, for the Piano Forte, by F. Ries, entered at Stationers' Hall 9 April 1824.

When in disgrace, as a Rondo for the Piano Forte, by F. Ries, entered at Stationers' Hall 9 April 1824.

Variations on And ye shall walk in silk attire, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 9 April 1824.

March from Tancredi, with Variations for the Piano Forte, by F. Ries, entered at Stationers' Hall 6 October 1824.

Publication Announcements:

"Overture to Comedy of Errors, price 2s.6d." – *MC*, 1 January 1820

"The Brown Thorn," an Irish Melody, with Variations by P. Knapton, price 3s. – *MC*, 4 March 1820.

Polacca from Tancredi, arranged for the Piano Forte, by F. Ries, entered at Stationers' Hall 29 December 1821.

Variations on Swiss Air, for the Piano Forte, by J. W. Holder, entered at Stationers' Hall 9 April 1823.

"Rondo for the Piano-forte, in which is introduced the admired duett in the Opera of Maid Marian, Composed and dedicated to Mad. De Champs Louis, by Fred. Kalkbrenner, Op. 65. (Goulding, D'Almaine, and Co.) *The Harmonicon*, No. 4 (April 1823), p. 54.

"Brilliant Rondo for the Piano-Forte, on Bishop's Air "When in disgrace," composed by Fred. Ries, Op. 104, N. 3. (Goulding and Co. Soho-Square.)" *The Harmonicon*, No. 17 (May 1824), p. 94.

Publication Reviews:

"Polacca, from Rossini's Opera of Tancredi, arranged for the Piano Forte, with an Introduction; by Ferdinand Ries. (Op. 104.) London. Goulding and Co." *QMMR*, Vol. 4, no. 13 (1822), p. 110.

"Second Divertimento for the Piano Forte, composed and partly arranged from Naderman; by G. Kiallmark. London. Goulding, D'Almaine, Potter and Co. Chappell and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 109.

"Cède à l'Amour," favourite French Air; arranged with Variations for the Piano Forte; by J. W. Holder, Mus. Bac. Oxon. Op. 66. London. Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 109.

"Introduction and Variations for the Piano Forte, on Henry R. Bishop's admired air "Home! Sweet home!" composed and dedicated to Miss M. Tree, by T. W. Rawlings. (Goulding, D'Almaine, and Co.)" *The Harmonicon*, No. 8 (August 1823), p. 114.

"The National Air Nelson (composed by J. Braham,) with an Introduction and Variations for the Piano Forte, composed by Ferd. Ries. Op. 96, No. 4. – No. 28 of Variations. London. Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 391.

"Should he be upbraid," the admired air by Bishop, arranged as a Divertisement, with an Introduction, for the Piano-Forte, by G. Kiallmark. (Goulding, D'Almaine, and Co. Soho Square.)" *The Harmonicon*, No. 10 (October 1823), p. 144

"The National Air, "Nelson," (composed by J. Braham) with an Introduction and Variations for the Piano-forte by Ferdinand Ries. *The Harmonicon*, No. 11 (November, 1823), p. 169

"Ah! County Guy," the celebrated Serenade, in Quentin Durward, sung by Mrs. Ashe, and composed by Burford G. H. Gisborne. (Clementi and Co.)" *The Harmonicon*, No. 12 (December 1823), p. 197

"Rossini's Neapolitan Waltz, with an Introduction, Variations, and Coda, for the Piano Forte; by Philip Knapton. London. Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 5, no. 20 (1823), p. 550.

"Twelfth Fantasia for the Piano Forte, with the favourite Themes in Rossini's Semiramide, by Ferd. Ries. No. 1. Op. 134. London. Goulding, D'Almaine, and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 140.

"An Original Swiss Air, with Variations for the Piano Forte, by J. W. Holder, Mus. Bac. Oxon. Op. 78. London. Goulding, D'Almaine, and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 143.

"Romance, by Henry R. Bishop, arranged as a Rondo for the Piano Forte, with an Introduction, by J. B. Cramer. London. Goulding, D'Almaine, Potter, and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 147.

"Theme, by Henry R. Bishop, ["He's all the world to me"], arranged as a Rondo for the Piano Forte, with an Introduction, by J. B. Cramer. London. Goulding, D'Almaine, Potter, and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 147.

"Fantasia, for the Piano Forte, in which is introduced the admired Round from the Historical Opera of Cortez, by J. B. Cramer. London. Goulding and Co." *QMMR*, Vol. 6, no. 21 (1824), p. 147.

"Fantasia for the Piano-forte, in which is introduced the admired Round [Yes, 'tis the Indian drum], from the Historical Drama of Cortez, composed by J. B. Cramer. (Goulding, D'Almaine, and Co. Soho-Square.)" *The Harmonicon*, No. 17 (May 1824), p. 93.

"Theme ["He's all the world to me"] by Henry R. Bishop, arranged as a Rondo for the Piano-Forte, with an Introduction, composed by J. B. Cramer. (Goulding, D'Almaine, and Co.)" *The Harmonicon*, No. 17 (May 1824), p. 93.

"Romance [Orynthia], by Henry R. Bishop, arranged as a Rondo for the Piano-Forte with an Introduction, composed by J. B. Cramer. (Goulding, D'Almaine, and Co.)" *The Harmonicon*, No. 17 (May 1824), p. 93.

"Twelfth Fantasia for the Piano Forte, with the favourite themes in Rossini's Semiramide, composed by Ferd. Ries, member of the 'royal Academy in Sweden. No. 1, Op. 134. (Goulding and Co.)" *The Harmonicon*, No. 17 (May 1824), p. 94.

"And ye shall walk in silk attire," air by a Lady with Introduction and Variations for the Piano Forte by G. Kiallmark. (Goulding and Co.)" *The Harmonicon*, No. 17 (May 1824), p. 94.

"The Grand Prussian March, originally composed by Spontini, and performed with Two Hundred Trumpets, arranged for the Piano-Forte by Fred. Kalkbrenner. (Goulding, D'Almaine, and Co., Soho-Square.)" *The Harmonicon*, No. 19 (July 1824), p. 136.

"An Original Swiss Air, with Variations for the Piano-Forte, composed by J. W. Holder, Mus. Bac. Oxon. Op. 78. (Goulding and Co.)" *The Harmonicon*, No. 19 (July 1824), p. 137.

Within:

Source: BL h. 141. hh. (20.)

Theme Allemand, with Variations for the Piano Forte, Composed by Frederick Kalkbrenner
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Source: BL h. 722. tt. (3.) Source music wm 1824

GG 17

Title: SELECT CATALOGUE of / *HARP MUSIC and DUETS for the HARP and PIANO FORTE.* /
Published by Goulding & D'Almaine 20 Soho Square.

Date: c. 1826

Type of Catalogue: Within; Instrumental

Layout: Single column

Categories and sub-categories: 2

Harp Music; Harp and Piano Forte Duets

Extent: 92 entries

Commentary:

Entries at Stationers' Hall:

Chough & Crow, arranged for the Piano forte with Harp Accompaniment, by D. Bruguier, entered at Stationers' Hall 5 October 1822.

Fifteen Brilliant & Short Preludes, for the Harp, in the principal Major & Minor Keys, intended to be played before any pieces of Music, by N. C. Bochsa, entered at Stationers' Hall 10 March 1823.

New Variations on "God save the King," for Harp and Piano Forte, by N. C. Bochsa, entered at Stationers' Hall 24 February 1824.

Cruda Sorte, arranged for the Harp and Piano Forte, by W. H. Steil, entered at Stationers' Hall 6 October 1824.

Characteristic Duet, "Charlie is my Darling," for the Harp and Piano Forte, by N. C. Bochsa, entered at Stationers' Hall 6 October 1824.

Rondo on "Polacca" in Il Tancredi, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 20 May 1825.

Publication Reviews:

"The Chough and Crow, composed by Henry Bishop, Esq. Arranged for two Performers on one Piano-Forte, with an Accompaniment for the Harp, by D. Bruguier. 4s." *MM*, No. 375 (December 1822), p. 448.

"When the Wind blows (Bishop's favourite Round in the Miller and his Men), arranged for the Harp, composed by T. Chipp. London. Chappell and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 94.

"Fifteen brilliant and short Preludes for the Harp, in the principal Major and Minor Keys, intended to be played before any Pieces of Music; composed expressly for his Pupils, and the leading Passages fingered, by N. Ch. Bochsa. London. Goulding, D'Almaine, Potter & Co." *QMMR*, Vol. 5, no. 17 (1823), p. 94.

"Caledonian Fantasie for the Harp, with Variations on "Scots wha ha'e wi' Wallace bled;" by N. Ch. Bochsa. London. Goulding, D'Almaine, Potter, and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 207.

"Celle que j'aime tant," a favourite French Air in Tyrolean Style, with an Introduction and brilliant Variations; by N. Ch. Bochsa. London. Goulding, D'Almaine, Potter, and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 207.

"Home! sweet home! Arranged with Variations for the Harp, and dedicated to Miss Caroline Newcomen, by N. C. Bochsa. (Goulding & Co.)" *The Harmonicon*, No. 8 (August 1823), p. 114.

"Home! Sweet home! The admired Air in the Opera of Clari, or the Maid of Milan; arranged with Variations for the Harp; by N. C. Bochsa. London. Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 386.

"Select Airs, from Rossini's celebrated Opera, Zelmira; arranged as Duets for the Harp and Piano Forte, with Accompaniments, ad lib. for the Flute and Violoncello; by J. F. Burrowes; in four books. London. Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 386.

"Mr. Steil has published three of an easier description [Duets for the harp and piano forte]: the themes are "*Fra tante angoscie*." Bishop's "*Tell me my heart*," and *The spring time of love*." *QMMR*, Vol. 5, No. 20 (1823) p. 559.

"Impromptu for the Harp, in which are introduced the favourite Melodies, "O the moment was sad," and "John Anderson my Joe;" by N. C. Bochsa. London. Goulding, D'Almaine, & Co." *QMMR*, Vol. 6, no. 23 (1824), p. 408.

"Characteristic Duet for the Piano Forte, with an Accompaniment for the Harp; in which is introduced the admired air, "Charlie is my darling; composed by N. C. Bochsa. London. Goulding, D'Almaine and Co." *QMMR*, Vol. 6, no. 23 (1824), p. 415.

"The admired Air, "Ombra adorata Aspetta," in the favorite Opera of Romeo e Giulietta, arranged as a Brilliant Solo, with Variations for the Harp, by N. C. Bochsa. London. Goulding, D'Almaine, and Co." *QMMR*, Vol. 6, no. 24 (1824), p. 550.

"A Selection of Airs from C. M. von Weber's celebrated Opera, Der Freischütz, arranged for the Harp and Piano-Forte, by W. H. Steil. (Goulding, D'Almaine, and Co., Soho Square.)" *The Harmonicon*, No. 33 (September 1825), p. 160.

"Book 1, of airs from "Il Crociato," arranged as duets for the harp and piano forte, with accompaniments (ad lib.) for the flute and violoncello, by J. F. Burrowes." *QMMR*, Vol. 7, no. 27 (September 1825), p. 406.

"Overture to Les deux Journées, arranged as a Duet for the Harp and Piano-Forte, with accompaniments for Flute and Violoncello, by N. C. Bochsa. (Goulding and Co., Soho-square.)" *The Harmonicon*, No. 40 (April 1826), p. 78.

"Air, "Non, Je ne veux pas chanter," arranged as a Duet for the Harp and Piano-Forte, with an Introduction and Coda, by N. C. Bochsa. (Goulding and Co., Soho-square.)" *The Harmonicon*, No. 40 (April 1826), p. 78.

Within:

No. 2, The admired Airs, by Henry R. Bishop, "Tell me my Heart," Arranged as a Duet for two Performers on the Piano Forte, with an Accompaniment for the Harp (ad lib.) and Dedicated to His Grace the Duke of Leister, by D. Bruguier

Last leaf recto of Harp part

Source: BL g. 934. dd. (16.) Source music wm 1823.

GG 18a

Title: A SELECT CATALOGUE OF HARP AND HARP AND PIANOFORTE MUSIC, / EXTRACTED FROM THE GENERAL CATALOGUE OF / D'ALMAINE AND CO. 20, SOHO SQUARE.

Date: late 1833 or c. 1834

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Harp and Piano Forte

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 24

[Harp Music By] Bochsa; Burrowes; N. B. Challoner; T. P. Chipp; Fish; G. Holst; Horn; Kiallmark; Labarre; Merriot; Meyer; Naderman; Schroeder; Steil; Viner; Harp and Piano Forte Music. Bochsa; Harp and Piano Forte. D. Bruguier; Harp and Piano Forte. Burrowes; Harp and Piano Forte. M. Holst; Harp and Piano Forte. Kiallmark; Harp and Piano Forte. Knapton; Harp and Piano Forte. Labarre; Harp and Piano Forte. Mazzinghi; Harp and Piano Forte. Steil; Harp and Piano Forte. Meyer

Extent: 364 entries

Commentary:

Entries at Stationers' Hall:

Fantasia for the Harp with "Bid me discourse," by N. C. Bochsa, entered at Stationers' Hall 5 October 1822.

Caledonian Fantasia on 'Scots wha hae,' with Variations for the Harp, by N. C. Bochsa, entered at Stationers' Hall 10 March 1823.

Home! Sweet home! Arranged with Variations for the Harp, by N. C. Bochsa, entered at Stationers' Hall 12 June 1823.

Grand Duet Concertante, for Piano Forte and Harp, Dedicated to the Misses Birket, by N. C. Bochsa, the Piano Forte part by C. Potter, entered at Stationers' Hall 8 December 1823.

Brilliant Duets, on favourite Themes in Clari, for the Harp and Piano Forte, by N. C. Bochsa, entered at Stationers' Hall 8 December 1823.

Fantasia with "My pretty Page" & "Charmant Gabrielle," for the Harp, by N. C. Bochsa, entered at Stationers' Hall 28 February 1824.

March and Spanish Air, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 28 February 1824.

No. 24, Scots wha hae, with Variations, for the Piano Forte and Harp, with Flute and Violoncello Accompaniments by J. Mazzinghi, entered at Stationers' Hall 28 February 1824.

Variations on 'Glorious Apollo,' for the Harp, by N. C. Bochsa, entered at Stationers' Hall 6 October 1824.

Airs in 'Clari,' arranged for the Harp with Flute Accompaniment, by N. C. Bochsa, entered at Stationers' Hall 6 October 1824.

Impromptu on 'Oh, the moment was sad,' for the Harp, by N. C. Bochsa, entered at Stationers' Hall 6 October 1824.

Admired Galop from Auber's celebrated Opera Gustave III, arranged for the Harp, and dedicated to Miss Gifford. By N. C. Bochsa, entered at Stationers' Hall 22 August 1833.

Melange and Duo, for the Harp and Piano Forte, on Subjects from Auber's Opera Gustave. Composed by T. Labarre, entered at Stationers' Hall 17 January 1834.

Publication Announcements:

"Souvenir of Sir Walter Scott – The Witches' Dance - Nel cor piu, with variations – Napoleon's Dream – all arranged for the harp, and introduced the new effects, by N. C. Bochsa." *The Times*, 29 October 1832; 30 October 1832.

"The Galop [from Gustavus III], arranged for the Harp, by Bochsa." *The Times*, 12 November 1833; 14 December 1833; 17 December 1833; 18 December 1833; 19 December 1833; 17 January 1834.

"Melange on the most Popular Melodies [from Gustavus III] for Harp and Piano forte, by Labarre." *The Times*, 14 December 1833; 17 December 1833; 18 December 1833; 19 December 1833; 17 January 1834.

"The witches' March, the Alpine March, the Polish March, the Imps' March, and the popular and novel harp works of N. C. Bochsa." *The Times*, 24 January 1833; 25 January 1833; 26 January 1833.

Publication Reviews:

"Home! sweet home!" Arranged with an Introduction and Variations for the Harp, and dedicated to Miss M. Tree, by T. P. Chipp, Professor of the Harp at Covent Garden Theatre. (Goulding & Co.)" *The Harmonicon*, No. 8 (August 1823), p. 114.

"Wherefore, sweet maid, sigh you so." A Song sung by Mrs. Bland (with an Accompaniment for the Harp) in the Circassia Bride; composed by H. R. Bishop. Price 1s. 6d." *Musical Magazine, review and register*, Vol. 1, No. 5 (July 1809), p. 75.

"Glorious Apollo, with Variations for the Harp, by N. C. Bochsa. London. Goulding, D'Almaine, and Co." *QMMR*, Vol. 6, No. 22 (1824) p. 257.

"The Airs in Bishop's opera, Clari, or the Maid of Milan, arranged for the Harp and Flute by N. C. Bochsa. (Goulding, D'Almaine, and Co., Soho-square.)" *The Harmonicon*, No. 23 (November 1824) p. 209.

"When the wind blows," arranged as a Duet for two Performers on the Piano Forte, with an Accompaniment for the Harp; by D. Bruguier. Goulding and Co." *QMMR*, Vol. 7, no. 26 (June 1826), p. 241.

"Introduction and Air, "Should he upbraid," as a Duet for the Piano-Forte, with an accmpt. (ad libitum,) for the Harp, by D. Bruguier. (Goulding, D'Almaine, and Co., 20, Soho-square.)" *The Harmonicon*, No. 40 (April 1826), p. 76.

"Introduction and Polacca, "Trifler, forbear!" as a Duet for the Piano-Forte, with an accmpt. (ad libitum,) for the Harp, by D. Bruguier. (Goulding, D'Almaine, and Co., 20, Soho-square.)" *The Harmonicon*, No. 40 (April 1826), p. 76.

"Porte-Feuillet de Pièces légères et amusantes, pour la Harpe, par F. C. Meyer. No. 1. (Goulding and Co. Soho-square.)" *The Harmonicon*, No. 42 (June 1826), p. 119.

"Select Airs from Medea, arranged as Duets for the Harp and Piano Forte, with Accompaniments (ad lib.) for the Flute and Violoncello, by N. C. Bochsa." *QMMR*, Vol. 8, no. 31 (1826), p. 385.

"Overture to the Caliph of Bagdad, as a Duet for the Harp and Piano Forte, with Flute and Violoncello Accompaniments, by N. C. Bochsa." *QMMR*, Vol. 8, no. 31 (1826), p. 385.

"Books 1 and 2 of the Pupil's Companion for the Harp, consisting of forty progressive Studies, by N. C. Bochsa." *QMMR*, Vol. 9, no. 34 (1827), p. 245.

"Air, "Are you angry, Mother?" with a spirited Introduction and Coda, introducing some passages from Bishop's Opera, Aladdin, composed by N. C. Bochsa. (Goulding and Co., Soho Square.)" *The Harmonicon*, No. 46 (October 1826), p. 201.

"The Airs, "Beautiful are the fields" and "Tremble, ye Genii," from Bishop's Aladdin, arranged for the Harp, by N. C. Bochsa (Goulding and Co., Soho Square.)" *The Harmonicon*, No. 48 (December 1826), p. 245.

"Mozart's admired Duet, "Deh prendi un dolce amplesso," with favourite Passages in the Overture La Clemenza di Tito, arranged for the Harp alla Fantasia; by N. C. Bochsa. London. Goulding and D'Almaine." *QMMR*, Vol. 9, no. 36 (1827), p. 494.

"L'Elegante à la Sontag, Fantasia for the Harp, introducing Una voce poco fa, Rode's Air, the favourite Duet in Il Barbiere di Siviglia, and the Finale in La Donna del Lago, as sung by Mademoiselle Sontag; by N. C. Bochsa. London. Goulding and D'Almaine." *QMMR*, Vol. 9, no. 36 (1827), p. 534.

"The Reminiscences of Scotland, Concertino for the Harp, with full Orchestral Accompaniments or the Piano Forte, by N. C. Bochsa. London. Goulding and D'Almaine." *QMMR*, Vol. 10, no. 38 (1828), p. 246.

"Harp. Mozart's "Deh! Prendi un dolce amplesso," with passages in the Overture to Tito, arranged alla Fantasia, by N. C. Bochsa (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 163.

"Concertino, The Reminiscences of Scotland, with full Orchestral Accompaniments or Piano-Forte, composed by N. C. Bochsa. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 6, no. 10 (October 1828), p. 231.

"Harp and Piano-Forte. The Market Chorus and Barcarolle from Auber's Opera La Muette di Portici, as performed at the King's Theatre under the title of Masaniello, arranged by N. C. Bochsa. (Goulding and Co.)" *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 114.

"Harp. Hommage à C. M. Von Weber; Grand and Brilliant Variations on his last Waltz, with an Introduction and Coda, composed by N. C. Bochsa. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 36.

"Harp. Grand Variations, with an Introduction, a la Suisse, on the Air Tyrolienne in Rossini's Guillaume Tell, composed by N. C. Bochsa. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 8, no. 2 (February 1830), p. 90.

Within:

Overture (Alla Scozzese) to Montrose or the Children of the Mist, as Performed at the Theatre Royal, Covent Garden, Composed, Selected & Arranged for the Piano Forte, by Henry R. Bishop

Last leaf verso

Source: BL g. 270. a. (9.)

GG 18b

Date: c. 1835

Additional Categories and sub-categories: 1

Harp Music. By Burrowes.

Extent: 345 entries

Commentary:

New Entries: 7

[Harp Music. By Bochsa] Harp Effect – [Harp Music. By Burrowes] Variations on Auld Robin Gray – [Harp Music. By Steil] The lullaby – [Harp and Piano Forte Music. By Bochsa] La Variette – Melody – Swiss Family, in 2 Books (each separate)

Entries Removed: 26

[Harp Music. By Bochsa] Death March in Saul – Galop, Lestocq – Rondo Mélange, Lestocq – Fantasia, Lestocq – March, Lestocq – [Harp Music. By Labarre] Air from La Niede – [Harp Music. By Steil] Le Bouquet des Graces, Nos. 1 to 6 (each separate) – [Harp Music. By Viner] Military Divertimento – [Harp and Piano Forte Music. By Bochsa] Duke de Reichstadt's Waltz – Pasta Quadrilles, Harp part easy – Vivi tu – [one entry trimmed away] – Favorite airs from Le Pré aux clercs – Accompaniment to Airs from Le Pré aux clercs – [By Steil. As Duets with Harp Accompaniments.] We have lived and loved together – Those Evening Belles – Ill Soave bel contento – Irish Air – Le Bouquet des Graces Nos. 1 to 3 (each separate)

Entries at Stationers' Hall:

Pasta Quadrilles, for the Piano Forte, with Accompaniment for the Harp, Flute and Violoncello, by N. C. Bochsa, entered at Stationers' Hall 5 July 1831.

Three Rondos for the Harp on Airs from Mosè in Egitto, by T. Labarre, entered at Stationers' Hall 1 April 1828.

Fantasia with Irish Airs, for the Harp, by T. Labarre, entered at Stationers' Hall 25 April 1829.

Explanation of the celebrated Harp Effects, numerous Examples, Exercises, & c. and illustrated by lithographic plates, by N. C. Bochsa, entered at Stationers' Hall 16 November 1832.

Galop, from Auber's celebrated Opera, Gustavus the Third, arranged for the Harp, by N. C. Bochsa, entered at Stationers' Hall 22 August 1833.

Within:

Bergknappen March, a German Military Movement, for the Harp, by N. C. Bochsa

Last leaf verso

Source: BL h. 2605. y. (9.)

GG 19

Title: CATALOGUE of INSTRUMENTAL MUSIC / Published by Goulding, D'Almaine, Potter and C^o. N^o. 20 Soho Square.

Date: c. 1825

Pages: 1p fol

Type of Catalogue: Within; Instrumental

Process: Engraved and punched plate

Layout: 3 columns

Categories: 9

Overtures, & c. in Parts for Large or Small Concerts; Trios and Quartetts; Violoncello Solos and Duets; Violin Duets; Flute Duets; Clarinet Music; Flute and Piano Forte; Solos for Flute, Violin & c.; Operas for the Flute; Keyed Bugle Tutor

Extent: 269 entries

Within:

Les Amies, a Divertimento, for the Piano Forte, Composed and Dedicated to Miss Lawson, by P. Knapton

Last leaf recto

Source: CAM MR340. a. 80. 66. (17) Source music wm 1823.

GG 20

Title: *SELECT CATALOGUE* / OF POPULAR VOCAL MUSIC BY BISHOP, BRAHAM, MAZZINGHI, STEVENSON, & c: & c: / Published by Goulding, D'Almaine, Potter & C^o. 20 Soho Square.

Date: c. 1825

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process:

Extent: 154 entries

Commentary:

Entries at Stationers' Hall:

The Voice of her I love, by John Parry, entered at Stationers' Hall 26 December 1812.

Beauty in Tears, by John Parry, entered at Stationers' Hall 20 April 1813.

Ah! Why did I gather, a Ballad, composed by J. Emdin, entered at Stationers' Hall 7 May 1817.

I'll love thee night & day love, by H. R. Bishop, entered at Stationers' Hall 21 October 1818.

Rest my Child! Ballad by Bishop, entered at Stationers' Hall 21 October 1818.

One Silent Eve, a Ballad, by H. R. Bishop, entered at Stationers' Hall 21 October 1818.

Ah, see the pale lily, by J. Emdin, entered at Stationers' Hall 8 April 1819.

Then pluck the rose, a Song, by G. Kiallmark, entered at Stationers' Hall 10 March 1823.

Thou art the giddiest youth alive! Canzonet, by G. Kiallmark, entered at Stationers' Hall 10 March 1823.

Publication Announcements:

"The POPULAR BALLAD, sung by Mr. BRAHAM, in the Opera of the Castle of Andalusia, at the Theatre Royal, Drury-lane, called "The Voice of her I Love," written and arranged for the Voice, with an accompaniment for the Piano-forte or Harp, by JOHN PARRY, price 1s. 6d. *MC* 1 January 1813.

"No. 5, Les Petit Bijoux, consisting of an Air, with Variations for the Piano-forte, by T. Cooke, pr. 2s." *MC*, 29 January 1813.

"Merrily, Merrily goes the bark, price 1s. 6d. Composed by Mazzinghi." *MC*, 15 February 1815.

"The celebrated Echo Duet, sung by Mrs. Salmon and Mr. Braham, at the Oratorios, composed by J. Braham, price 2s." *MC*, 16 April 1816.

"FARE THEE WELL," written by Lord Byron, composed by G. Kiallmark, price 2s." *MC*, 6 June 1816.

"Lovely smil'd the blushing morn, price 2s." *MC*, 6 June 1816. "The celebrated Mocking Bird Song, in the Opera of THE SLAVE, now performing at the Theatre Royal, Covent-garden, composed by H. R. BISHOP, price 2s." *MC* 3 January 1817.

"My Native Highland home,' price 1s. 6d. sung by Mr. Sinclair [in the Opera of The Slave]." *MC*, 3 January 1817.

"Sons of freedom hear my story,' [in the Opera of The Slave] price 2s." *MC*, 2 April 1817.

"The highly popular ballad "Rest my Child," sung by Miss Stephens, in the revived Opera of the Devil's Bridge, composed by H. R. Bishop, price 1s. 6d." *MC*, 14 April; 1 May; 17 June 1818.

"Ah see the pale lily,' a ballad sung by Mrs. Salmon, composed by S. Emdin, price 1s. 6d." *MC*, 2 April 1819.

"As it fell upon a day,' the favourite Duet, sung by Miss Stephens, and Miss Tree, by Bishop." *MC*, 1 January 1820

"Popular Song, sung by Miss Stephens in the Antiquary, 'My Soldier Love,'" – *MC*, 7 March; 11 August, 1820.

"Tell me my heart,' in the popular Dramatic Romance called HENRI QUARTE, composed by Bishop." – *MC*, 19 May; 11 August 1820.

"My pretty page, look out afar,' – *MC*, 19 May; 11 August 1820

"VAUXHALL SONGS, 1820." "A Magnum of Wine," by J. Parry." – *MC*, 3 August, 1820.

"Hail to the Happy, sung by Miss Stephens, price 2s. – *MC*, 11 August, 1820.

"The following SONGS now singing in the Comedy of TWELFTH NIGHT at the Theatre Royal, Covent Garden, composed by H. R. Bishop, 'Full many a glorious morning,' Price 1s; 'Oh, how much more doth beauty,' sung by Miss M. Tree. Price 1s. 6d." – *MC*, 24 November 1820.

"... now shining in the Comedy of TWELFTH NIGHT, at the Theatre Royal, Covent Garden, composed by H. R. Bishop, 'Take all my loves,' sung by Miss Greene, price 1s. 6d." – *MC*, 24 November 1820.

"now shining in the Comedy of TWELFTH NIGHT, at the Theatre Royal, Covent Garden, composed by H. R. Bishop, 'Rude was the gale,' sung by Miss Greene, price 1s. 6d." – *MC*, 24 November 1820.

Publication Reviews:

"'Helena,' a Song sung by Mrs. Bland (with an Accompaniment for a Violoncello) at the late Theatre Royal, Drury Lane, in the Opera of the Circassian Bride, composed by H. Bishop. Price 1s. 6d." *Musical Magazine, review and register*, Vol. I, No. V (July 1809) p. 75.

"'The Voice of her I Love,' a Ballad sung with universal applause by Mr. Braham, at the Theatre Royal Drury Lane. Written and arranged by John Parry. 1s.6d." *MM*, No. 237 (February 1813), p. 69.

"'Beauty in Tears,' a Ballad, sung by Mr. Braham, in the Grand Romance of Lodoiska, at the Theatre Royal Drury-lane; written and arranged by J. Parry. 1s.6d." *MM*, No. 240 (May 1813), p. 361.

"'Oh! Thou art all to me, Love.' Sung by Mr. Braham, in the Comic Opera of Narenskyy, on the Road to Yaroslaff, at the Theatre Royal, Drury Lane. Composed by Mr. Braham. 2s." *MM*, No. 317 (October 1818), p. 254.

"'He Woo'd, he won her Simple Heart.' Sung by Master Barnet in the Heir of Veroni, at the Theatre Royal Covent Garden. Composed by Henry Bishop, Esq. 1s.6d." *MM*, No. 320 (January 1819), p. 536.

"'There be none of Beauty's daughter' the words by Lord Byron, the music by Philip Knapton. London. Chappell and Co. Goulding and Co." *QMMR*, Vol. 2, no. 5 (1820), p. 105.

"'O, why is love's celestial dream, a duet, by M. Vertue. London. Goulding, D'Almaine and Co." *QMMR*, Vol. 3, no. 12 (1821), p. 485.

"'If thou canst live on humble fare, a pastoral duet, by M. Vertue. London. Goulding, D'Almaine and Co." *QMMR*, Vol. 3, no. 12 (1821), p. 485.

"'Mark the sad Rose; by Philip Knapton. London. Chappell & Co. and Goulding & Co." *QMMR*, Vol. 5, no. 17 (1823), p. 107.

"'Thou art the giddiest Youth alive; by G. Kiallmark. London. Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 107.

Within:

A Knight there came from the Field of Slain, a Glee for four Voices, Composed and arranged, with an Accompaniment for the Piano Forte, by T. Cooke
Last leaf recto

Source: BL Mad. Soc. 59. (4.) Source music wm 1825

GG 21a

Title: *SELECT VOCAL CATALOGUE*. / Published by Goulding, D'Almaine & C^o. 20 Soho Square.

Date: c. 1825

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Layout: 2 columns

Categories and sub-categories: 2

Songs; Duets

Extent: 153 entries

Commentary:

Entries at Stationers' Hall:

- O Come my Love, a Ballad, by G. Kiallmark, entered at Stationers' Hall 18 June 1819.
Bishop's 'Bid me Discourse,' arranged as a Duet for the Piano Forte, by C. T. Sykes, entered at Stationers' Hall 5 October 1822.
I dinna care to tell, a Ballad, by J. Parry, entered at Stationers' Hall 12 June 1823.
Country Guy, by H. R. Bishop, entered at Stationers' Hall 12 June 1823.
Yes thou art gone, a Ballad, by G. Kiallmark, entered at Stationers' Hall 8 September 1823.
Lamp of my life, a Song, by H. R. Bishop, entered at Stationers' Hall 8 September 1823.
When Orpheus lost his blooming bride, a Song, by G. Kiallmark, entered at Stationers' Hall 8 September 1823.
O sweet is the Gale, a Song, by H. R. Bishop, entered at Stationers' Hall 8 September 1823.
Tell me gentle stranger, a vocal Duet, by John Parry, entered at Stationers' Hall 8 September 1823.
And ye shall walk, Air by a lady, with the Accompaniment arranged by Bishop, entered at Stationers' Hall 9 April 1824.

Publication Announcement

- "Hark I hear my boatman cry come away,' price 1s.6d. Sung by with the greatest applause by Miss Stephens." *MC*, 2 April 1817.
""The Anchor's weighed," composed by Mr. Braham." *MC*, 16 June 1818.
"Come live with me and be my love,' sung by Miss Stephens [by H. R. Bishop]" – *MC*, 1 January; 7 March 1820.
"Sing Willow,' sung by Miss Stephens, composed by H. R. Bishop." – *MC*, 1 January; 7 March 1820.
"Lo, here the gentle lark,' sung by Miss Stephens, composed by H. R. Bishop." – *MC*, 1 January; 7 March 1820.
"Pity's tear, ' in Henri Quatre, pr. 1s. 6d." – *MC*, 19 May; 11 August 1820.
"The following SONGS now singing in the Comedy of TWELFTH NIGHT, ... at the Theatre Royal, Covent Garden, composed by H. R. Bishop, 'Bid me discourse,' sung by Miss M. Tree, Price 2s.; 'Crabbed age and youth, ' sung by Miss Greene, price 1s. 6d. – *MC*, 24 November 1820.
"The battle of the Angels, the celebrated Grand Scena sung with the greatest applause by Mr. Braham, at the Oratorios and Bath Concerts; the words selected from Milton's Paradise Lost, the music composed and compressed from the score, by H. R. Bishop; price 4s." – *MC*, 14 December 1820.

Publication Reviews:

- "Now at Moonlight's Fairy Hour." A Duett for Two Voices, with an Accompaniment for the Harp or Piano-forte. Composed by T. Thompson, of Newcastle-upon-Tyne." *MM*, No. 86 (May 1802), p. 373.
"The Bird in yonder Cage confined." A favourite Songs sung by Signora Storace, in the New Opera of the Cabinet, performed at the Theatre Royal, Covent garden. Composed by Mr. Corri." *MM*, No. 86 (May 1802), p. 374.
"Country Guy, the poetry from Quentin Durward; the music by H. R. Bishop. (Goulding and Co.)" *The Harmonicon*, No. 8 (August 1823), p. 114.
"Country Guy; the Poetry from Quentin Durward; the Music by Henry R. Bishop. London. Goulding, D'Almaine, and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 338.
"Oh sweet is the Gale that blows over the Sea; composed by Henry R. Bishop. London. Goulding, D'Almaine and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 392.
"When Orpheus lost his blooming bride; composed by G. Kiallmark. London. Goulding, D'Almaine, and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 393.
"Yes, thou art gone; ballad written by Mrs. Opie; composed by G. Kiallmark. London. Goulding, D'Almaine and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 393.
"Lamp of my Life! Return!" The Poetry from Planché's Poem, Shere Afkun, the Music composed by Henry R. Bishop. (Goulding and Co.)" *The Harmonicon*, No. 11 (November 1823), p. 171.
"Song, "There's a mountain-palm," Sung by Miss Love, [in Cortez, or the Conquest of Mexico] (Goulding, D'Almaine, and Co.)" *The Harmonicon*, No. 13 (January 1824), p. 5.

"Duet, "Stay, Amazitli, stay!" sung by Miss Paton and Mr. Durusett." [in Cortez, or the Conquest of Mexico] (Goulding, D'Almaine, and Co.)" *The Harmonicon*, No. 13 (January 1824), p. 5.

"Scena, "Shame to Manhood" sung by Miss Paton [in Cortez, or the Conquest of Mexico] (Goulding, D'Almaine, and Co.)" *The Harmonicon*, No. 13 (January 1824), p. 5.

"Ballad, "Alas, for Tlascala!" sung by Miss Paton [in Cortez, or the Conquest of Mexico] (Goulding, D'Almaine, and Co.)" *The Harmonicon*, No. 13 (January 1824), p. 5.

"Duet, "Must there ever in life;s chalice be," sung by Miss Paton and Miss Love [from Cortez, or the Conquest of Mexico] (Goulding, D'Almaine, and Co.) *The Harmonicon*, No. 13 (January 1824), p. 5.

"Cantata, "A lover's eyes can gaze," Sung by Mr. Braham; composed by John Parry. (Goulding, D'Almaine, and Co.) *The Harmonicon*, No. 16 (April 1824), p. 70.

Within:

I'll watch for Thee from my lonely Bow'r! a Ballad sung by Miss Carew, at the Nobility's Concerts, Festivals, & c. From the 2nd., Volume of Melodies of Various Nations, the Poetry by Thomas H. Bayly Esqr, the Symphonies and Accompaniments by Sir John A. Stevenson, Mus. Doc.

Leaf ii recto

Source: BL G. 805. q. (24.) wm 1824

GG 21b

Title: *SELECT VOCAL CATALOGUE. / Published by Goulding and D'Almaine 20 Soho Square.*

Date: c. 1825

Categories and sub-categories: 3

Songs; Duets; Trios

Extent: 150 entries

Commentary:

New Entries: 31

[Songs] Arabian Ballad, "Ah bright is the blush", by Parry – Ah! me what eyes hath Love, by Bishop – The Cogg's hall mans wedding, Comic – Dog days (The) A caricature Song – Fair was my love, Comic, by Bishop – Gin living worth, arranged by Parry – How happy in my native bowers, by P. Knapton – If love had lent you, by Bishop – I'll watch for thee, Stevenson – In happier hours, by Bishop – Musical Party (The), A new Caricature Song – My Heart is sair, arranged by Parry – My Solace wherever I go, by E. Knight Junr. – Not in the pictured Halls, by Bishop – O then I think of thee, by Bishop – Only love, my love the more, or "We'll rove & c., by Parry – Oh! thou obdurate, Bishop – Oh the joy, the mutual joy – Oh chill blows the gale, by Kelly – Oh time thou shalt not boast & c., Bishop – The Earlie's bride, by Mrs. Gore – The Soldier frae the War return'd, by Mrs. Gore – The voice of a stranger, by G. B. Herbert – Thou art lovely in every place, by G. H. Rodwell – When Donald first told me, arranged by Parry – Whilst inconstant fortune smiles, by Bishop – [Trios] Crabbed Age and Youth, by Bishop – Breath my harp, by Bishop – For all our men were very merry, by Knapton – Vesper Bell, by Bishop – Just Published. Shakespers [sic] Play "As you like it" with new Music by H. R. Bishop

Entries at Stationers' Hall:

Musical Party (The), A new Caricature Song, entered at Stationers' Hall 6 October 1824.

When Donald first told me, a Scottish Ballad, arranged by Parry, entered at Stationers' Hall 6 October 1824.

O then I think of thee, a Song, by H. R. Bishop, entered at Stationers' Hall 6 October 1824.

The Voice of Stranger, a Song, by G. B. Herbert, entered at Stationers' Hall 6 October 1824.

Thou art lovely in every place, a vocal Rondo, by G. H. Rodwell, entered at Stationers' Hall 6 October 1824.

Entries Removed: 34

[Songs] An old Man would be wooing, by Bishop – Away deceiver let us part, by Bishop – Away with grief, arranged by Bishop – Boys of Switzerland, by Bishop – Beauty in Tears, by Parry – Bird

in yonder Cage confined, by Corri – Caledonia! Native land, by Bishop – Captive to his Bird, by Mazzinghi – Come live with me, by Bishop – Cease your funning, by Mazzinghi – Come we will have one Quadrille, by Stevenson – Death of Abercrombie, by Braham – Donald is no more, by Parry – Dungeons & Slavery, by Bishop – Deep in my breast, by Corri – Farewell to North maven, by Parry – Forget me not, by Braham – Follow thro' the sea, arranged by Bishop – Huntsman rest, by Mazzinghi – Merrily goes the bark, by Mazzinghi – Moon is bright, by Parry – My vow of heartfelt Gratitude, by Bishop – Native Spain, by Bishop – No flow'r can compare, by Bishop – Now smiling summer gilds the scene, by Parry – Oh how much more doth beauty, by Bishop – Pity's Tear, by Bishop – Said a Smile, by Braham – Sweetly o'er my senses stealing, arranged by Bishop – Then pluck the rose, by Kiallmark – Where is my lover, by Kean – [Duets] Love wakes & weeps, by Parry – To woo his mate, by Bishop – Talk not of love, by Emdin

Publication Announcements:

"An Arabian Ballad, "Ah! bright is the blush on the cheek of the morning," sung by Mr. Sapio and composed by John Parry. (Goulding and Co., Soho Square.)" *The Harmonicon*, No. 19 (July 1824), p. 140.

Publication Reviews:

"Ballad, "Only love, my love, the more," sung by Mr. Braham, written, and composed by John Parry. (Goulding and Co.)" *The Harmonicon*, No. 17 (May 1824), p. 97.

"Song, "The voice of a stranger," sung by Mr Pearman; in the Musical Entertainment, called A Reign of Twelve Hours, composed by G. B. Herbert. (Goulding, D'Almaine, and Co., 20, Soho Square.)" *The Harmonicon*, No. 22 (October 1824), p. 190.

"The whole of the Music in As you like it, as performed at the Theatre Royal, Covent Garden, composed by Henry R. Bishop; to which are added, the three Songs composed for the above Play by Dr. Arne. The Poetry selected entirely from the Plays, Poems, and Sonnets of Shakespeare. (Goulding, D'Almaine, & Co., Soho-Square.)" *The Harmonicon*, No. 26 (February 1825), p. 31.

Within:

My Uncle Gabriel, an Operatic Farce, in two Acts, Performed at the Theatre Royal Drury Lane, Written, Composed, Selected and Arranged by John Parry

Last leaf recto, verso blank, wm 1823, 1824

Source: BOD Harding Mus. D 220.

GG 21c

Title: *SELECT VOCAL CATALOGUE. / Published by Goulding and D'Almaine 20 Soho Square.*

Date: c. 1826

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Punched and engraved plate

Layout:

Categories: 3

Songs; Duets; Trios

Extent: 155 entries

Commentary:

Come love to me, by H. R. Bishop [wm 1827 at BL H. 1980. mm. (36.)]

New entries: 32

[Songs] Are you angry Mother, by H. R. Bishop – Bee's wing, by Rawlings – Captain Bell, "Parody on Isabel", by Bishop – Can we banish the past, by Bishop – Come Love to me, by Bishop – Dance is deserted, by Bishop – Fly forward my Boat, by Stevenson – Gaily Moscow's Bells, by Barnett – Hark sweet Echo o'er the hill, by Barnett – Here like the gem, by Bishop – Hither! Love, hither!, "Serenade", by Rawlings – Hope of youth, by Bishop – Hundreds the noblest wait on her throne, by Bishop – In my bower a Lady weeps, by Bishop – Lucy, Lucy dear wake to the spring, by Horn –

My Ain little Wife, by Barnett – Norah the pride of Kildare, by Parry – O twine a wreath, by Parry – Of woman's smile, by Cooke – Sister I have lov'd thee well, by Bishop – Tell me my Heart, by Bishop – The days of the valley are o'er, by Bishop – The Sun is o'er the mountain, by Bishop – The Ring! the little golden ring, by Bishop – Tremble, ye geni! Recitative & Air, by Bishop – When day was scarcely dawning, by Bishop – When the sails are furl'd, Herbert – Yes! I'll gang to the ewebughts [sic], by Mrs. Miles – When the warm noon, by T. Cooke – [Duets] Ere the stars of night arise, by Bishop – [Trios] How beautiful are the fields, by Bishop – The Gen'rous Heart, by Parry

Entries Removed: 27

[Songs] Bishop, Alas for Tlascala – Braham, Anchor's weighed – Cease your funning, as Sung by Miss Stevenson – The Cogg's hall mans wedding, Comic – Bishop, Come live with me – Bishop, Dashing Waite Sergeant – Dog days (The) A caricature Song – Mozart, Fare thee well – Braham, Farewell (Echo Song) – Bishop, Go my love, arranged by Bishop – Parry, Gin living worth, arranged by Parry – Rossini, Hail to the happy Day – Bishop, Hark I hear my Boatman cry (Mad Song) – Bishop, Hospitality – P. Knapton, How happy in my native bowers – Knapton, Mark the sad rose – Musical Party (The), A new Caricature Song – E. Knight, Junior, My Solace wherever I go – Braham, O thou art all to me – Parry, Only love, my love the more, or "We'll rove & c. – Oh the joy, the mutual joy – Kelly, Oh chill blows the gale – Kelly, Rest! Warrior! rest – Parry, When Donald first told me, arranged by Parry – [Duets] Bishop, Stay Amazitli – [Trios] For all our men were very merry – Bishop, Just Published. Shakespeare's Play "As you like it" with new Music by H. R. Bishop

Publication Reviews:

““Fair one, take this rose,” the words translated from the Persian, composed by Mrs. Miles (formerly of Bath). (Goulding and Co., Soho-square.)” *The Harmonicon*, No. 42 (June 1826), p. 119.

Within:

"When a little Farm we keep," a Duet, Sung by Mrs. Dickons and Mr. Fawcett, at the Theatre Royal, Covent Garden, in the Free Knights or the Edict of Charlemagne. Composed by J. Mazzinghi

Last leaf recto

Source: BL H. 1652. ll. (21.) Source music wm 1823

GG 21d

Title: *SELECT VOCAL CATALGOUE. / Published by Goulding and D'Almaine N^o. 20 Soho Square*

Date: c. 1827

Categories and sub-categories: 2

Songs; Duets.

Extent: 165 entries

Commentary:

Entries at Stationers' Hall:

Mr & Mrs. John Prevost, a Comic Song, by C. M. Sola, entered at Stationers' Hall 10 March 1827.

Publication Announcements:

"A Minstrel once as Legends say, adapted to a beautiful Waltz of Mozart's by J. Barnett, price 1s. 6d." – *MC*, 11 August, 1820.

Publication Reviews:

"How blest is the friendship, a duet, composed by M. Vertue. London. (for the Author) by Goulding, D'Almaine and Co." *QMMR*, Vol. 3, no. 12 (1821), p. 485.

"Duett, "Love like a shadow flies," Sung by Miss Povey and Mr. Braham; composed by John Parry. (Goulding, D'Almaine and Co., 20 Soho Square.)" *The Harmonicon*, No. 16 (April 1824), p. 70.

"Duet, "Busy, curious, thirsty fly," sung by Mr. Braham and Mr. Lacy, composed by J. Emdin, Esq. (Goulding, D'Almaine, and Co., 20 Soho-square.)" *The Harmonicon*, No. 30 (June 1825), p. 107.

"Busy, curious, thirsty Fly, Duet; composed by J. Emdin, Esq. London. D'Almaine and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 258.

"Buy a Broom, the admired Air sung by Miss Love, at the Royal Gardens, Vauxhall; the Poetry by J. R. Planché, Esq. the Music by Henry R. Bishop. London. Goulding, D'Almaine and Co." *QMMR*, Vol. 8, no. 30 (1826), p. 240.

"Jane, the Mountain's pride. The Words by W. McGregor Logan; Music by John Barnett." *QMMR*, Vol. 8, no. 31 (1826), p. 375.

"No longer the Song of the Lark, Rondo. The Words by W. McGregor Logan; Music by John Barnett." *QMMR*, Vol. 8, no. 31 (1826), p. 375.

"Now the gentle Dews of Spring, Ballad. The Words by W. McGregor Logan; Music by John Barnett." *QMMR*, Vol. 8, no. 31 (1826), p. 375.

"The Bonnie Lassie, composed by Mrs. Miles. London. Goulding, D'Almaine, and Co." *QMMR*, Vol. 8, no. 31 (1826), p. 377.

"Air, "Buy a broom!" sung by Miss Love at Vauxhall; the poetry by J. R. Planché, Esq., the Music by Henry R. Bishop. (Goulding and Co., Soho-Square.)" *The Harmonicon*, No. 47 (November 1826), p. 227.

"Rondo, "No longer the song of Lark," by J. Barnett. (Goulding and Co.)" *The Harmonicon*, No. 48 (December 1826), p. 245.

"Cavatina, "Lady! List to my Song," composed by Mrs. Miles. (Goulding & D'Almaine.)" *The Harmonicon*, Vol. 5, no. 4 (April 1827), p. 70.

"Ballad, "Return, O my Love!" Composed by Geo. Herbert Rodwell. (Goulding & D'Almaine.)" *The Harmonicon*, Vol. 5, no. 4 (April 1827), p. 70.

"Isabel to her lover, the words by James Stewart, adapted to the music of a French Romance, with an Accompaniment for the Piano-Forte. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 5, no. 5 (May 1827), p. 92.

"Song, "Could I from that lip of roses," written by Harriet Downing, composed by Walter Turnbull. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 5, no. 6 (June 1827), p. 116.

"Song, "Painted butterfly, I know thee," written by Harriet Downing, composed by Walter Turnbull. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 5, no. 6 (June 1827), p. 116.

"Song, "The dark eye," written by Harriet Downing, composed by Walter Turnbull. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 5, no. 6 (June 1827), p. 116.

Within:

The Overture and Whole of the Music in the Operatic Comedy of *The Rencontre*, as Performed at the Theatre Royal Haymarket, Composed by Henry R. Bishop, Professor of Harmony and Composition, to the Royal Academy of Music

Last leaf verso

Source: CAM MR260. a. 80. 221. (3.) Source music wm 1823.

Come Love to me! The Celebrated Piano Forte Romance, the Poetry by G. Sloane Esqr., Sung by Miss Stephens, in the Musical Drama, of *Faustus*, at the Theatre Royal Drury Lane, Composed by Henry R. Bishop Last leaf recto

Source: BL H. 1980. mm. (36.) Source music wm 1827

GG 22

Title: *THE FOLLOWING POPULAR AIRS / arranged as easy Lessons for the Piano Forte are published / by GOULDING and Co. 20, SOHO SQUARE, / where all M^r. Valentines other Compositions may be had.*

Date: c. 1827

Pages:

Type of Catalogue: Within; Piano Forte; Single composer

Process: Engraved plate

Layout: single columns

Extent: 10 entries plus 12 blank entries

Commentary:

Catalogue identical to one published by H. Falkner at BL h. 1226. b. (20, 22.)

Within:

No. 9, of Favorite Airs, Arranged as an Easy Rondo, for the Piano Forte, by T. Valentine

Leaf ii recto

Source: BL h. 62. k. (25.) Source music wm 1827

GG 23a

Title: A Catalogue of Music / for the / *PIANO FORTE*, / Composed by T. VALENTINE / and Sold at all the Principal Music Shops in the Kingdom.

Date: c. 1827

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte; Single composer

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 3

[Piano Forte music]; Airs from admired Italian Operas; Easy Rondos

Extent: 70 entries

Within:

The Highland Laddie, Arranged as an Easy Rondo for the Piano Forte, by T. Valentine

Leaf ii recto

Source: BL h. 62. k. (26.) Source music wm 1827.

GG 23b

Title: The / Following New Publications, / *BY* / T. VALENTINE. / Are Sold at all the Principal Music shops.

Date: c. 1828

Layout: 2 columns

Categories: 5

Piano Forte Music; Airs from admired Italian Operas; Popular Airs arranged as easy Rondos; A

Series of favorite Airs arranged as easy Lessons; Piano Forte Duets

Extent: 57 entries

Commentary:

New Entries: 6

[Piano Forte Music] Benedetta sia la madre, with Variations for the Piano Forte – [Piano Forte Duets] Huntsman's Chorus in Der Freischütz – Favorite Chorus in Preciosa – Three Popular Airs (easy) – Three Favorite French Airs – Three Favorite French Airs, No. 2

Entries Removed: 19

[Piano Forte Music] National Divertimentos, Nos. 1 to 12 (each) – Ye Banks and Braes, with Variations – Lullaby, Variations – Celui qui sut toucher mon cœur, Variations – Remember, Love Remember, Variations – The Rose Tree, Variations – Grand March – [Airs from Admired Italian Opera] Fra quei soave palpiti (Il Tancredi)

Within:

Lullaby, the Favorite Air, as Sung by Madame Feron, in Isadora de Merida, Arranged with Variations for the Piano Forte, by T. Valentine

Leaf ii recto

Source: BL h. 1226. b. (23.) Source music wm 1827

GG 24

Title: Appendix / TO THE / GENERAL CATALOGUE / OF / MUSIC, / Vocal and Instrumental, / BY THE MOST / EMINENT MASTERS, / *ENGLISH, ITALIAN, AND FRENCH* / [centre: small rule] / LONDON: / PUBLISHED / BY GOULDING AND D'ALMAINE, / 20, SOHO SQUARE; / *Manufacturers of Piano-Fortes, Military, Musical and every / description of Wind Instruments,* / WHOLESALE, RETAIL AND FOR EXPORTATION. / [centre: small rule] / [centre] 1828.

Date: 1828

Pages: 24pp 8vo (including the title page)

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Letterpress

Layout: Single column

Categories and subcategories: 17

Vocal. Collections of Songs, & c. (21 entries) – Operas (4) – Songs (175) – Vocal Duets (31) – Glees (39) – Italian Music (38) – Spanish Guitar Music (41) – Duets for the Piano Forte (43) – Harp Music (53) – Duets for Harp and Piano Forte (25) – Quadrilles for the Piano Forte (23) – Piano Forte Music (231) – Overtures in Parts, and works for Military Band (8) – For the Flute (20) – For the Violoncello (4) – Sacred Music (9) – Scotch Songs (9).

Extent: 774 entries

Commentary: Dated catalogue

Entries at Stationers' Hall:

Rondo on Rossini's March from 'Mose in Egitto,' for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 5 April 1824.

Savoyard's Glee (William Tell), by H. R. Bishop, entered at Stationers' Hall 13 June 1825.

Three brilliant Rondos, Op. 67, for the Piano Forte, by I. Moscheles, entered at Stationers' Hall 1 December 1825.

"Comic Songs," Sung and Composed and E. Knight, Junr., entered at Stationers' Hall 10 March 1827.

'Lays and Legends of the Rhine.' Embellished with Views of the Situations on which the Legends are founded. The Poetry, by J. R. Planché, the Music, by H. R. Bishop, entered at Stationers' Hall 10 March 1827.

Englishmen in India, a Comic Opera, by H. R. Bishop, entered at Stationers' Hall 10 March 1827.

Rondo Parisien, for the Piano Forte, by C. Moke, entered at Stationers' Hall 14 April 1827.

Notturmo for Piano-forte and Flute or Violin, by F. Kalkbrenner, entered at Stationers' Hall 14 April 1827.

'Elena! Oh tu ch'io chiamo,' arranged for the Piano Forte, by A. Meves, entered at Stationers' Hall 7 May 1827.

Variations on March in 'Aline,' arranged for two Performers on the Piano Forte, by F. Ries, entered at Stationers' Hall 8 May 1827.

Rosalina, Divertimento, for the Piano Forte, by H. C. Rodolpho, entered at Stationers' Hall 8 May 1827.

Melona, Divertimento, for the Piano Forte, by H. C. Rodolpho, entered at Stationers' Hall 8 May 1827.

Fourth Trio, for Piano Forte, Violin and Violoncello, by F. Kalkbrenner, entered at Stationers' Hall 25 May 1827.

'Scottish Melodies.' The Words, by George Linley, Esq. the Symphonies and Accompaniments, by Charles G. Byrne, entered at Stationers' Hall 18 June 1827.

Songs of the Birds; the Poetry by Edward Fitz-Ball; the Music by G. H. Rodwell, entered at Stationers' Hall 26 June 1827.

3 Rondos on an Air from 'Mose in Egitto,' for the Piano Forte, by H. Herz, entered at Stationers' Hall 6 September 1827.

'Songs of the Troubadour,' Music and Words, by George Linley, Esq., entered at Stationers' Hall 25 October 1827.

"Songs for Summer Days," with four of the Airs harmonized for three and four Voices, by H. R. Bishop, entered at Stationers' Hall 30 October 1827.

Venetian Air, with Variations for the Piano Forte, by H. Herz, entered at Stationers' Hall 30 October 1827.

The Sailor's Return, by R. Panormo, entered at Stationers' Hall 30 November 1827.

The King of the Shamrock, the Thistle and Rose, a Song, by H. R. Bishop, entered at Stationers' Hall 11 January 1828.

Publication Reviews:

"The much admired National Waltz, as danced with the greatest applause by the Misses Dennett, at the Theatre Royal, Covent Garden, in the New Grand Melo-Drama, called, "The Broken Sword." Arranged with Variations for the Piano-forte, by N. B. Challoner. 2s." *MM*, No. 305 (December 1817), p. 444.

"The London Collection of Glees, Duets, and Catches; edited by John Parry; to be published in Numbers. London. Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 232.

"Brilliant Variations for the Piano-Forte, on Rossini's Cavatina, "Ah se è per quel chi'io sento," Composed by Joseph Czerny, Op. 18. (Goulding, D'Almaine, and Co., Soho Square.)" *The Harmonicon*, No. 22 (October 1824), p. 189.

"Henry R. Bishop's admired airs, "Home! sweet Home!" and "Should he upbraid," arranged for Two Performers on the Piano-Forte, by Charles T. Sykes. (Goulding, D'Almaine, and Co., Soho-Square.)" *The Harmonicon*, No. 22 (October 1824), p. 190.

"Irish Air, arranged as a Rondo for the Piano-Forte, with an Introduction, by Burford G. H. Gibsone. (Goulding and Co.)" *The Harmonicon*, No. 25 (January 1825), p. 13.

"The Overtures, Recitatives, Airs, and Duets in the Serious Opera of Artaxerxes, composed by Dr. Arne, with an Accompaniment for the Piano Forte, arranged from the original scores by J. Addison. In this edition are added the quartet "Mild as the moon beams," composed by Braham, and the accompanied Recitative and Grand Finale composed by Henry R. Bishop. London. Goulding, D'Almaine, and Co." *QMMR*, Vol. 8, no. 30 (1826), p. 254.

"The favourite Cavatina, "Giovinetto Cavalier" composed by Meyerbeer, arranged with Variations for the Piano-Forte, by Thomas Valentine. (Goulding and D'Almaine, 20, Soho Square.)" *The Harmonicon*, No. 38 (February 1826), p. 36.

"Introduction and March from Ricciardo e Zoraide, for the Piano Forte, by Mrs. Miles. Goulding, D'Almaine, and Co." *QMMR*, Vol. 8, no. 29 (1826), p. 104.

"A Pastoral Dance, by Henry Bishop, arranged for the Piano-Forte, with Variations and Coda, by Charles Neate, Op. 13. (Goulding and D'Almaine, Soho-square.)" *The Harmonicon*, No. 41 (May 1826), p. 98.

"Songs to Rosa, the poetry by Thomas H. Bayly, Esq., the symphonies and accompaniments by T. A. Rawlings. (Goulding and D'Almaine, Soho-square.)" *The Harmonicon*, No. 42 (June 1826), p. 115.

"Are you angry Mother," with Variations for the Piano Forte, by J. Kiallmark." *QMMR*, Vol. 8, no. 30 (1826), p. 238.

"Introduction for the Piano-Forte, and March from Rossini's Ricciardo e Zoraide; composed by Mrs. Miles. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, No. 46 (October 1826), p. 198.

"Air, "Buy a Broom," composed by Bishop, arranged for the Piano-Forte, by T. A. Rawlings. (Goulding & Co.)" *The Harmonicon*, No. 47 (November 1826), p. 225.

"Are you angry, Mother?" air from Bishop's Aladdin, with Variations for the Piano-Forte, by G. Kiallmark. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, No. 48 (December 1826), p. 241.

"Lays and Legends of the Rhine. The Poetry by J. R. Planché; the Music by Henry R. Bishop, Professor of Harmony and Composition at the Royal Academy of Music. London. Goulding, D'Almaine and Co." *QMMR*, Vol. 8, no. 32 (1826), p. 484.

"Lays and Legends of the Rhine. The Poetry by J. R. Planché, the Music by Henry R. Bishop, Professor of Harmony an Composition at the Royal Academy of Music. Vol. 2. London. Goulding, D'Almaine, and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 117.

"A Fourth Trio for the Piano Forte, Violin and Violoncello, by Fred. Kalkbrenner. Goulding and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 124.

"Notturmo for the Piano Forte and Flute, or Violin, by Fred. Kalkbrenner. Goulding and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 124.

"Rondo Parisien pour le Piano Forte, Dédie à Fred. Kalkbrenner, par son élève Camille Moke. Goulding and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 124.

"Danish Song with Variations for the Piano Forte, by Ferdinand Ries. Goulding and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 124.

"Lays and Legends of the Rhine, the Poetry by J. R. Planché, the Music by Henry R. Bishop, Professor of Harmony and Composition at the Royal Academy of Music. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 5, no. 4 (April 1827), p. 65.

"Punchinello, a characteristic Fantasia for the Piano-Forte, composed by M. Mariell. (Goulding, D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 5, no. 4 (April 1827), p. 68.

"Reminiscences from the works of celebrated authors, arranged for the Piano-Forte, with additions, by Joseph Mazzinghi. No. 1. (Goulding and D'Almaine, 20, Soho Square.)" *The Harmonicon*, Vol. 5, no. 5 (May 1827), p. 90.

"Comic Songs and Recreations, written by Mr. Knight, and sung by him at the Theatres throughout the kingdom: the Symphonies and Accompaniments for the Piano-Forte, by Edward Knight, Junr. (Goulding, D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 5, no. 6 (June 1827), p. 114.

"Ah! Tu non sai, Cavatina e Duetto from Meyerbeer's Opera, Margherita d'Anjou, arranged for the Piano Forte, by Augustus Meves. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 5, no. 6 (June 1827), p. 115.

"Andante and Rondo for the Piano-Forte; the subject "Elena! H tu ch'io chiamo," from La Donna del Lago, arranged by Augustus Meves. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 5, no. 6 (June 1827), p. 115.

"No. 1, Songs of the Troubadour; Music and Words by George Linley, Esq. London. Goulding and D'Almaine." *QMMR*, Vol. 9, no. 34 (1827), p. 243.

"The First Six Weeks of Daily Precepts and Examples for the Harp, on a plan entirely new, and particularly adapted to beginners on that instrument; the whole illustrated by progressive and useful Exercises, and attractive and improving Lessons, by N. C. Bochsa. Goulding and D'Almaine." *QMMR*, Vol. 9, no. 34 (1827), p. 245.

"Tasteful Exercises for the Harp, on a favourite Melody by Bishop, being the first class of an Appendix to the foregoing work, by N. C. Bochsa. Goulding and D'Almaine." *QMMR*, Vol. 9, no. 34 (1827), p. 245.

"Three Rondos on Airs de Ballet from Mosé in Egitto; by Henri Herz. Goulding and D'Almaine." *QMMR*, Vol. 9, no. 34 (1827), p. 248.

"Second Fantasia for the Piano-forte on Parlar! Spiegar! By John Barnett. Goulding and D'Almaine." *QMMR*, Vol. 9, no. 34 (1827), p. 251.

"Divertimento for the Piano-forte on two Airs, from Bishop's Opera of the Rencontre; by T. A. Rawlings. Goulding and D'Almaine." *QMMR*, Vol. 9, no. 34 (1827), p. 251.

"Bishop's Duet of "Say what is Love," arranged as a Rondo for the Piano-forte, with a Flute Accompaniment (ad lib.) by T. A. Rawlings. Goulding and D'Almaine." *QMMR*, Vol. 9, no. 34 (1827), p. 251.

"O no we never mention her," with an Introduction and Variations for the Piano-forte; by G. Kiallmark. Goulding and D'Almaine." *QMMR*, Vol. 9, no. 34 (1827), p. 251.

"Samson, an Oratorio in complete score, first performed in the year 1742; the words by Milton; composed by George Frederick Handel – to which is added an Accompaniment for the Organ or Piano Forte, intended as a substitute for a Band, arranged from the score by J. Addison. London. Goulding and D'Almaine." *QMMR*, Vol. 9, no. 34 (1827), p. 365.

"The Overture and Music in the Comic Opera called Englishmen in India, as performed at the Theatre Royal Drury-Lane, composed by Henry R. Bishop. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 134.

"Notturmo for the Piano-Forte and Flute, or Violin, by Frederic Kalkbrenner. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 137.

"Rondo Parisien, pour le Piano Forte, par Camille Moke, Op. 1. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 137.

"Fourth Trio for the Piano-Forte, Violin, and Violoncello, composed by F. Kalkbrenner. (Goulding and D'Almaine, 20, Soho Square.)" *The Harmonicon*, Vol. 5, no. 8 (August 1827), p. 162.

"March in Aline, arranged with Variations, by Ferdinand Ries, Op. 148. No. 1. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 5, no. 8 (August 1827), p. 165.

"Ballad, "The Sea-Boy," composed by Walter Turnbull. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 5, no. 8 (August 1827), p. 165.

"Song, "Love drown'd," written by W. Beaile Bernard; composed Walter Turnbull. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 5, no. 8 (August 1827), p. 165.

"Song, "Cupid! Traitor," the words by Harriet Downing; the music by Benedetto Negri. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 5, no. 8 (August 1827), p. 165.

"A Selection of Scottish Melodies, with Symphonies and Accompaniments, by C. G. Byrne, and characteristic Words by George Linley, Esq. (Goulding and D'Almaine, London and Edinburgh.)" *The Harmonicon*, Vol. 5, no. 10 (October 1827), p. 207.

"Rondos for the Piano-Forte, on an Air de Ballet from Mosè in Egitto, composed by Henri Herz. Nos. 1, 2 and 3. (Goulding and D'Almaine, 20, Soho Square.)" *The Harmonicon*, Vol. 5, no. 10 (October 1827), p. 209.

"Song, "The breaking of the Day," composed by Charles E. Horn. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 5, no. 10 (October 1827), p. 210.

"Canzonetta, "The singing Bee," the poetry by Rosmond Wadams, composed by W. Kirby. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 5, no. 10 (October 1827), p. 210.

"Song, "Early Home," the poetry by L. T. Esq., the music by Charles E. Horn. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 5, no. 11 (November 1827), p. 231.

"Ballad, "O Woman! Couldst thou knew," written and composed by T. Tomlins, Jun. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 5, no. 11 (November 1827), p. 231.

"Divertimento, with Accompaniment for Flute, (ad lib.) founded on airs in The Cabinet, by T. A. Rawlings. (Goulding, D'Almaine, and Co., Soho Square.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 41.

"Three Nottornos for two Voices, the words by H. S. Van Dyk, the music by John Barnett, Book 1. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 6, no. 2 (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 42.

"Three Nottornos for two Voices, the words by H. S. Van Dyk, the music by John Barnett, Book 2. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 6, no. 2 (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 42.

"Ballad, "Here's to the year that's awa!" sung by Mr. Braham, partly written, composed and arranged by John Parry. (Goulding and Co.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 42.

"Ballad, The Émigré, by C. W. Manners. (Goulding and Co.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 42.

"Songs for Winter Night, the Poetry by T. H. Bayly, Esq.; the Symphonies and Accompaniments composed and the whole arranged by H. R. Bishop. (Goulding and D'Almaine, 20, Soho Square.)" *The Harmonicon*, Vol. 6, no. 3 (March 1828), p. 61.

"The King of the Shamrock, the Thistle, and Rose," the poetry by T. H. Bayley, Esq., the music by H. R. Bishop. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 6, no. 3 (March 1828), p. 65.

"Songs, "The Sailor's Return," written by the Chevalier de Lane, and composed by Robert Panormo. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 6, no. 3 (March 1828), p. 65.

"Judas Maccabeus, an Oratorio, in complete score, composed by George Frederick Handel, to which is added an Accompaniment for the Organ or Piano Forte, intended as a substitution for a Band; arranged from the score by J. Addison. London. Goulding and D'Almaine." *QMMR*, Vol. 10, no. 37 (1828), p. 126.

"Samson, an Oratorio in complete Score, composed by George Frederick Handel; to which is added an Accompaniment for the Organ or Piano-Forte, arranged by J. Addison. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 6, no. 4 (April 1828), p. 86.

"Fantasia, comprising Airs from Rossini's Donna del Lago, by J. F. Burrowes. (Goulding and D'Almaine, 20, Soho Square.)" *The Harmonicon*, Vol. 6, no. 6 (June 1828), p. 132.

"Judas Maccabaeus, an Oratorio in complete Score, composed by George Frederick Handel; to which is added an Accompaniment for the Organ or Piano-Forte, arranged by J. Addison. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 6, no. 6 (June 1828), p. 133.

"Ballad, "It is not on the battle field," sung by Mr. Braham; poetry by T. Bayley, Esq.; symphonies and accompaniments by T. A. Rawlings. (Goulding and D'Almaine.) *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 163.

"Song, "Rose of Lucerne," arranged from an original Swiss Melody, by John Barnett. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 163.

"Harp and Piano-Forte. Divertimento, introducing Airs by Bishop, composed by W. H. Steil. Goulding and D'Almaine." *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 206.

"Introduction and Variations to the Ballad, "Smile again, my bonnie lassie," composed by W. H. Steil. Goulding and D'Almaine." *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 206.

"All over the world with thee, by love," Rondo [and] "The dream on the Pillow," a ballad by T. Walmisley. London. Goulding, D'Almaine, & Co." *QMMR*, Vol. 10, no. 40, p. 527.

Within:

BOD 2593 f. 6

GG 25

Title: NEW MUSICAL WORKS / PUBLISHED / BY GOULDING AND D'ALMAINE, / 20, SOHO SQUARE, / And to be had of all the principal Music and Booksellers in the United Kingdom.

Date: April, 1829 [dated preface in source music]

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: Single column

Categories: 3

Vocal Music; Piano Forte Music; Works now in the press.

Extent: 12 entries

Commentary:

Contains Musical Bijou for 1830.

Entries at Stationers' Hall:

Les Coquettes; a second set of Quadrilles, for the Piano Forte, by H. Herz, entered at Stationers' Hall 30 January 1829.

Publication Reviews:

"Les Coquettes, Quadrilles de Contredanses brillantes et varies, with a Grand Waltz, composed by Henri Herz, Pianiste de la Chambre du Roi. Op. 49. (Goulding and D'Almaine, 20, Soho Square.)" *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 80.

"Select Airs from Auber's Opera, La Muette de Portici, as performed at the King's Theatre under the title of Masaniello, arranged, with Flute Accompaniment, by J. F. Burrowes. Book 1. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 7, no. 6 (June 1829), p. 137.

"Lays and Legends of the Rhine, the Poetry by J. R. Planché; the music by Henry R. Bishop. Vol. 3. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 7, no. 8 (August 1829), p. 195.

"The Musical Bijou, an Album of Music, Poetry, and Prose for MDCCCXXX. Edited by F. H. Burney. 4to. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 301.

"The Musical Bijou; an Album of Music, Poetry and Prose, for 1830. Edited by F. H. Burney. London. Goulding and D'Almaine." *QMMR*, Vol. 10, no. 40 (1830), p. 485.

Within:

A Third Volume of Welsh Melodies, the Poetry by Mrs. Cornwell Baron Wilson, the Symphonies and Accompaniments, by John Parry

Last leaf recto

Source: BL I. 387. c.

GG 26

Title: A Catalogue of the commencing Bars of a Selection of the most Popular Vocal Duets. / *The letters, C. S. T. and B. denote the description of Voice from which the Duet is written_ Contralto, Soprano, Tenor; and Bass. / Just Published.* EXERCISES FOR THE VOICE, CONSISTING OF VARIOUS SOLFEGGI BY THE CELEBRATED VENANZIO RAUZZINI, WITH SPECIMENS OF SEVERAL FAVORITE / SONGS, COMPOSED BY AUBER, ARNE, BISHOP, BRAHAM, ROSSINI, & c. with a Portrait of the Author. PRICE 6/

Date: c. 1830

Type of Catalogue: Within; Vocal; Thematic

Process: Engraved and punched plate

Layout: 3 columns, 21 staves on each column

Extent: 63 entries

Within:

If thou canst live on humble fare, a Pastoral Duett, for two Voices, Composed & most respectfully inscribed by Permission to His Royal Highness the Duke of Cambridge, by M. Vertue

Last leaf recto

Source: CAM MR205. a. 80. 14. (3.)

GG 27

Title: PIANO-FORTE MUSIC, / PUBLISHED BY / GOULDING & D'ALMAINE, / 20, SOHO SQUARE.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 3

Piano Forte Music; New Editions; Duets for the Piano Forte with an (ad lib.) Accompaniment for the Harp, arranged by J. Mazzinghi.

Extent: 225 entries

Commentary:

Entries at Stationers' Hall:

Air Suisse, with Variations, by Henry Herz [Op. 46] entered at Stationers' Hall 19 December 1828.

Variations on "Le petit Tambour," for the Piano Forte, by H. Herz, entered at Stationers' Hall 1 July 1828.

Rondo on a Guaracha, from "La Mulette di Portici," for the Piano Forte, by H. Herz, entered at Stationers' Hall 15 October 1828.

Rondo on a Bolero, from "La Mulette di Portici," for the Piano Forte, by H. Herz, entered at Stationers' Hall 15 October 1828.

Rondo, on a Tarantella from "La Mulette di Portici," for the Piano Forte, by H. Herz, entered at Stationers' Hall 15 October 1828.

Rondoletto, for the Piano Forte [Op. 40], by H. Herz, entered at Stationers' Hall 8 November 1828.

Bacchanale en Rondo, for the Piano Forte, by F. Ries, entered at Stationers' Hall 1 December 1828.

Three Nottornos, La Dolcezza, La Semplicita, and La Melanconia, for the Piano Forte, by H. Herz, entered at Stationers' Hall 1 December 1828.

Minuet and Rondo, Op. 97, for the Piano Forte, by F. Kalkbrenner, entered at Stationers' Hall 3 March 1829.

Air Tyrolienne, for the Piano Forte, by H. Herz, entered at Stationers' Hall 10 April 1829.

Brilliant Variations on an Air from 'La Violette,' for the Piano Forte, by H. Herz, entered at Stationers' Hall 25 April 1829.

Variations on an Air in I Pirati, for the Piano Forte, by F. Kalkbrenner, entered at Stationers' Hall 4 May 1829.

Publication Reviews:

“Brilliant Rondos for the Piano-Forte, on a popular air of the German Burletta, Die Wiener in Berlin, composed by I. Moscheles, Op. 67. Nos. 1, 2 and 3. (Goulding, D’Almaine, and Co. Soho Square.)” *The Harmonicon*, no. 37 (January 1826), p. 12.

“Reminiscences from the works of celebrated authors of various nations arranged for the Piano-Forte, with additions, composed by Joseph Mazzinghi. No. 2. (Goulding and D’Almaine, Soho Square.)” *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 137.

“Overture to the Grand Opera of Fidelio, composed by L. von Beethoven, adapted from the same, and arranged for the Piano-Forte, by I. Moscheles. (Goulding and D’Almaine, Soho Square.)” *The Harmonicon*, Vol. 5, no. 9 (September 1827), p. 188.

“Airs from Fidelio, arranged for the Piano Forte, by I. Moscheles. Books I. and II. (Goulding and D’Almaine, Soho Square.)” *The Harmonicon*, Vol. 5, no. 9 (September 1827), p. 188.

“Les Elegances de la Sontag, for the Piano Forte, comprising Una voce, Rode’s Air, the admired Duet in Il Barbiere di Siviglia, and the Finale in La Donna dal Lago, as sung by Mademoiselle Sontag; by T. A. Rawlings. London. Goulding & D’Almaine.” *QMMR*, Vol. 9, no. 36 (1827), p. 534.

“Les Elégances de la Sontag, comprising “Una voce,” Rode’s Air, the duet in Il Barbiere de Siviglia, and the finale to La Donna del Lago, as sung by MlId. Sontag, arranged by T. A. Rawlings. (Goulding and D’Almaine.)” *The Harmonicon*, Vol. 6, no. 6 (June 1828), p. 132.

“La Dolcezza, la Melanconia, la Semplicita, three characteristic Notturnos for the Piano Forte, composed by Henry Herz. London. Goulding and D’Almaine.” *QMMR*, Vol. 10, no. 38 (1828), p. 213.

“Grand brilliant Variations for the Piano Forte on the favorite Air of Le petit Tambour, by H. Herz.” *QMMR*, Vol. 10, no. 38 (1828), p. 213.

“The March in Bishop’s Caractacus, arranged by G. Kiallmark. (Goulding and Co.)” *The Harmonicon*, Vol. 6, no. 8 (August 1828), p. 183.

“Three Waltzes, in imitation of a musical snuff-box, composed by A. T. McDonald. (Goulding & D’Almaine.)” *The Harmonicon*, Vol. 6, no. 8 (August 1828), p. 183.

“La Melancolie et La Gaitè, Romance and Rondo Brillante, for the Piano Forte, composed by F. Kalkbrenner.” *QMMR*, Vol. 10, no. 39 (1828), p. 385.

“Characteristic Minuetto and Rondo, for the Piano Forte, (extracted from a Duo for the Piano Forte and Violin,) composed by F. Kalkbrenner.” *QMMR*, Vol. 10, no. 39 (1828), p. 385.

“Air Suisse, with an Introduction and Variations for the Piano Fore, composed by H. Herz.” *QMMR*, Vol. 10, no. 39 (1828), p. 385.

“Rondo Capriccio, for the Piano Forte, on the admired Barcarole in Auber’s Opera of La Mulette de Portici, by H. Herz. London. Goulding and D’Almaine.” *QMMR*, Vol. 10, no. 39 (1828), p. 385.

““Ecco Pietosa,” arranged as a Divertimento for the Piano Forte, by G. Kiallmark.” *QMMR*, Vol. 10, no. 39 (1828), p. 406.

“The Guaracha, an Air de Ballet from La Mulette de Portici, arranged by Henri Herz. No. 1. (Goulding and D’Almaine, 20, Soho Square.)” *The Harmonicon*, Vol. 6, no. 11 (November 1828), p. 252.

“The Bolero, an Air de Ballet from La Mulette de Portici, arranged by Henri Herz. No. 2. (Goulding and D’Almaine, 20, Soho Square.)” *The Harmonicon*, Vol. 6, no. 11 (November 1828), p. 252.

“The Tarantella, an Air de Ballet from La Mulette de Portici, arranged by Henri Herz. No. 3. (Goulding and D’Almaine, 20, Soho Square.)” *The Harmonicon*, Vol. 6, no. 11 (November 1828), p. 252.

“Bacchanale, en forme de Rondeau, compose par Fred. Ries. Op. 106, No. 3. (Goulding and D’Almaine.)” *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 12.

“Rondino, composed by Fred. Ries. Op. 127, No. 3. (Goulding and D’Almaine.)” *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 12.

“La Dolcezza, La Melanconia, La Semplicita, Three characteristic Notturnos, composed by Henri Herz. Op. 45. (Goulding and D’Almaine.)” *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 12.

“Piano Forte. La Melancolie et la Gaïté, Romance and Rondo brillante, composed by F. Kalkbrenner. (Goulding and D’Almaine.)” *The Harmonicon*, Vol. 7, no. 2 (February 1829), p. 43.

“Air Suisse, with an Introduction and Variations, composed by Henri Herz, Op. 46. (Goulding and D’Almaine, Soho Square.)” *The Harmonicon*, Vol. 7, no. 3 (March 1829), p. 61.

“A second set of three Waltzes, in imitation of a musical snuff-box, composed by A. T. Macdonald. (Goulding and D’Almaine.)” *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 83.

“Duets. Piano-Forte. The Tiger Chorus, composed by Bishop, arranged as a Duet, with an Accompaniment for the Harp, by J. Mazzinghi. (Goulding and D’Almaine.)” *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 112.

“Introduction, Variations, and Finale, on Bellini’s favourite air in I Pirata, by F. Kalkbrenner. (Goulding and D’Almaine, 20, Soho Square.)” *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 162.

Within:

Introduction and Variations for the Piano Forte on C. M. Von Weber's last Waltz, by G. Kiallmark, Last leaf verso

Source: BOD Mus. 118 c. 10 (11) Source music wm 1828

Brilliant Fantasia, for the Piano Forte on Three Themes, by Haydn, Mozart and Beethoven, Composed by C. Czerny, Op. 171

Last leaf verso

Source: BL h. 514. n. (4.)

GG 28

Title: SELECT PIANO-FORTE MUSIC, / PUBLISHED BY / GOULDING AND D’ALMAINE, / 20, SOHO-SQUARE, / AND TO BE HAD OF THEIR AGENTS THROUGHOUT THE UNITED KINGDOM.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 4

Piano-forte Music; Duets for the Piano Forte; Duets for the Piano Forte, with Harp Accompaniment (ad lib.); Quadrilles for the Piano Forte

Extent: 247 entries

Commentary:

Entries at Stationers’ Hall:

Air from 'Count Ory,' Variations, arranged as a Duet for the Piano Forte, by G. Kiallmark, entered at Stationers’ Hall 1 November 1828.

Fantasia on Boieldieu's 'Carillon,' for the Piano Forte, by J. B. Duvernay, entered at Stationers’ Hall 31 July 1829.

Brilliant Variations on a March in Rossini's 'Guillaume Tell', arranged for two Performers on the Piano Forte, by H. Herz, entered at Stationers’ Hall 13 November 1829.

Six Airs de Ballet, from 'Guillaume Tell,' No. 1, La Valse Suisse, No. 2, La Contredanse, No. 3, La Tyrolienne, No. 4, La Valse Hongroise, No. 5, La Pas d'Archers, No. 6, La Polonoise, for the Piano Forte, by H. Herz, entered at Stationers’ Hall 20 February 1830.

Publication Reviews:

“Isle of Beauty, Fare the well. Romanza; the melody by C. S. Whitmore, Esq. with an Introduction and Variations for the Piano Forte, by G. Kiallmark. Goulding and D’Almaine.” *QMMR*, Vol. 10, no. 39 (1828), p. 406.

“Duets. Piano Forte. Brilliant Variations on an air introduced by Rossini in the Opera of Count Ory, composed by F. Kalkbrenner. (Goulding and D’Almaine.)” *The Harmonicon*, Vol. 6, no. 12 (December 1828), p. 270.

“Windsor Forest, a Characteristic Divertimento à la Chasse, with an accompaniment (ad lib.) for the Flute, by T. A. Rawlings. (Goulding, D’Almaine, and Co., Soho Square.)” *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 111.

“Romanza, “Isle of Beauty, fare thee well!” the melody by C. S. Whitmore, Esq., with an Introduction and Variations, by G. Kiallmark. (Goulding and D’Almaine.)” *The Harmonicon*, Vol. 7, no. 6 (June 1829), p. 137.

“Overture to the Comic Opera, Les deux Nuits, arranged for the Piano-forte, composed by Boieldieu. (Goulding and D’Almaine.)” *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 249.

“Variations brillantes for the Piano Forte on the favorite Chorus in “Les deux Nuits,” by C. Chaulieu. Goulding and D’Almaine.” *QMMR*, Vol. 10, no. 40 (1830), p. 483.

“A Third Set of Waltzes, in imitation of a Musical Snuff-box, composed by A. T. Macdonald. (Goulding and D’Almaine.)” *The Harmonicon*, Vol. 8, no. 2 (February 1830), p. 88.

“Airs de Ballet de Guillaume Tell, de Rossini; arranges en Rondeaux, par Henri Herz. Nos. 1 and 2. (Goulding and D’Almaine, Soho-square.)” *The Harmonicon*, Vol. 8, no. 4 (April 1830), p. 166.

“Rondino Brillante, by F. Kalkbrenner, Op. 101. (Goulding and D’Almaine, Soho Square.)” *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 250.

“Six Airs de Ballet de Guillaume Tell, arranges en Rondeaux, par Henri Herz. Nos. 4, 5, and 6. (Goulding and D’Almaine.)” *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 250.

Within:

Overture to Guillaume Tell, for the Piano Forte, by Rossini

Source: BL h. 721. yy. (9.)

GG 29

Title: GOULDING AND D’ALMAINE’S / CATALOGUE OF MUSIC, COMPOSED BY / G. HERBERT RODWELL.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single-Composer

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 3

Collection of Songs; Songs; Duets and Glees

Extent: 56 entries

Commentary:

Contains G. H. Rodwell’s The first rudiments of harmony, which is dated 1830.

Entries at Stationers’ Hall:

Up, Brother, Up, a Song by G. H. Rodwell, entered at Stationers’ Hall 20 November 1828.

Wandering in the lovely light, Scena, by G. H. Rodwell, entered at Stationers’ Hall 21 November 1828.

My Irma comes, a Ballad, by G. H. Rodwell, entered at Stationers’ Hall 21 November 1828.

The Mariner, a song, by C. E. Horn, entered at Stationers’ Hall 25 April 1834.

Publication Reviews:

“Three Rounds, with an Accompaniment for the Piano Forte; composed expressly for the use of Schools and Private Families; the music by George B. Herbert; the poetry by J. R. Planché Esq. Book 2. London. Goulding, D’Almaine, and Co.” *QMMR*, Vol. 7, no. 25 (1825), p. 115.

“Rect. And Air, “They mourn me dead,” and “Ah! Maiden, cease those pearly tears,” sung by Mr. Wood, composed by G. Herbert Rodwell.” *The Harmonicon*, Vol. 6, no. 11 (November 1828), p. 254.

“Serenade and Chorus, “Ye bright and glittering palaces,” sung by Mr. Wood, composed by G. Herbert Rodwell.” *The Harmonicon*, Vol. 6, no. 11 (November 1828), p. 254.

“Ballad, “At the silent hour,” sung by Miss Cawse, composed by G. Herbert Rodwell.” *The Harmonicon*, Vol. 6, no. 11 (November 1828), p. 254.

“Song, “Ah no! ‘tis promised to me,” sung by Miss H. Cawse, composed by G. Herbert Rodwell.” *The Harmonicon*, Vol. 6, no. 11 (November 1828), p. 254.

“Song, “The toast be dear Woman,” composed by G. Herbert Rodwell. (Goulding and D’Almaine.)”
The Harmonicon, Vol. 8, no. 6 (June 1830), p. 267.

Publication Announcements:

“Rodwell’s Rudiments, 6s.” *The Times*, 28 August 1833; 31 August 1833; 2 September 1833.

Within:

5th Edition. They Mourn me Dead in my Father’s Hall, Recitative and Air, Ah! Maiden cease those pearly tears, Sung by Mr. Wood, in the Musical Romance of The Bottle Imp, at the Theatre Royal, English Opera House, the Poetry by Edward Fitz Balls, the Music by G. Herbert Rodwell

Last leaf verso

Source: BL G. 425. ss. (29.)

The Banks of the Blue Moselle, Ballad, Sung by Mrs. Kelly, in Mr. Peake’s Musical Romance of the Skeleton Lover, as Performed at the Theatre Royal, English Opera, the Poetry by E. Fitz Ball, the Music by G. Herbert Rodwell

Last leaf verso

Source: BL H. 2832. (40.) Music dated c. 1830 (BL catalogue).

The Tartar Drum, Sung by Miss M. Glower, Poetry by Edward Fitzball, the Music Composed by G. Herbert Rodwell

Last leaf verso

Source: BL G. 805. g. (43.) Music dated c. 1830 (BL catalogue)

GG 30

Title: A CATALOGUE OF THE COMMENCING BARS OF A SELECTION OF THE MOST POPULAR NATIONAL MELODIES & / FAVORITE COMPOSITIONS OF ITALIAN, GERMAN & FRENCH COMPOSERS, ARRANGED AS / RONDOS, FANTASIAS & WITH VARIATIONS FOR THE PIANO FORTE BY / HENRI HERZ.

Date: c. 1831

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte; Single composer; Thematic

Process: Engraved and punched plate

Layout: 3 columns

Categories: 6

[from] Set of 6 Marches; [songs from] Souvenir des Melodies Etrangeres; [from] Ecrin Musicale; [from] Les Echoes du Salons; [from] Les Charmes l’Opera; [from] Récreations Musicales

Extent: 72 entries

Commentary:

Entries at Stationers’ Hall:

Récreations Musicales, in 4 Book, by H. Herz, entered at Stationers’ Hall 25 July 1833. [Belated entry?]

Publication Announcements:

““The Alpine March,” “We have lived and loved together,” “Le reveil d’un beau jour,” Russian Air [from Récréation Musicale], by H. Herz.” *The Times*, 18 April 1834; 23 April 1834; 26 April 1834. [Reprint]

Within:

The Battle of Hohenlinden, a Grand Scena, the Words by Thomas Campbell Esqr., Composed and Sung at the Oratorios in the Theatre Royal Drury Lane, and Private Concerts, by Charles Smith

Last leaf recto

Source: BL H. 2826. c. (34.)

GG 31

Title: GOULDING AND D'ALMAINE, / *Music Sellers, Piano-Forte and Musical Instrument Makers,* / [centre] 20 SOHO SQUARE. / [centre: rule] / COLLECTIONS OF SONGS, SINGLE SONGS, DUETS, AND GLEES.

Date: c. 1831

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Punched and engraved plate

Layout: 3 columns for Melodies of Various Nations; 4 columns for Songs for the Four Seasons – 3 columns for Songs to Rosa; single column for Single Songs

Categories and sub-categories: 4

Melodies of Various Nations; Songs for the Four Seasons; Songs to Rosa; Single Songs

Extent: 15

Commentary:

Contains Musical Bijou 1829 and 1830; Melodies of Various Nations, Nos. I to III

Publication Reviews:

"Melodies of Various Nations, with Symphonies and Accompaniments, by H. R. Bishop; the words by Thomas Bayly, Esq. [Vol. I.] London. Goulding, D'Almaine, Potter, & c." *QMMR*, Vol. 4, no. 13 (1822), p. 74.

"Melodies of Various Nations, with Symphonies and Accompaniments, by H. R. Bishop. The words by H. Bayly, Esq., Vol. III. (Goulding, D'Almaine, and Co. Soho Square.)" *The Harmonicon*, no. 37 (January 1826), p. 12.

"Songs for Autumn Evenings, the Poetry by T. H. Bayly, Esq., the Symphonies and Accompaniments composed and arranged by H. R. Bishop. (Goulding and D'Almaine, Soho-Square.)" *The Harmonicon*, Vol. 6, no. 12 (December 1828), p. 268.

Within:

Come love to me! the celebrated pianoforte Romance, sung by Miss Stephens in the musical drama of Faustus, Composed by H. R. Bishop

Source: CAM MR290. a. 80. 132. (6.)

GG 32a

Title: NEW PIANO-FORTE MUSIC, / PUBLISHED BY / GOULDING AND D'ALMAINE, 20, SOHO SQUARE.

Date: Early-1832

Pages: 1p fol

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout: 2 columns

Categories: 2

Piano Forte Music; Duets for the Piano Forte.

Extent: 267 entries

Commentary:

Entries at Stationers' Hall:

Fantasia on a Trio, by Carafa, 'Notre Dame du Mont Carmel,' for the Piano Forte, by H. Herz, entered at Stationers' Hall 30 May 1828.

Trois Airs de Ballet, from 'Masaniello,' for the Piano Forte by H. Herz, entered at Stationers' Hall 15 October 1828.

Variations on Rhinish Carnival Air, arranged for two Performers on the Piano Forte, entered at Stationers' Hall 28 November 1828.

Three Familiar Rondos, Opera 158, Book 1, for the Piano Forte, by C. Czerny, entered at Stationers' Hall 1 June 1830.

Three Familiar Rondos, Opera 158, Book 2, by C. Czerny, entered at Stationers' Hall 1 June 1830.

Brilliant Variations on 'La Parisienne,' for the Piano Forte, by H. Herz, [Op. 58], entered at Stationers' Hall 4 October 1830.

Original Theme with Variations, for the Piano Forte, by H. Herz [Op. 55], entered at Stationers' Hall 15 November 1830.

Brilliant Variations on 'Non piu mesta', for the Piano Forte, by H. Herz [Op. 60], entered at Stationers' Hall 19 November 1830.

Opera 54. First Grand Trios, for the Piano Forte, Violin and Violoncello, by H. Herz, entered at Stationers' Hall 1 January 1831.

Variations de Concert on the March from 'Guillaume Tell,' for the Piano Forte, by H. Herz [Op. 57], entered at Stationers' Hall 15 January 1831.

Variations Militaires on 'Marseillois Hymn,' for two Performers on the Piano Forte, by F. Hüntén, entered at Stationers' Hall 26 May 1831.

Trois Rondeaux Caractéristique, No. 1, A la Française, No. 2, A l' Anglaise, No. 3, A l' Allemande, for the Piano Forte, entered at Stationers' Hall 1 June 1831.

La Mode, 3rd Set of Contredanses Variées, by Henri Herz, entered at Stationers' Hall 8 June 1831.

Brilliant Variations on a Barcarolle from Zampa, Op. 121, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 5 July 1831.

Rondo Brilliant, on a Ballad from 'Zampa,' for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 5 July 1831.

Polacca on 'Dormez donc. & c.' by Henry Herz, arranged for two Performers on the Piano Forte, by F. Hüntén, entered at Stationers' Hall 5 July 1831.

Le Ballet Divertissement pour le Piano Forte, by C. Chaulieu, entered at Stationers' Hall 1 October 1831.

Souvenir du Grand Prix, ou le Voyage à Dieppe, by C. Chaulieu, entered at Stationers' Hall 1 October 1831.

Brilliant Variations on a Chorus from 'Euryanthe,' by Henri Herz, entered at Stationers' Hall 1 October 1831.

Divertimento from 'L'Orgie,' for the Piano Forte, by C. Chaulieu [Op. 129], entered at Stationers' Hall 31 October 1831.

Rondoletto pour le Piano Forte, by Hüntén, entered at Stationers' Hall 12 November 1831.

Brilliant Fantasia, Op. 48, Hüntén, entered at Stationers' Hall 14 December 1831.

Rondeau Brillante, for the Piano Forte, by F. Hüntén [Op. 49, No. 1], entered at Stationers' Hall 23 December 1831.

Variations on an Air by T. Labarre, arranged for the Piano Forte, by Herz, entered at Stationers' Hall 14 March 1832.

Polonaise Brillante pour le Piano, by H. Herz, [Op. 25], entered at Stationers' Hall 20 March 1832.

Publication Announcements:

"Fantasia Brillante; composed by Francis Hüntén. [Op. 48]" *The Times*, 22 February 1832; 24 February 1832.

"The Dahlia, a divertimento, composed by J. A. Moralt." *The Times*, 22 February 1832; 24 February 1832.

Publication Reviews:

"Divertimento for the Piano-Forte, composed by J. A. Moralt. (Goulding and Co. Soho-Square.)" *The Harmonicon*, No. 24 (May 1824), p. 94.

"“Oh! Merrily row the bonnie bark,” with an Introduction and Variations for the Piano-Forte, Composed by G. Kiallmark. (Goulding and D’Almaine, Soho-square.)" *The Harmonicon*, No. 42 (June 1826), p. 118.

"Three Airs de Ballet from La Muette de Portici, arranged for the Piano Forte, by H. Herz. Goulding and D’Almaine." *QMMR*, Vol. 10, no. 38 (1828), p. 213.

"Variations, quasi Fantaisie, sur le Trio de Masaniello, “Notre Dame du Mont Carmel” de Carafa, composées par Henri Herz. Op. 43. (Goulding and D’Almaine, 20, Soho Square; Frere, Paris, and Simrock, Bonn.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 159.

- "Duets, Piano-Forte. Rhinish Carnival, Air, with Variations, by Ferdinand Ries. Op. 148. No. 2. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 7, no. 2 (February 1829), p. 45.
- "Introduction and Rondo on the Carillon in Boieldieu's "Les Deux Nuits," composed by Henri Herz. Op. 52. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 33.
- "Variations and Rondo, alla Polacca, in a theme from La Gazza Ladra, composed by John Abel. (Goulding and D'Almaine, Soho-square.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 203.
- "Brilliant Variations, on a subject in Rossini's Guillaume Tell, by C. Chaulieu. Op. 92. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 250.
- "Duets. Piano-Forte. Brilliant Variations on the favourite March in Guillaume Tell, composed by F. Hüntén, Op. 40. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 252.
- "Rondeau de Chasse, from Rossini's Opera, Guillaume Tell, by C. Czerny, Op. 217. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 291.
- "Introduction and Variations on the favourite Pas de Trois, in Rossini's Opera, Guillaume Tell, by C. Czerny, Op. 219. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 291.
- "Duets, Piano-Forte. Variations on the favourite Chorus in Boieldieu's opera, Les Deux Nuits, by F. Hüntén. Op. 39. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 297.
- "Brilliant Rondo, composed by John Abel. Op. 2. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 9, no. 6 (June 1831), p. 145.
- "Duets, Piano-Forte. Select Airs from Spohr's Azor and Zemira, arranged by J. F. Burrowes, in two books. Book 1. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 9, no. 7 (July 1831), p. 170.
- "Patriotic Divertimento, introducing Spanish National Airs, by T. A. Rawlings. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 9, no. 8 (August 1831), p. 196.
- "Rondo, sur un motif du Philtre, de Auber, par Ch. Chaulieu. Op. 124. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 15.
- "Overture to Le Philtre, composed by Auber, arranged with an accompaniment (ad lib.) for the Flute, by F. T. Latour. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 16.
- "A Fourth Set of Three Waltzes, in imitation of a musical snuff-box, composed by A. T. Macdonald. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 16.
- "Souvenir du Grand Prix, ou le Voyage a frais Comune, Fantasia, composée par C. Chaulieu. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 10, no. 2 (February 1832), p. 36.
- "L'Orgie, Divertissement, composée sur des Motifs du Ballet de Carafa, par C. Chaulieu. Op. 129. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 10, no. 2 (March 1832), p. 62.
- "Fantasia on Auber's opera Le Philtre, composed by H. Karr. Op. 247. (Goulding and Co.)" *The Harmonicon*, Vol. 10, no. 3 (March 1832), p. 62.
- "Rondeau Brillant, sur l'Orgie de Caraffa, composée par François Hüntén, Op. 49. (Goulding and D'Almaine, Soho-square.)" *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 81.
- "Rondeau Militaire sur l'Orgie de Caraffa, composée par François Hüntén, Op. 49. (Goulding and D'Almaine, Soho-square.)" *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 81.
- "Fantaisie Brillante par François Hüntén, Op. 48. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 131.

Within:

Book 2 of Twenty four Grand Studies for the Piano Forte in the Major and Minor Keys, Composed, Fingered and Dedicated to J. N. Hummel, by Henry Herz. NB. This Edition of the Studies, has been revised and Passages for the additional Keys, arranged for Piano Fortes up to C, by the Author
Last leaf verso

Source: BL g. 270. h. (18.)

GG 32b

Date: late-1832

Extent: 301 entries

Commentary:

New Entries: 49

Chaulieu, Op. 124 – Chaulieu, Songe de Napoléon – Esain, Les Gracieuses, Contredanses – Esain, Polacca – Farrenc's Air Swiss, Op. 7 – Herz's Fete Pastorale Quadrilles – Herz, Cavatina de Zama,

Op. 66 – Herz, La Clochette, Op. 63 – Herz, March d’Otello Variations, Op. 67 – Les Trois Graces, Op. 68, Nos. 1 to 3 (each separate) – Hüntten, The Graces, or Three Bagatelles – Kiallmark, French Military Air – Kiallmark, Alpine March – Kiallmark, Kate Kearney – Kuhlau, La Legereté, Rondo brillant – Kuhlau, La Clochette – Kuhlau, Trois Rondeaux, No. 1, A la Napolitaine, No. 2, A la Française, No. 3, A la Vénétienne (each separate) – Macdonald’s Snuffbox Waltzes, Sets 5 and 6 (each separate) – Manning, Select Airs from Hofer – Martin’s Banks of the Blue Moselle – Mazzinghi, Un Capriccio – Mazzinghi, Second Capriccio – Mazzinghi, Airs in ‘Cinderella,’ (with Flute Accompaniment ad lib.), in 6 Books (each separate) – Merriott, Third Band March – Merriott, March Militaire – Phipps, Introduction and Variations on Ar hyd y nos – Rawlings, Fantasia from ‘They mourn me dead’ – Rawlings, Fantasia from ‘Lilla’s a Lady’ – Ringa’s March – Rosenberg’s Gemes à la Rubini – Rosenberg, Rosignol Waltz – Rosenberg, Polish Cavalry March – Valentine, Bishop’s Air – Valentine, Musical Omnibus, Nos. 1 to [blank] – Valentine, I stood amid the glittering throng – Valentine, Aria alla Tedesca – [Duets for the Piano Forte] Kuhlau, Trois Airs Variés, Op. 114, No. 1, Air des Fées, No. 2, Non piu andrai, No. 3, Air Suisse (each separate)

Entries Removed: 23

Adam’s Mélange from Auber’s ‘Le Philtre,’ or the Village Coquette – Abel’s Rondo on a Theme from La Gazza Ladra – Abel, Brilliant Rondo, Op. 2 – Herz, Allegro and easy Variations – Mazzinghi, Reminiscences of Various Authors, Nos. 1 to 3 (each separate) – Merriot, ‘Oh, no, we never mention her,’ Variations – Rawlings, Patriotic Divertimento, with Spanish Airs – Rawlings, King William IV. March – Rawlings, Rondo on ‘The Tartar Drum’ – Rawlings, Rondo on ‘They mourn me dead’ – Rawlings, Rondo on ‘Lilla’s a Lady’ – Rawlings, Variations on ‘Oh, no, we never mention her’ – Rawlings, Il Liuto, Divertimento, with ‘O twine a wreath’ – Rawlings, L’Elégante à la Sontag – Ries, Rondo on a Danish Air – Ries, Rondo on German Air – Ries, Ferdinand Bacchanale and Rondo – Ries, Rondo, ‘As it fell upon a day’ – Favre, Marseillois Hymn – Favre, La Parisienne – [Piano Forte Duets] Skye, Overture to Il Tancredi

Entries at Stationers’ Hall:

La Clochette, Op. 63, by H. Herz, entered at Stationers’ Hall 14 December 1831.

Air Swiss, Op. 7, for the Piano Forte, by L. Farrenc, entered at Stationers’ Hall 21 April 1832.

Cavatina de Zampa, Op. 66, for the Piano Forte, by H. Herz, entered at Stationers’ Hall 2 July 1832.

Trois Airs Variés, Op. 114, No. 1, Air des Fées, No. 2, Non piu andrai, No. 3, Air Suisse, for two Performers on the Piano Forte, by F. Kuhlau, entered at Stationers’ Hall 31 July 1832.

March d’Otello Variations, Op. 67, for the Piano Forte, by H. Herz, entered at Stationers’ Hall 14 September 1832.

Songe de Napoleon, for the Piano Forte, by C. Chaulieu, entered at Stationers’ Hall 18 September 1832.

Les Trois Graces, Op. 68, No. 1, Cavatine du Pirati, No. 2, Cavatine de Semiramide, No. 3, Cavatine d’Anna Bolena, for the Piano Forte, by H. Herz, entered at Stationers’ Hall 31 October 1832.

Publication Announcements:

“La Clochette, march and rondo: composed by Henri Herz.” *The Times*, 22 February 1832; 24 February 1832.

“Gems a la Rubini; arranged by S. T. Rosenberg.” *The Times*, 22 February 1832; 24 February 1832.

“Les Trois Graces, three airs, composed by Rossini, Donizetti, and Bellini, arranged by Henri Herz.” *The Times*, 24 January 1833; 25 January 1833; 26 January 1833.

Publication Reviews:

“The Music in the Opera of Cinderella, as performed at the Theatre Royal Covent Garden, composed by Rossini, arranged, with a Flute Accompaniment (ad lib.), by J. Mazzinghi. In Six Books. (Goulding and D’Almaine.)” *The Harmonicon*, Vol. 9, no. 8 (August 1831), p. 196.

Within:

Rondo Polonaise pour le Piano Forte, by Chaulieu, Op. 149

Source: BL h. 663. (29.)

Source music entered at Stationers’ Hall 24 June 1833.

Book 1 of Twenty four Grand Studies for the Piano Forte in the Major and Minor Keys, Composed, Fingered and Dedicated to J. N. Hummel, by Henry Herz

Last leaf verso

Source: BL g. 270. h. (18.)

What Ho! Clansman Ho! From Bishop's Opera, The Knight of Snowden, Arranged as a Duet for the Piano Forte, by T. A. Rawlings, with Harp Accompaniment (ad lib.) by W. H. Steil

Last leaf verso

Source: BL g. 442. j. (2.)

GG 32c

Date: Mid-1833

Extent: 302 entries

Commentary:

New Entries: 5

Chaulieu, Rondo Française, Op. 148 – Chaulieu, Rondo Polonaise, Op. 149 – Chaulieu, Rondo Montagnard, Op. 150 – Chaulieu, Fantasia, Souvenir de Herold, Op. 151 – Mazzinghi, Come dwell with me

Entries at Stationers' Hall:

Rondo Française, Op. 148, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 24 June 1833.

Rondo Polonaise, Op. 149, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 24 June 1833.

Rondo Montagnard, Op. 150, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 24 June 1833.

Entries Removed: 5

Chaulieu, Op. 124 – Meves' 'Ah, tu non sai' – Meves, 'Elena ! Oh, tu ch'op' – Moralt, Divertimento, 'The Dahlia – Ringa's March

Publication Reviews:

"Souvenir de Herold, Fantasia, par C. Chaulieu, Op. 151. (Goulding and Co.)" *The Harmonicon*, Vol. 11, no. 7 (July 1833), p. 148.

Within:

Souvenir du Pre aux Clercs Fantasia pour le Piano, Composé par F. Kalkbrenner, Op. 19

Last leaf verso

Source: BL h. 61. zz. (17.)

GG 33a

Title: SELECT VOCAL MUSIC, / PUBLISHED BY / GOULDING AND D'ALMAINE, / 20, SOHO-SQUARE, / AND TO BE HAD OF THEIR AGENTS THROUGHOUT THE UNITED KINGDOM.

Date: c. 1832

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns for the 'Collection of Songs, & c.'; 3 columns for Songs and Duets

Categories and sub-categories: 3

Collection of Songs, & c.; Songs; Vocal Duets

Extent: 235 entries

Commentary:

Contains Melodies of Various Nations, Vol. IV.

Publication Reviews:

"Songs for Summer Days; the Poetry by Thomas H. Bayly, Esq. the Symphonies and Accompaniments composed and arranged by Henry R. Bishop, Professor of Harmony and Composition to the Royal Academy of Music, and Composer to the Theatre Royal, Drury Lane. London. Goulding and D'Almaine." *QMMR*, Vol. 9, no. 34 (1827), p. 243.

"The Messiah, an Oratorio in complete Score, composed by G. F. Handel; appended to which in a distinct form, are the Accompaniments for Wind Instruments, added by W. A. Mozart; the whole revised and arranged, with a compressed Accompaniment for the Piano Forte or Organ, by J. Addison. London. Goulding, D'Almaine, and Co." *QMMR*, Vol. 10, no. 38 (1828), p. 234.

"Ballad, 'I'd be a nightingale,' composed by E. Solis. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 163.

"Songs for Spring Mornings, the Poetry by T. H. Bayly, Esq., the Symphonies and Accompaniments composed and arranged by Henry R. Bishop. (Goulding and D'Almaine, Soho-square.)" *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 201.

"Tir'd nature's sweet restorer, composed and inscribed to his friend Thomas Vaughan, by Wm. Horsley, Mus. Bac. Oxon." *QMMR*, Vol. 10, no. 39 (1828), p. 409.

"Yes, thou may'st sigh, by Wm. Horsley, Mus. Bac. Oxon." *QMMR*, Vol. 10, no. 39 (1828), p. 409.

"The Messiah, in Complete Score, with the Accompaniments for wind instruments added by Mozart, and a Piano-Forte or Organ part, by J. Addison. Part. 1. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 6, no. 10 (October 1828), p. 229.

"Select and Rare Scottish Melodies, the poetry by Ettrick Shepherd; the symphonies and accompaniments composed and the whole adapted and arranged by H. R. Bishop. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 11.

"Rondeau, 'When I think of the days that are past,' composed by J. Parry, Jun. (Goulding and Co.)" *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 113.

"Song, 'Tired Nature's sweet restorer,' the poetry from Young's Night Thoughts, the music composed by Wm. Horsley, Mus. Bac. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 7, no. 6 (June 1829), p. 138.

"'Yes, thou may'st sigh,' the poetry from The Chronicles of the Canongate, second series; the music composed by Wm. Horsley, Mus. Bac. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 7, no. 6 (June 1829), p. 138.

"A Third Volume of Welsh Melodies; the Poetry by Mrs. Cornwell Baron Wilson; the Symphonies and Accompaniments by John Parry. (Goulding and D'Almaine, Soho-Square.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 246.

"Ballad, 'Autumn is coming,' written by Mrs. Cornwell Baron Wilson, composed by E. Solis. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 305.

"Air, 'Mildly the Cup,' sung by Mr. Dean, composed by Boieldieu adapted and arranged by Henry R. Bishop. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 35.

"Song, 'Here's a heart,' sung by Mr. Wood, composed by Henry R. Bishop. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 35.

"Song, 'Yes a soldier's Brest should be free from love,' sung and composed by Henry R. Bishop. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 35.

"Songs for Leisure Hours, the Poetry by William Walton, Esq.; the Symphonies and Accompaniments composed and arranged, and four of the Airs harmonized, by Henry R. Bishop. (Goulding and D'Almaine, Soho Square.)" *The Harmonicon*, Vol. 8, no. 2 (February 1830), p. 87.

Within:

Second Edition of Isle of Beauty, Fare thee well! From the first volume of Songs to Rosa, by Thomas H. Bayly Esq., the Melody, Composed by Charles Shapland Whitmore, Esqr., the Symphonies and Accompaniments by T. A. Rawlings

Source: CAM MR290. a. 80. 132. (7.)

GG 33b

Date: c. 1832

Extent: 239 entries

Commentary:

A fourth volume of *Melodies of Various Nations*. The Poetry by T. H. Bayly, the Symphonies and Accompaniments by Henry R. Bishop, advertised as "in the press."

Entries at Stationers' Hall:

"Melodies of Various Nations," Vol. I, Symphonies and Accompaniments by H. R. Bishop and Sir J. Stevenson, entered at Stationers' Hall 29 December 1821.

"Melodies of Various Nations," Vol. II, Symphonies and Accompaniments by H. R. Bishop and Sir J. Stevenson, entered at Stationers' Hall 7 January 1823.

"Select and Rare Scottish Melodies," the Poetry by the Ettrick Shepherd; the Symphonies, & c. by Henry R. Bishop, entered at Stationers' Hall 8 November 1828.

"Songs for Autumn Evenings," Symphonies and Accompaniments by H. R. Bishop, entered at Stationers' Hall 8 November 1828.

Publication Reviews:

"Ballad, "Cupid's Flight," from the historical Romance of Geraldine of Desmond; the melody, by an Amateur, adapted and arranged by John Parry. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 8, no. 4 (April 1830), p. 168.

Within:

Songs of Almack's, the Poetry by F. W. N. Bayly Esq., the Melodies by H. R. Bishop and J. Addison, the whole arranged with Symphonies and Accompaniments for the Pianoforte, by J. Addison

Source: BL H. 1238.

GG 34a

Title: NEW VOCAL MUSIC, / PUBLISHED BY / GOULDING AND D'ALMAINE, 20 SOHO SQUARE, LONDON.

Date: January 1833; catalogue dated

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 3

Songs, Ballads, & c.; Vocal Duets; Glees

Extent: 153 entries

Commentary:

Entries at Stationers' Hall:

Here's a health to thee, Mary, a Ballad by G. H. Rodwell, entered at Stationers' Hall 6 October 1824.

Publication Announcements:

"The Gem that decks her queenly Brow, a ballad, with a highly finished drawing from the original portrait; composed for Mrs. Wood, Mrs. Waylett, Miss H. Cawse, and Mr. H. Phillips, by G. A. Hodson." *The Times*, 22 February 1832; 24 February 1832; 13 March 1832; 29 October 1832; 30 October 1832.

"The Warrior's Bride; written for Mrs. Wood, Mr. Wilson, and Mr. Parry, Jun., by George Linley." *The Times*, 22 February 1832; 24 February 1832; 29 October 1832; 30 October 1832.

"Come, where the Fountains, written by J. R. Planché; composed and sung by Mr. Braham." *The Times*, 22 February 1832; 24 February 1832.

"The Hazel Eye; written by F. W. N. Bayly; composed by G. A. Hodson." *The Times*, 22 February 1832; 24 February 1832.

"Sweet Eyes, Tuscan Wine, Love's a little Pet, ... popular songs, from the Operetta of "The Pet of the Petticoats [by John Barnett]." *The Times*, 29 October 1832; 30 October 1832.

"I cannot Love Another, sung by Miss H. Cawse, Composed by G. A. Hodson." *The Times*, 29 October 1832; 30 October 1832.

"I stood amid the Glittering Throng, composed by H. R. Bishop." *The Times*, 29 October 1832; 30 October 1832.

"The Beautiful Brunette, sung by Mrs. Wood, Composed by G. Linley." *The Times*, 29 October 1832; 30 October 1832.

"Tho' the Day of my Destiny's over, sung by Mr. Gould, sung by Alex. Lee." *The Times*, 29 October 1832; 30 October 1832.

"New Songs – The Parting, the Motherless, and the Briton's Home, sung by Master Incledon, Miss H. Cawse, and Mr. Braham, composed by G. A. Hodson." *The Times*, 24 January 1833, 25 January 1833; 26 January 1833; 14 February 1833; 15 February 1833; 16 February 1833.

"The Thames and the Life boat, sung by Mr. H. Phillips, composed by the Chevalier Neukomm." *The Times*, 24 January 1833, 25 January 1833; 26 January 1833.

"Beautiful Blue Violets, sung by Mrs. Waylett, composed by G. H. Rodwell." *The Times*, 24 January 1833, 25 January 1833; 26 January 1833; 14 February 1833; 15 February 1833; 16 February 1833.

"Blue Moselle, composed by G. Herbert. Rodwell." *The Times*, 14 February 1833; 15 February 1833; 16 February 1833.

Publication Reviews:

"Descriptive Song, The Life-Boat, the poetry by J. Sheridan Knowles, Esq., the music by Chevalier Sigismond Neukomm. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 10, no. 12 (December 1832), p. 280.

Within:

Sixth Edition of The Tartar Drum, Sung by Miss M. Glover, the Poetry by Edward Fitz Ball, the Music Composed by G. Herbert Rodwell

Last leaf verso

Source: BL H. 1654. y. (14.)

3rd Edition. They say my love is dead, Written by George Linley Esqr., Arranged by John Barnett

Last leaf verso

Source: BL H. 1653. e. (4.)

The Rhine Wine Song, Written by J. R. Planché F. A. S. The Music Composed by Henry R. Bishop

Last leaf verso

Source: BL H. 1653. e. (7.)

GG 34b

Date: Late 1834

Extent: 206 entries

Commentary:

New Entries: 64

[Songs, Ballads, & c.] Buy my flowers, Poetry by E. L. Bulwer, Music by Rodwell – Distant drum, Poetry by Haynes Bayly, Music by Bishop – Go, loved one, Poetry by G. Linley, Music by G. Linley – Harriet, the Match Girl – Home of my youth, Poetry by Haynes Bayly, Music by Bishop – He comes not, Poetry by Mrs. C. B. Wilson, Music by A. Lee – I'm very unhappy (Comic) – Land of the free, by Rodwell – March away, march away, Poetry by G. Groat, Music by Hodson – May you be happy, Poetry by C. Jeffreys, Music by Hodson – Mariner's Song, by Horn – Mariner's Grave, by Rodwell – Merry Dance and Moonlight Song, by Auber – No tear was in her eye, by Robinson – No more can grief, by Spohr – Old Ocean is calm, Poetry by C. Jeffreys, Music by Horn – Oh, breathe no more than simple air, by Blockley – Old Irish gentleman, by Lee – O'er the gold waters, by Lee – Poor Louise, Poetry by Buckston, Music by Rodwell – Page's Song, by Barnett – Bishop, Peasants say my home is haunted – Speed safely o'er the sea, Poetry by C. Jeffreys, Music by Rodwell – Barnett, Syphides' Song – The lake of Como (Morning), by Hodson – The lake of Como

(Evening), by Hodson – The Old Oak Tree, Poetry by Haynes Bayly, by Rodwell – The Maniac, Poetry by C. Jeffreys, Music by Horn – The Warrior's Return, Poetry by C. Jeffreys, Music by Hodson – The Heiress, by Hodson – 'Tis the first star of evening, by Rodwell – They are coming, by Rodwell – The Vanquished, by Rodwell – White, The King of merry England – The Wind and the beam, by Rodwell – Thou gav'st me a bright sword, by Rodwell – The days of young romance, Poetry by Lee, Music by Lee – We have liv'd and loved together, by Rodwell – Wedlock's quite a game at whist, by Rodwell – Wake, wake, the red and fiery sun, by Miss Winson – [Vocal Duets] And will you ne'er recall your vow, by Bishop – Come, dwell with me, by Lee – Come gently down, by Barnett – Day loves to linger, by Barnett – How I loved you, by Bishop – Hark from you old Abbey walls, by Barnett – It was from those fair eyes, by Bishop – Let thine eyes, by Lacy – Love will soon your heart enslave, by Auber – O lovely maiden, stay, by Sphor – Olive and the vine, by Stevenson – Sad to the heart, by Barnett – Sweetly o'er the moonlit tide, by Barnett – The lady and her knight, by Rodwell – When at night the skies are weeping, by Barnett – Where shall we rest, Barnett – Where doth beauty shine the fairest, by Rossini – Whence this soft and pleasing pain, by Rossini – [Glees] Come forth, sweet sprit (4 Voices), by Bishop – In tears the heart oppress (3 Voices), by Bishop – No more the morn (4 Voices), by Bishop – Oh! skylark for thy wing (4 Voices), by Bishop – Up, quit thy bower (4 Voices), by Bishop – Where shall we make her grave? (4 Voices), by Bishop

Entries Removed: 11

[Songs, Ballads, & c.] Ah! no, 'tis promised to me, sung by Miss Cawse, Composed by Rodwell – Are you angry, Mother? sung by Miss Stephens, Composed by Bishop – Alphabet, by Miss Lyon – Come to me now, sung by various singers, poetry by F. W. N. Bayly, Composed by Parry – Come, sit in the Sunshine, sung by Mr. Broadhurst, poetry by W. Walton, Composed by Bishop – Child of the West, sung by Miss Poole, poetry by F. W. N. Bayly, Composed by Hodson – Friendship, sung by Mr. Millar, Composed by Millar – My Father Land, sung by Mr. Braham, poetry by Mrs. Kerr, Composed by Mr. Kerr – Under the Shade, sung by Mr. Wilson, Composed by Rodwell – Messiah, (Small Edition,) the Organ or Piano Forte Accompaniment arranged by J. Addison – Creation, (Small Edition,) the Organ or Piano Forte Accompaniment arranged by J. Addison

Entries at Stationers' Hall:

Old Irish gentleman, a Song, by A. Lee, entered at Stationers' Hall 1 February 1834.

Poor Louise, Poetry by Buckston, Music by G. H. Rodwell, entered at Stationers' Hall 14 February 1834.

Speed safely o'er the sea, Words by G. Jeffreys, Music by G. H. Rodwell, entered at Stationers' Hall 12 March 1834.

No tear was in her eye, Music by F. Robinson, entered at Stationers' Hall 13 March 1834.

The Lake of Como, the Symphonies and Accompaniments, by G. A. Hodson, entered at Stationers' Hall 13 March 1834.

May you be happy, Poetry by C. Jeffreys, Music by G. A. Hodson, entered at Stationers' Hall 13 March 1834.

Home of my youth, Words by Haynes Bayly, Music by H. R. Bishop, entered at Stationers' Hall 25 April 1834.

The Old Oak Tree, Poetry by Haynes Bayly, Music by G. Herbert Rodwell, entered at Stationers' Hall 25 April 1834.

Hark from yon old Abbey walls, a Vocal Duet, by John Barnett, entered at Stationers' Hall 23 October 1834.

Within:

When thy Bosom heaves the Sigh! The Admired Duet, Sung by Miss Stephens and Mr. Braham, at the Nobility's and Private Concerts, Composed by Mr. Braham

Last leaf verso

Source: BL H. 1601. m. (16.)

GG 35a

Title: A Select Catalogue of Piano Forte Music, [this first line of the catalogue title trimmed away]
/ EXTRACTED FROM THE GENERAL CATALOGUE OF / D'ALMAINE AND CO. 20, SOHO SQUARE.

Date: c. 1834

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 30

Books of Instructions, & c.; Rondos. By Adam; By Auber; Rondos. By Burrowes; Rondos. By Chaulieu; Rondos. By Cramer (J. B.); Rondos. By Czerny; Rondos. By Esain; Rondos. By Herz (Henri); Rondos. By Holder; Rondos. By Hünten (F.); Rondos. By Kalkbrenner; Rondos. By Kiallmark; Rondos. By Knapton; Rondos. By Kuhlau; Rondos. By Latour; Rondos. By Mazzinghi; Rondos. By Martin; Rondos. By Merriott; Rondos. By Meves; Rondos. By Moscheles; Rondos. By Phipps; Rondos. By Rawlings; Rondos. By Ries; Rondos. By Rosenberg; Rondos. By Shelton (Mrs.); Rondos. Simms (E.); Rondos. By Simms (H.); Rondos. By Simms (H. Jun.); Rondos. By Simms (E. Jun.)

Extent: 290 entries

Commentary:

Contains Jousse's Music Epitomized, 8th edition; Jousse's The Piano Forte Made Easy 14th edition

Entries at Stationers' Hall:

Divertimento, The Foresters, for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 8 December 1823.

Variations on "Hark! The Convent Bells," for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 8 December 1823.

Isabel, as a Rondo for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 9 April 1824.

"Aure Felice," arranged for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 6 October 1824.

Russian pas redoublé, with Variations, for the Piano Forte, by P. Knapton, entered at Stationers' Hall 4 March 1825.

Les Graces, Op. 134, for the Piano Forte, by C. Chaulieu, entered at Stationers' Hall 14 December 1831.

Fantasia sur de Themes de Mozart, Op. 126, for the Piano Forte, by F. Kuhlau, entered at Stationers' Hall 20 March 1833.

Galop favori de Gustave, for the Piano Forte, by H. Herz, entered at Stationers' Hall 23 May 1833.

Recreations Musicales, in four Books, by H. Herz, entered at Stationers' Hall 25 July 1833.

Fantasia on the Airs from Herold's Opera, Ludovic, [Op. 57], for the Piano Forte, by F. Hünten, entered at Stationers' Hall 1 October 1833.

Three Airs de Ballet de Gustave, Nos. 1, 2 and 3, arranged for the Piano Forte, by H. Herz, entered at Stationers' Hall 29 October 1833.

Variations on a theme from Gustavus the Third, for the Piano Forte, by F. Hünten, entered at Stationers' Hall 31 October 1833.

Rondo Militaire on a favorite March from "Le Serment," for the Piano Forte, by H. Herz, [Op. 69], entered at Stationers' Hall 13 December 1833.

The celebrated Galopade from Gustavus the Third, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 22 January 1834.

'When time hath bereft thee,' from Gustavus the Third, arranged as a Rondo, for the Piano Forte, by S. T. Rosenberg, entered at Stationers' Hall 14 February 1834.

Masquerade Song, from Gustavus the Third, arranged as a Rondo, for the Piano Forte, by S. T. Rosenberg, entered at Stationers' Hall 14 February 1834.

'We have lived and loved together,' with Variations for the Piano Forte, by H. Herz, entered at Stationers' Hall 14 February 1834.

Russian Air, with Variations for the Piano Forte, by H. Herz, entered at Stationers' Hall 27 March 1834.

English Air, with Variations for the Piano Forte, by H. Herz, entered at Stationers' Hall 17 May 1834.

Fishermen's Chorus from Masaniello, arranged as a Rondo for the Piano Forte, by H. Herz, entered at Stationers' Hall 19 May 1834.

Publication Announcements:

"Les Graces, a rondo: composed by C. Chaulieu." *The Times*, 22 February 1832; 24 February 1832.

"Le Ballet, a divertissement: composed by C. Chaulieu." *The Times*, 22 February 1832; 24 February 1832.

"Air de Ballet and Galop from Gustavus the Third, arranged by H. Herz." *The Times*, 20 July 1833; 12 November 1833; 6 December 1833; 14 December 1833; 17 December 1833; 18 December 1833; 19 December 1833; 17 January 1834; 18 April 1834; 23 April 1834; 26 April 1834.

"Recreations Musicals, in 4 books, containing 24 airs, with variations, & c., composed by Henri Herz." *The Times*, 20 July 1833.

"Jousse's Catechism. 1s." *The Times*, 28 August 1833; 31 August 1833; 2 September 1833.

"Bruguier's Sonatinas. 2s." *The Times*, 28 August 1833; 31 August 1833; 2 September 1833.

"Music Epitomised, 8th edition, 6s." *The Times*, 28 August 1833; 31 August 1833; 2 September 1833.

"[Variations on the] Theme from Gustavus the Third, composed by Francois Hünten." *The Times*, 12 November 1833; 6 December 1833.

Publication Reviews:

"Rondo for the Piano Forte, in which is introduced Henry R. Bishop's admired Duet in the Opera of Maid of Marian; by F. Kalkbrenner. Op. 65. London. Goulding, D'Almaine, Potter and Co." *QMMR*, Vol. 5, no. 17 (1823), p. 79.

"Introduzione ed Aria all' Inglese, for the Piano Forte, by J. B. Cramer. Op. 65. London. Goulding, D'Almaine, Potter, and Co." *QMMR*, Vol. 5, no. 18 (1823), p. 213.

"Isabel, the admired Pas de Deux, danced by Miss Paton and Miss M. Tree, in the opera of Native Land, arranged for the Piano-Forte by G. Kiallmark. (Goulding and Co.)" *The Harmonicon*, No. 17 (May 1824), p. 94.

"A Russian Pas redoublé, arranged with Variations for the Piano Forte; by P. Knapton. London. Goulding, D'Almaine, and Co." *QMMR*, Vol. 7, no. 25 (1825), p. 117.

"Air, 'My lodging is on the cold ground,' with an Introduction and Variations, composed by Mrs. Henry Shelton, late Miss Saffery. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 7, no. 6 (June 1829), p. 137.

"Variations Brillantes on the favourite chorus in Les deux Nuits, by C. Chaulieu. Op. 87. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 249.

"Fantasia on the Carillon in *Les deux Nuits*, by J. B. Duvernay. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 249.

"The Styrian Peasant's Glee, by Bishop, with Variations composed by C. Chaulieu. Op. 126. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 10, no. 2 (February 1832), p. 36.

"Souvenir du Pré aux Clercs, Fantasia, composé par F. Kalkbrenner. Op. 119. (Goulding and Co.)" *The Harmonicon*, Vol. 11, no. 7 (July 1833), p. 149.

Within:

The Admired Terzetto from Beethoven's Opera "Fidelio," Arranged for the Harp and Dedicated to the Honourable Miss Lyttleton, by Charles McKorkell.

Last leaf verso

Source: BOD Mus. Instr. I, 136 (20)

New Series, J. Weippert's Admired Set, Entitled La Paget, or Frankfort Gallops, Performed by the Author's Band at their Majesties Grand Balls, Almacks, & c., arranged for the Piano Forte, and Dedicated by Permission to Miss Matilda Paget, by John Weippert

Last leaf verso

Source: BL h. 925. n. (4.)

The Celebrated Chorus Long Live the King, in the Grand Opera Gustavus the Third or The Masked Ball,
Composed by Auber, arranged for the Piano Forte by J. F. Burrowes
Last leaf verso
Source: BL h. 450. (6.)

GG 35b

Title: NEW PIANOFORTE MUSIC.

Date: c. 1835

Extent: 261 entries

Commentary:

Contains Jousse's Music Epitomized, 10th edition; Jousse's The Piano Forte Made Easy, 14th edition

New Entries: 35

[Books of Instruction, Studies, & c.] Addison, a Dictionary of English, French, German, Italian and other Terms used in music – The Vocal Primer – Kalkbrenner, Major and Minor scales – [Rondos. By Adams] Airs in Lestocq – [Rondos. By Auber] Airs in Lestocq, Books 1 to 3 (each separate) – Overture to Lestocq – [Rondos. By Burrowes] Long live the King from Gustavus the Third – [Rondos. By Czerny] Trois Themes, No. 1 to 3 (each separate) – [Rondos. Henri Herz] Complete works – [Rondos. By F. Hünten] Air with Variations – Introduction and Rondoletto – Waltz, with Variations – Valse Brillante – Fantasia, Le Bal – [Rondos. By Kalkbrenner] La Tentation, Op. 114 – Melange, Gustavus, Op. 124 – Variations Brillantes, Op. 105 – [Rondos. By Martin] 'Fin ch'han dal vino' – 'GiovINETTE, che fate all'amore' – Airs in Pré aux Clercs – Trios in Pré aux Clercs – Popular Italian Airs as a Rondo – Les Amateur Quadrilles – [Rondos. By Phipps] Three Waltzes – Introduction and Variations on 'Ah hyd y nos' – [Rondos. By Rosenberg] Waterloo Waltz, or Battle Piece, single – Waterloo Waltz or Battle Piece, duet – We have lived and loved, Waltz – We have lived and loved, as a Rondo – Airs from Le Pré aux Clercs, Books 1 and 2 (each separate)

Entries at Stationers' Hall:

Les Amateur Quadrilles, by E. C. Martin, entered at Stationers' Hall 13 March 1834.

Long live the King, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 27 March 1834.

Valse Brillante, for the Piano Forte, by F. Hünten, entered at Stationers' Hall 1 May 1834.

Overture to Lestocq, by Auber, entered at Stationers' Hall 28 June 1834.

Airs in Lestocq, arranged for the Piano Forte, by A. Adams, entered at Stationers' Hall 22 July 1834.

Airs in Lestocq, in 3 Books, by Auber, entered at Stationers' Hall 23 July 1834.

Entries Removed: 61

[Books of Instruction, Studies, & c.] Rodwell, Rudiments of Harmony complete – [Rondos. By Esain] Les Volages, Contredanses Variées – [Rondos. Henri Herz] 58 entries in the previous state has been replaced by one entry as 'A complete Catalogue of the Works of the above celebrated Author can be obtained from D'Almaine and Co. or of their Agents throughout the Kingdom' – [Rondos. By Neate] Pastoral Dance, Op. 13

Publication Reviews:

"Impromptu Musicale sur la Rondo Bachique des Démons de la Tentation, composée par F. Kalkbrenner. Op. 114. (Goulding and D'Almaine.)" *The Harmonicon*, Vol. 11, no. 6 (June 1833), 127.

Within:

Non piu Mesta, Cavatina, from Rossini's Opera La Cenerentola, with Variations for the Piano Forte, Composed and Dedicated to Miss Anna Kerrison, by Henri Herz, Op. 60

Last leaf verso

Source: CAM MR340. a. 80. 66. (9.)

GG 35c

Date: c. 1835

Additional Categories and sub-categories: 3

Rondos. By Bergmullen; Rondos. By Billard; Rondos. By Fanna

Extent: 296 entries

Commentary:

New Entries: 38

[Rondos. By Auber] *Airs in Le Cheval de Bronze – Overture to Le Cheval de Bronze* – [By Bergmullen] *Rondo from Le Cheval de Bronze – Duke de Reichstadt's Waltz, Venetian Barcarole, or Italian Air* – [By Billard] *Rondo sur la Chansonete favorite 'Ma Normandy' – Wind and the beam lov'd the rose* – [By Czerny] *Trois Thèmes Favoris de l'Opera Zampa, Nos. 1, 2 and 3 (each separate) – Rondinos from Lestocq, Nos. 1, 2 and 3 (each separate) – Le Douceur, Rondo Elegant – Souvenir Theatrical, Trios, Fantasias Elegantes, Nos. 1, 2 and 3 (each separate) – Variations Brillante sur une Valse favorite de Lanner, Op. 321 – [By Esain] Rondo Brillant – [By Fanna] Variations Brillantes sur la Cavatina, 'La tremenda ultrice' – Venetian Air – [By H. Herz] Variations Brillantes sur la Cavatine favorite, Vivi tu – [By F. Hünten] March Militaire – Variations sur la Rondo favorite de Lestocq – [By Kalkbrenner] Melange, Lestocq – [By Kuhlau] Variations on the Grand Opening Chorus in Guillaume Tell, Op. 116, No. 1 – Variations on the celebrated Hunting Chorus in Guillaume Tell, No. 2 – [By C. E. Martin] Rondo, Karoline – Luddesdown Waltz – Rondo, the Return from Mecca – Should Auld Acquaintance – Blue Bonnets – Echo Song – [By Rosenberg] Dashing White Sergeant – Draw the sword – Waltz, Lestocq – Galop – Pas de Houssards – [By Mrs. Shelton] 'Ye banks and Braes,' Portfolio, No. 1*

Entries Removed: 3

[Rondos. By Latour] *Fra tante angoscie, Variations – Select Airs from Le Philtre* – [By Merriott] *Jock o' Hazledean*

Within:

Deux Thèmes Favoris, Variés pour le Piano Forte, et composes par François Hünten, Op. 77, No. 2

Last leaf verso

Source: BL h. 673. (16.)

GG 36a

Title: A CATALOGUE OF MUSIC FOR THE PIANOFORTE, / COMPOSED BY / HENRI HERZ, / PRINTED, PUBLISHED AND SOLD BY / D'ALMAINE AND CO., 20, SOHO SQUARE.

Date: Mid-1834

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte; Single composer

Process: Letterpress

Layout: 2 columns

Extent: 90 entries

Commentary:

Entries at Stationers' Hall:

Les Coquettes, second set of Quadrilles, arranged for two Performers on the Piano Forte, by H. Herz, entered at Stationers' Hall 1 April 1829. [Op. 49]

Opera 65. La Fête Pastorale, Grand Characteristic Fantasia, Henri Herz, entered at Stationers' Hall 9 April 1832.

Opera 70. Grand Variations on the March from "Le Philtre," for two performers on the Piano Forte, by H. Herz, entered at Stationers' Hall 22 August 1833.

Opera 72. Three Airs de Ballet from Gustavus III, No. 1, L'Allemande, entered at Stationers' Hall 29 October 1833.

No. 4, of Récréations Musicales, Book 1, Le Reveil d'un Beau Jour, an Air composed by Madame Malibran, arranged with Variations for the Piano Forte, by Henri Herz, Stationers' Hall 25 July 1833.

Opera 75, Souvenir de Vienne, de Paris, et de Londres, three Fantasias, No. 1, Valse du Duc de Reichstadt, in A, No. 2, "Long live the King" (Gustavus, in D), and No. 3, Cavatina de la Zelmira, in F, for the Piano Forte, by H. Herz, entered at Stationers' Hall 31 July 1834.

Opera 76, Brilliant Variations (di Bravura) on the Trio from "Le Pré aux Clercs," performed by the Author at his Concert, & c., by H. Herz, entered at Stationers' Hall 31 July 1834.

Opera 77, Brilliant Variations, and Finale à la Hongroise, on "Tu sordo a miei lamenti," from "Matilde di Sabrand," for the Piano Forte, entered at Stationers' Hall 31 July 1834.

Publication Announcements:

"La Fete Pastorale Quadrilles, composed by Henri Herz, 4s." *The Times*, 24 January 1833; 25 January 1833; 26 January 1833; 27 April 1833; 1 May 1833.

"Three favourite Airs de Ballet [from Gustavus III], arranged by Henri Herz." *The Times*, 17 January 1834.

"New Pianoforte Music, in the press, composed by Henri Herz: Brilliant variations (Di Bravura) on the favourite trio from Le Pré aux Clercs, performed by the author at his concerts, & c." *The Times*, 28 July 1834; 31 July 1834; 1 August 1834; 4 August 1834; 6 August 1834; 8 August 1834.

"Brilliant variations and finale (à la Hongroise) on the favourite cavatinas from Rossini's Matilde di Sabrand, Tu sordo a miei lamenti. By Henri Herz." *The Times*, 28 July 1834; 31 July 1834; 1 August 1834; 4 August 1834; 6 August 1834; 8 August 1834.

"Souvenir de Vienne, Paris, and Londres, three Fantasias – No. 1. Waltz of the Duke of Reichstadt. No. 2. Long live the King, from Gustavus the Third. No. 3. Cavatina from Zelmira. By Henri Herz" *The Times*, 28 July 1834; 31 July 1834; 1 August 1834; 4 August 1834; 6 August 1834; 8 August 1834.

Publication Reviews:

"Variations brillantes avec Introduction, et Finale alla Militaire pour le Piano Forte sur la cavatine favorite de la violette de Carafa, par H. Herz. Goulding and D'Almaine." *QMMR*, Vol. 10, no. 40 (1830), p. 483.

Within:

The Favorite Welch Melody, The Rising of the Lark, Arranged with Variations for the Piano Forte, by Edward Simms Junior

Last leaf verso

Source: BL h. 726. (17.)

GG 36b

Title: A CATALOGUE OF MUSIC FOR THE PIANOFORTE / COMPOSED BY / HENRI HERZ.

Imprint: London: D'Almaine & Co., 20, Soho Square.

Date: Late-1835

Categories: 3

Piano Forte Music; For Two Performers; Arrangements, & c.

Extent: 120 entries

Commentary:

New Entries: 30

Opera 78, Brilliant Variations on "Vivi Tu," the admired Air sung by Ivanoff – Opera 78, Rondo Espagnol – Opera 78, Rondo Espagnol – Opera 80, Les Rivaies, a Swiss and Italian Melody, with Variations, Nos. 1 and 2 (each separate) – Opera 81. Second Thème Original, with an Introduction and Variations – [For Two Performers] Non piu mesta, Op. 60 – Les Elegantes, first set of Quadrilles – Les Coquettes, second set of Quadrilles – La Mode, third set of Quadrilles – Rondo á la Française, No. 1, Op. 61 – Rondo á l' Anglaise, No. 2, Op. 61 – Rondo á l' Allemand, No. 3, Op. 61 – [Arrangements, & c.] March in Masaniello – Quadrilles, easy – Waltz Rondino – Venetian Air – Nel silenzio, Variations Brillantes – Coquette Quadrilles, easy, No. 1 – Coquette Quadrilles, easy, No. 2 – Coquette Quadrilles, No. 3 – Coquette Quadrilles, No. 4 – Coquette Quadrilles, No. 5 – Galopade – Twenty-four Grand Studies complete – Twenty-four Grand Studies in two Books (each

separate) – Allegro, Adagio, and Rondo – Six Brilliant Galops – Six Brilliant Galops, with accompaniments for Violin, Flute and Flageolet

Entries at Stationers' Hall:

Six Brilliant Galops, performed at the Parisian Balls, for the Piano Forte, by H. Herz, entered at Stationers' Hall 10 January 1834.

Opera 78, Brilliant Variations on "Vivi tu," the admired Air sung by Ivanoff, for the Piano Forte, by H. Herz, entered at Stationers' Hall 23 December 1834.

Opera 79, Grand Valse Caractéristique, Scene de Bal, for the Piano Forte, by H. Herz, entered at Stationers' Hall 31 January 1835.

Opera 80, Les Rivaies, a Swiss and Italian Melody, with Variations, Nos. 1 and 2, by H. Herz, entered at Stationers' Hall 13 April 1835.

Opera 81, Second Thème Original, with an Introduction and Variations, for the Piano Forte, by H. Herz, entered at Stationers' Hall 30 April 1835.

Opera 72, Grand Duo for two Performers, or Harp and Piano, on Subjects from "Aline" and "La Donna del Lago," (Herz frères), performed by Mr. Moscheles and Mr. Henri Herz, entered at Stationers' Hall 15 August 1835.

Publication Announcements:

"Six brilliant Galops [for the Piano Forte] by Henri Herz." The Times, 18 April 1834; 23 April 1834; 26 April 1834.

Within:

A Neapolitan Air, Arranged for the Piano Forte, by Henri Herz

Last leaf verso

Source: BL h. 3870. oo. (20.)

Variations pour le Piano Forte sur la Chansonette favorite Ma Normandie, Dediées à Miss D. Kelly et Composées Edouard Billard

Last leaf verso

Source: BOD Mus. Instr. I, 13 (8)

Souvenir des Pianistes, No. 28, La Parisienne, National March, with Variations for the Piano Forte, by Henri Herz, Op. 58

Last leaf verso

Source: CAM MR340. a. 80. 66. (8.)

GG 36c

Date: c. 1836

Extent: 110 entries

Commentary:

New Entries: 4

Opera 86. Second Military Divertimento – Opera 85. Ecrin Musicale, in two Books containing eight popular Melodies arranged as Rondos and with Variations, Books 1 and 2 (each separate) – Opera 84, Les Etrangères, the 5th Quadrilles with a Galop

Entries Removed: 14

[For two Performers] Rondo à la Française, No. 1, Op. 61 – Rondo à l' Anglaise, Op. 61, No. 2 – Rondo à l' Allemand, Op. 61, No. 3 – [Arrangements, & c.] March, Masaniello – Quadrilles, Easy – Waltz Rondino – Venetian Air – Nel silenzio, Variation Brilliants – Coquette Quadrilles, easy 1, and 2 (each separate) – Gallopade – Twenty-four Grand Studies complete – Twenty-four Grand Studies complete in 2 Books (each separate) – Allegro, Adagio and Rondo

Entries at Stationers' Hall:

Opera 86. Second Military Divertimento [Divertissement Militaire pour le Piano Forte], by Herz, entered at Stationers' Hall 9 February 1836.

Opera 85. Ecrin Musicale, in two books, containing eight popular Melodies arranged as Rondos and with Variations. Book 1 containing, No. 1, La Bergère du Valais -- 2, Le Chalet -- 3, Theme d'Aline -- 4, Rondo Turc, Book 2 containing, No. 5, Valse de Beethoven -- 6, Air d'Auber -- 7, Air Ecossais -- 8, Valse Stafford, entered at Stationers' Hall 4 December 1835.

Opera 84. Les Etrangères, the 5th Set of Quadrilles with a Galop, by H. Herz, entered at Stationers' Hall 11 December 1835.

Within:

Variations Brillantes sur une Walse favorite de Lanner, pour le Piano, Composées par Charles Czerny, Op. 324

Leaf ii recto

Source: BL h. 514. n. (5.)

Les Soirées Musicales. Divertissement pour le Piano Forte, Composé sur des motifs favoris de Rossini, par Sigismond Thalberg, Pianiste de S. M. l'Empereur d'Autriche, Op. 18

Last leaf verso

Source: CAM Mus. 23. 24. (8.)

GG 36d

Date: c. 1840

Extent: 118 entries

Commentary:

New Entries: 8

Opera 90. Fantasia and Grand Variations on the celebrated Cavatine in "Norma," performed by the Author at his concerts, & c. & c. – Opera 89. Fantaisie Dramatique, introducing the Protestant Chorus from Meyerbeer's Opera of "Les Huguenot" – Opera 88. Les Trois Genres trois Melodies variées, No. 1. Genre Italien, Cavatine de Bellini – Opera 88, No. 2. Genre Religieux, Ave Maria, de Puget – Op. 88, No. 3. Genre Allemand, Ballade de Schubert – Opera 88. "Night at Sea," arranged as a Rondo – Opera 87. The Third Concerto, dedicated to the Philharmonic Society – Opera 83. Second Capriccio on the favorite Air, "La Follie"

Entries at Stationers' Hall:

Opera 83. Second Capriccio on the favorite Air, "La Folie," by Herz, entered at Stationers' Hall 19 January 1836.

Opera 89. Fantaisie Dramatique, introducing the Protestant Chorus from Meyerbeer's Opera of "Les Huguenot," by Henri Herz, entered at Stationers' Hall 8 March 1836.

Opera 87. The Third Concerto, for the Piano Forte, dedicated to the Philharmonic Society, by H. Herz, entered at Stationers' Hall 6 May 1836.

Opera 88. Les Trois Genres trois Melodies variées, No. 1. Genre Italien, Cavatine de Bellini, No. 2. Genre Religieux, Ave Maria, de Puget, No. 3. Genre Allemand, Ballade de Schubert, for the Piano Forte, by H. Herz, entered at Stationers' Hall 7 May 1836.

Within:

Land of Song, being No. 5 of A Set of Six Songs and a Duet, by H. Herz

Source: BL H. 1601. v. (17.)

Sigh Not! Being No. 6 of A Set of Six Songs and a Duet, by H. Herz

Source: BL H. 1601. v. (18.)

Oh! Bold Robin hood! Glee for Six Voices, sung by Messrs. Pearman, Pyne, Hunt, Goulden, Tinney and Isaacs, in the Historical Opera of Maid Marian, at the Theatre Royal, Covent Garden, Composed by Henry, R. Bishop

Last leaf verso

Source: BL H. 1202. f. (29.)

GG 36e

Date: c. 1840

Extent: 203 entries

Commentary:

New Entries:

Opera 108. Brilliant Fantasia on Subjects from Clapisson's Opera La Figurante – Opera 107. Six Amusements for the Piano Forte, No. 1, Indian Air, No. 2, Grand March, No. 3, Popular Air, No. 4, Polish Air, No. 5, Beethoven's Andante, No. 6, Austrian Waltz (each separate) – Opera 106. Brilliant Fantasia on Airs from Auber's Le Domino Noir – Les Plaisirs de la Memoire, Twenty-four admired Melodies, in 6 Books (each separate) – Les Plaisirs de la Memoire, No. 1, Swiss Air (Stockhausen) – No. 2, Original Air (Herz) – No. 3, Italian Romance (Rovelli) – No. 4, Air (Rossini) – No. 5, Cavatina from Staniera (Bellini) – No. 6, Air from L'Ambassadrice (Auber) – No. 7, Chorus from Euryanthe (Weber) – No. 8, Air (Carafa) – No. 9, La Chasse (Herz) – No. 10, Galop from Lestocq (Auber) – No. 11, Dormez, dormez – No. 12, Nel silenzio (Meyerbeer) – No. 13, Au clair de la lune – No. 14, March from Alexandre – No. 15, Air from Gustavus (Auber) – No. 16, Ave Maria (Paget) – No. 17, Le Petit from Tambour – No. 18, Original Air (Herz) – No. 19, Sister Fairies (Herz) – No. 20, O dolce concerto – No. 21, Laendler Viennois – No. 22, Russian Air – No. 23, Pas Chinois (Auber) – No. 24, Air, Mose in Egitto (Rossini) – Opera 101. Mosaïque Musicale, a collection of popular Melodies and Original Airs, arranged as Rondos, and with Variations for one and two Performers, in 16 numbers, No. 1, Melange on Mercadante's Elisa e Claudio – Op. 101, No. 2, Introduction and Rondo on Donizetti's Torquato Tasso – Op. 101, No. 3, Reminiscences of Il Piquillo – Op. 101, No. 4, Rondoletto for two performers on Donizetti's Elisir d'Amore – Op. 101, No. 5, Rondo and Tarantella on Pilati's Croiz d'Or – Op. 101, No. 6, Pastoral Rondo on Schubert's Melodies – Op. 101, No. 7, Air de Ballet by Henry Herz – Op. 101, No. 8, Divertissement on Strauss's Waltz, La vie est une danse – Op. 101, No. 9, Souvenir of Bellini's Straniera – Op. 101, No. 10, Serenade on an Air by Donizetti – Op. 101, No. 11, Turkish Rondo on a Chorus from Maometto Secondo – Op. 101, No. 12, Original Rondo – Op. 101, No. 13, La Chasse Rondo on an Air from Bellini's Pirata – Op. 101, No. 14, Six Brilliant Waltzes for two Performers – Op. 101, No. 15, Variations and Coda on a Romance by Puget – Op. 101, No. 16, Introduction and Polonaise on Spohr's Faust – La Gitana (the new Cachucha), danced by Madame Taglioni in La Gitana – The Cracovienne, danced by Mademoiselle Fanny Ellsler in The Gipsy – Opera 100. Method de Piano, being a new and complete Pianoforte School – Opera 97. Introduction, Brilliant Variations, and Finale on an Austrian March – Opera 95. Brilliant Fantasia on Auber's Opera, L'Ambassadrice – Opera 93. Souvenir des Voyages, Fantasia, containing popular Irish Airs – Opera 92. Fantasia and Brilliant Variations on the celebrated Laendler Viennois, composed for, and dedicated to his friend, Sigismond Thalberg – Opera 91. Trois Morceaux de Salon, No. 1, La Chasse, No. 2, La Mazurka, No. 3, Le Movement Perpetual – Opera 88. "Night at Sea," arranged as a Rondo – Les Charmes de l'Opera, Twenty-four of the most popular melodies, in 6 Books (each separate) – **Couple of entries trimmed away – Les Echos du Salon, Four Airs Gracieux, No. 1, Air à l'Irlandaise – Les Echos, No. 2, Air à la Pastorale – Les Echos, No. 3, Air Militaire – Les Echos, No. 4, Air à l'Ecoissaise – Six Favorite Marches, No. 1, Original March – No. 2, March from Le Serment – No. 3, March from Le Philtre – No. 4, March from Otello – No. 5, March from Guillaume Tell – No. 6, French March – Heures de Loisir, Six favorite Melodies, arranged for two Performers, No. 1, The Alpine March – Heures de Loisir, No. 2, We have lived and loved together – Heures de Loisir, No. 3, Chorus from Masaniello – Heures de Loisir, No. 4, There is no home like my own – Heures de Loisir, No. 5, Flow on, thou noble Dwina – Heures de Loisir, No. 6, Old English Air

Within:

The Sailor's Grave, Sung by Mr. Braham, at the Musical Festivals, & c. & c. Composed and humbly dedicated by special permission to his Most Gracious Majesty, the King of England, by Mrs. Henry Shelton

Last leaf verso

Source: BL G. 806. e. (7.)

GG 37

Title: *GOULDING AND D'ALMAINE'S / CATALOGUE OF MUSIC, / COMPOSED BY / G. HERBERT RODWELL.*

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 2

Collection of Songs; [single] Songs

Extent: 60 entries

Commentary:

Publication Announcements:

“Tartar Drum, composed by G. Herbert. Rodwell.” *The Times*, 14 February 1833; 15 February 1833; 16 February 1833; 29 October 1832; 30 October 1832.

Within:

A leave me to my sorrow, a Ballad, Sung by Mr. Manners, at the Bath Concerts, also by Mr. J. Russell, the Poetry by Thomas Bayly Esqr., the Symphonies and Accompaniments, by Sir John A. Stevenson, Mus. Doc.

Last leaf recto

Source: BL H. 1601. ii. (27.)

GG 38

Title: *A CATALOGUE of VOCAL MUSIC / by the most / Popular Composers, / recently Published / BY / D'Almaine & C^o. / SOHO SQUARE, LONDON, / and to be had of all respectable Music & Booksellers throughout the Kingdom.*

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 6

Composed by G. Herbert Rodwell; Composed by G. A. Hodson; Composed by Henry R. Bishop;

Composed by Alexander Lee; Composed by George Linley; Composed by Charles E. Horn

Extent: 57 entries

Commentary:

Entries at Stationers' Hall:

Kate Kearney, Sung by Mrs. Waylett, Composed by Alexander Lee, entered at Stationers' Hall 24 May 1837.

Publication Announcements:

“The Tear, sung by Mrs. Waylett, composed by Alex. Lee.” *The Times*, 29 October 1832; 30 October 1832.

“Moonlight, Moonlight, and the Tear, composed by Alexander Lee.” *The Times*, 24 Jan 1833, 25 Jan 1833; 26 Jan 1833.

““Night and Morn,” Mrs. Honey’s celebrated song, composed by G. Herbert Rodwell.” *The Times*, 14 February 1833; 15 February 1833; 16 February 1833.

““I seek her on every Shore, composed by G. Herbert Rodwell.” *The Times*, 14 February 1833; 15 February 1833; 16 February 1833.

Within:

The Maid of Athens, Written by Lord Byron, Composed with an Accompaniment for the Piano Forte, by G. Kiallmark

Last leaf verso

Source: BL G. 797. (19.)

The Captive, a Ballad, from the Popular Opera of Le Pre aux Clercs, Sung by Madame Casimir, Madame Malibran, and Mrs. Waylett, Composed by H. Herold

Last leaf verso

Source: BL G. 426. ww. (9.)

GG 39

Title: AUBER’S CELEBRATED OPERA OF / GUSAVUS THE THIRD, / Performed with unparalleled success at the Theatre Royal Covent Garden.

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: Single column

Categories and sub-categories: 10

Vocal Music; with Guitar Accompaniment; For the Pianoforte; For two Performers on the Pianoforte; For the Flute; For the Flute and Pianoforte; For the Harp; For the Harp and Pianoforte; Quadrilles; For a Military Band

Extent: 62 entries

Commentary:

Entries at Stationers’ Hall:

The Galop from Gustavus the Third, arranged as a Facile Rondo for the Piano Forte, by S. T. Rosenberg, entered at Stationers’ Hall 22 January 1834.

The Masquerade Song, from Auber’s Gustavus the Third, arranged for the Piano Forte, by T. A. Rawlings, entered at Stationers’ Hall 22 January 1834.

When time hath bereft thee, from Auber’s Gustavus the Third, arranged for the Guitar by F. W. Brandau, entered at Stationers’ Hall 14 February 1834.

The Galop, from Auber’s Gustavus the Third, arranged as a Duet for Two Flutes by J. Sedlatzek, entered at Stationers’ Hall 14 February 1834.

The Galop, from Auber’s Gustavus the Third, arranged for Flute and Pianoforte by J. Sedlatzek, entered at Stationers’ Hall 14 February 1834.

The Allemande, Air de Ballet, from Auber’s Gustavus the Third, arranged for Harp and Pianoforte by W. H. Steil, entered at Stationers’ Hall 14 February 1834.

The Galop, from Auber’s Gustavus the Third, arranged for Harp and Pianoforte by W. H. Steil, entered at Stationers’ Hall 14 February 1834.

The Galop, from Auber’s Gustavus the Third, arranged for the Piano Forte, by T. Valentine, entered at Stationers’ Hall 14 February 1834.

A Set of Quadrilles, from Auber’s Gustavus the Third, arranged for the Harp and Pianoforte by W. H. Steil, entered at Stationers’ Hall 13 March 1834.

La Folie, Air de Ballet, from Auber’s Gustavus the Third, arranged for the Harp and Pianoforte, by W. H. Steil, entered at Stationers’ Hall 13 March 1834.

Long live the King, arranged as a Duet for two Performers on the Piano Forte, by Cittadini, entered at Stationers’ Hall 21 March 1834.

Gustavus the Third, or the Masquerade Ball, and Grand Opera in three Acts, adapted for the English Stage by T. Cooke, entered at Stationers' Hall 12 November 1834.

Publication Announcements:

"In a few days the whole of the vocal music, as arranged for the English stage by Mr. T. Cooke." *The Times*, 12 November 1833.

"Just published, the following Music from Gustavus III.: or The Masked Ball: • "When time hath bereft thee," sung by Mr. H. Phillips; The Masquerade Sung, sung by Miss Shirreff; "I love her, how I love her! Sung by Mr. Templeton; "Answer, mighty Sorceress," sung by Mr. Wilson; "Peace within the grave," sung by Miss Inverarity; "Monarch to the first of the Hell," sung by Mrs. Fitzwilliam; "Love, I abjure thee," sung by Mr. Templeton; "To read the stars pretending," sung by Miss Shirreff; "The Invitation to the Ball," sung by Miss Shirreff; "Gustavus, noble Master," (Duet,) sung by Messrs. Phillips and Templeton; "Long Life to the King," (Glee for three voices.) The celebrated Finale to the first act. A selection of the most popular Airs, arranged by Henri Herz. The Overture, arranged as a Duet, by S. T. Rosenberg. The celebrated Galop, arranged by Henri Herz (third edition.) Brilliant Variations on a Popular Theme, by François Hüntén. The Galop, arranged as a Facile Rondo, by S. T. Rosenberg. Melange on the most favourite Airs [from Gustavus III], composed by A. Adam. Two Rondos, by S. T. Rosenberg. Melange on the most Popular Melodies for Harp and Pianoforte, by Labarre. The Galop arranged for the Harp, by Bochsá. Three Sets of Quadrilles performed by Weippert's Band. London, published by D'Almaine and Co., 20, Soho-square." *The Times*, 6 December 1833; 14 December 1833; 17 December 1833; 18 December 1833; 19 December 1833; 17 January 1834.

Within:

The Last Links are Broken, Duetto, the Subject from W. A. Mozart, Written, Arranged by Fanny Steers.
Last leaf verso

Source: BL H. 1650. jj. (11.)

A leave me to my sorrow, a Ballad, Sung by Mr. Manners, at the Bath Concerts, also by Mr. J. Russell, the Poetry by Thomas H. Bayly Esqr., the Symphonies and Accompaniments, by Sir John A. Stevenson, Mus. Doc.

Last leaf verso

Source: BL H. 1601. ii. (27.)

Where shall we make her Grave? Glee for four Voices, the Poetry by Mrs. Hemans, the Music by Henry R. Bishop.

Last leaf verso

Source: BL H. 1202. p. (31.)

The Bridal Ring, a Ballad, Sung by Mr. Edwin, in the Opera of The Lord of the Isles, Performed at the Royal Surrey Theatre, the Poetry by Edward Fitz Ball, the Music by G. Herbert Rodwell

Last leaf verso

Source: BL H. 1652. d. (56.)

You deem me too stern, Song, Sung by Mr. Morley, in the Opera of The Lord of the Isles, as Performed at Royal Surrey Theatre, the Poetry of Edward Fitz Ball, the Music by G. Herbert Rodwell.

Last leaf verso

Source: BL H. 1652. d. (58.)

GG 40

Title: A CATALOGUE / OF / STANDARD BOOKS OF INSTRUCTION, / AND ELEMENTARY WORKS / FOR THE / PIANOFORTE.

Date: 1835

Pages: 1p 8vo.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout: Single column

Extent: 8 entries

Commentary:

Source music dated 1835.

Contains Jousse's Pianoforte Tutor, 14th Edition; Music Epitomized, 10th Edition

Entries at Stationers' Hall:

Catechism of Music, with numerous Examples, by J. Jousse, entered at Stationers' Hall 27 December 1832.

Publication Announcements:

"Jousse's Tutor, 14th edition, 9s." *The Times*, 28 August 1833; 31 August 1833; 2 September 1833.

Within:

The Musical Dictionary, Containing Description of the various Voices and Instruments, their Powers and Characters, explanations of all the terms used in Ancient and Modern Music, particularly in the Works of Czerny, Kalkbrenner, Hünten, Diabelli, Ries, Kuhlau, Chaulieu, and Henry Herz

Leaf ii recto

Source: BL 1489. r. 68.

GG 41

Title: JUST PUBLISHED, / THE FOLLOWING SONGS, & c. FROM THE HIGHLY POPULAR NATIONAL OPERA / THE LORD OF THE ISLES, / COMPOSED BY G. HERBERT RODWELL

Date: 1835 [dated catalogue]

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 2

The following Songs, & c. from the highly popular national opera, The Lord of the Isles, composed by G. H. Rodwell; New editions of the Songs, Ballads, Duets, & c. by the Same Composer

Extent: 101 entries

Commentary:

Entries at Stationers' Hall:

Overture, Songs, Duets, & c. in the Highly Popular National Opera, The Lord of the Isles, Composed by G. Herbert Rodwell, entered at Stationers' Hall 23 December 1834.

Within:

Seventh Edition of We have lived and loved together

Source: CAM MR260. a. 80. 217. (19.)

GG 42

Title: LESTOCQ, / OR / *THE FÊTE OF THE HERMITAGE*, / AS PERFORMED WITH UNBOUNDED APPLAUSE AT / THE THEATRE ROYAL, COVENT GARDEN.

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: 2 columns and a single column

Categories and sub-categories: 4

Vocal; For the Piano Forte; For the Harp; For the Harp and Piano Forte

Extent: 40 entries

Within:

Marche de Lestocq, pour le Harpe, sur trois Melodies favorites du Grand Opera de Lestocq, or the Fête of the Hermitage, dédié à Mademoiselle Caroline Erskine, by N. C. Bochsa

Last leaf verso

Source: BL h. 2605. v. (5.)

Rondo Melange for the Harp, introducing the favorite Ballad, "Oh Gentle Love," the Quartett, Pretty Little Muscovite, the Admired Song, The Smile of my Love, and the Celebrated Waltz, from Lestocq or the Fête of the Hermitage, Dedicated to Miss Marianne Thompson, by N. C. Bochsa

Last leaf verso

Source: BL h. 2605. v. (9.)

The Smile of my Love, Sung by Miss Cawse, at the Theatre Royal, Covent Garden, in the Grand Opera of Lestocq, Composed by Auber, the Music Arranged by T. Cooke

Last leaf verso

Source: BL H. 1980. r. (27.)

GG 43

Title: VOCAL AND INSTRUMENTAL ARRANGEMENTS OF POPULAR OPERAS, PUBLISHED BY / D'ALMAINE AND CO. 20, SOHO SQUARE.

Date: c. 1836

Pages: 1p fol.

Type of catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 41

The Bronze Horse, Composed by Auber. Vocal; The Bronze Horse. Piano Forte; The Bronze Horse. Harp; The Bronze Horse. Harp and Piano-Forte; The Bronze Horse. Orchestra and Military Band; Lestocq. Composed by Auber. Vocal; Lestocq. Piano-Forte; Lestocq. Harp; Lestocq. Harp and Piano-Forte, with Flute and Violoncello Accompaniments ad lib.; Lestocq. Flute; Lestocq. Orchestra and Military Band; Masaniello. Composed by Auber; Masaniello. Vocal; Masaniello. Piano Forte; Masaniello. Harp; Masaniello. Harp and Piano Forte; Gustavus the Third. Composed by Auber. Vocal; Gustavus the Third. Piano-Forte; Gustavus the Third. Harp; Gustavus the Third. Harp and Piano-Forte; Gustavus the Third. Orchestra and Military Band; Guillaume Tell. Composed by Rossini. Vocal; Guillaume Tell. Piano-Forte; Guillaume Tell. Harp; Guillaume Tell. Harp and Piano-Forte; Guillaume Tell. Flute and Piano Forte; Guillaume Tell. Orchestra and Military Band; Guillaume Tell. Flute; Le Serment. Composed by Auber. Vocal; Le Serment. Piano-Forte; Le Serment. Military Band; Quasimodo, or the Gipsy Girl of Notre Dame. Composed by C. M. von Weber. Vocal; Quasimodo. Piano-Forte; Le Philtre. Composed by Auber. Vocal; Le Philtre. Piano-Forte; Le Philtre. Military Band; The Lord of the Isles. Composed by G. H. Rodwell. Vocal; The Lord of the Isles. Piano Forte; The Lord of the Isles. Military Band; Paul Clifford. Composed by G. H. Rodwell and Blewitt. Vocal; Paul Clifford. [various operas] arranged for the Piano-Forte.

Extent: 300 entries

Commentary:

Entries at Stationers' Hall:

Melange, on the most favourite Airs in Auber's Opera of Gustavus the third, for the Piano Forte, by A. Adam, entered at Stationers' Hall 22 January 1834.

The Invitation to the Ball, Sung by Miss Shirreff, in Auber's Gustavus the Third, Music arranged by T. Cooke, entered at Stationers' Hall 22 January 1834.

Love, I abjure thee, Sung by Mr. Templeton, in Auber's Gustavus the Third, Music adapted to English Stage by T. Cooke, entered at Stationers' Hall 22 January 1834.

Melange, on the most favorite Airs in Auber's Opera of Lestocq, for the Piano Forte, by F. Kalkbrenner, Op. 124, entered at Stationers' Hall 1 September 1834.

The Bronze Horse, Composed by Auber, Performed at the Theatres Royal Drury Lane and Covent Garden, entered at Stationers' Hall 23 April 1835.

Songs, Duets, & c. & c. in the New Musical Drama of Paul Clifford, Performed at the T. R. Covent Garden, Composed by G. H. Rodwell and Blewitt, entered at Stationers' Hall 28 October 1835.

Songs, Choruses, Duets, & c. & c. from Quasimodo; or The Gipsy Girl of Notre Dame, Performed at the T. R. Covent Garden, Composed by C. M. Von Weber, Arranged by G. H. Rodwell, entered at Stationers' Hall 4 February 1836.

Within:

Are you angry, Mother? Sung by MISS Stephens, in the Romantic Opera, Aladdin, or the Wonderful Lamp, at the Theatre Royal, Drury Lane, Composed by Henry R. Bishop

Last leaf verso

Source: BL H. 1601. m. (20.)

Overture to the Favorite Opera of I Briganti, performed at the King's Theatre, Arranged for the Piano Forte, Composed by S. Mercadante

Last leaf verso

Source: BL H. 420. (1.)

Come un Etereo, Theme à la Valse, de L' Opera, I Briganti, Arrangé pour le Piano Forte, et Composé par S. Mercadante

Last leaf verso

Source: BL H. 420. (2.)

Fra Nembi Crudeli, Preghiera, Sung by Signor Rubini, in the Opera of I Briganti, Composed by S. Mercadante

Last leaf verso

Source: BL H. 420. (3.)

Recit. Sacro Agli Sestini, Sung by Signor Rubini, Preghiera con Coro tutto Quaggiù si Solve, Sung by Madame Grisi, in the Opera of I Briganti, Composed by Mercadante

Last leaf verso

Source: BL H. 420. (4.)

Queste due Verdi Salici, Aria, sung by Signor Rubini, in the Opera of I Briganti, Composed by P. Mercadante

Last leaf verso

Source: BL H. 420. (5.)

Mynheer Vanduck, Glee for Three Voices, as Sung in The Law of Java, at the Theatre Royal, Covent Garden, the Poetry by George Colman the Younger, Composed by Henry R. Bishop

Last leaf verso

Source: BL H. 2788. a. (2.)

Premier Caprice pour le Piano Forte, Composé par Sigismond Thalberg, Pianiste de S. M. l' Empereur d' Autriche, Op. 15

Last leaf verso

Source: CAM Mus. 23. 24. (4.)

Deuxieme Caprice Pour le Piano Forte, Composé par S. Thalberg, Pianiste de S. M. l'Empereur d'Autriche, Op. 19

Last leaf verso

Source: CAM Mus. 23. 24. (5.)

GG 44a

Title: NEW VOCAL MUSIC.

Imprint: [from source music title page] Published by Goulding and D'Almaine, 20, Soho Square, London.

Date: c. 1836

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories and subcategories: 3

Songs, Ballads, & c.; Vocal Duets; Glees.

Extent: 205 entries

Within:

Blow Gentle Gales, the Celebrated Glee for three Voices, Sung in the Opera of The Slave, at the Theatre Royal, Covent Garden, Composed by Henry R. Bishop

Last leaf verso

Source: BL H. 1654. pp. (29.)

GG 44b

Imprint: [from source music title page] London. Published for the Proprietor by D'Almaine & Co. 20 Soho Square

Date: c. 1836

Pages: 1p fol.

Layout: 2 columns

Categories and sub-categories: 3

Songs, Ballads, & c.; Vocal Duets; Glees

Extent: 204 entries

Commentary:

New Entries: 1

[Songs, Ballads, &c.] My fatherland, by Kerr

Entries Removed: 2

[Songs, Ballads, & c.] I'm very unhappy (Comic) – Syphides' Song, by Barnett

Within:

We have lived and loved together, by Henri Herz, 7th edition

Last leaf verso

Source: BL H. 1650. jj. (1.)

GG 44c

Date: c. 1836

Extent: 212 entries

Commentary:

New Entries: 10

[Songs, Ballads, & c.] Bishop, Come sit in the sunshine, words by Mrs. Paynter – Bishop, Hark! the fairy music ending – H. Aldridge, I'm very unhappy (Comic) – Auber, Merry Dance and Moonlight Song – Mrs. Shelton, Oh! ask me not why – Bishop, She never blamed him, words by Haynes Bayly – Barnett, Sylphides' Song – Softly steal the pale moonbeams – [Vocal Duets] Rimbault, Land of the mountain – [Glees] Beckwith, Chimney-sweepers' Glee (3 Voices)

Entries Removed: 2

[Songs, Ballads, & c.] Kerr, My fatherland, Words by Mrs. Kerr – Linley, She never blamed him, Words by Haynes Bayly

Within:

Come dwell with me, Composed by Alexander Lee, the Poetry by T. Haynes Bayly, Arranged as a Duet, by G. A. Hodson

Last leaf verso

Source: BL H. 1601. kk. (4.)

Songs of the Sabbath Eve, Containing, No. 1, Song of Judith. The Poetry by Edward Ball, No. 2, Hagar's Lamentation, No. 3, Boaz, Ruth, & Reapers, No. 4, Noah's Hymn, No. 5 The First Flower, No. 6, The Death of Herod, No. 7, Song of the Israelite Maid, No. 8, Rejoice of Joshua, by G. H. Rodwell

Last leaf verso

Source: BL H. 1654. hh. (18.) and CAM MR205. a. 80. 14. (11.)

GG 45

Title: Metropolitan Edition / OF / INSTRUMENTAL AND VOCAL MUSIC

Imprint: [from source music title page] D'Almaine & Co., 20 Soho Square

Date: c. 1836

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 3

Piano-Forte Music; Overtures; Operas

Extent: 343 entries

Commentary:

Catalogue identical to WI 14

Within:

The Green Hills of Tyrol, a celebrated Tyrolien in the grand opera of Guillaume Tell by Rossini, the poetry by G. Linley, the alteration and expression by T. Rovedino

Source: BL H. 1601. m. (26.)

GG 46a

Title: A Select Catalogue of Pianoforte Music. [trimmed away]

Imprint: [from the source music title page BL g. 270. i. (26.)] London. Goulding & D'Almaine, Soho Square; [BL H. 1278. (26.) imprint changed to] D'Almaine & Co

Date: c.1837

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout:

Categories and sub-categories: 29

[By] Auber; Burgmüller; Billard; Bochsa; Burrowes; Chaulieu; Cramer, J. B.; Czerny; Esain; Fanna; Griffin; Henri Herz; Heusinger; Holder; Hünten; Kalkbrenner; Kiallmark; Knapton; Kuhlau; Merriott; Mine; Moscheles; Mazzinghi; Meves; Pixis; Potter; Rawlings; Ries

Extent: 627 entries

Commentary:

Entries at Stationers' Hall:

Rondo on "Smile Again," for the Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 6 October 1824.

La Clochette, Rondo for the Piano Forte, by F. Kuhlau, entered at Stationers' Hall 15 March 1832.

Three Rondinos for the Piano Forte, by F. Kuhlau [Op. 113], entered at Stationers' Hall 31 July 1832.

Acteon, an Opera by Auber, entered at Stationers' Hall 13 February 1836.
 Deux Airs Russes variées pour le Piano by Thalberg, entered at Stationers' Hall 8 March 1836.
 Premier Caprice pour le Piano Forte, by Thalberg, entered at Stationers' Hall 8 March 1836.
 Grand Exercice pour le Piano, by Czerny, [Op. 364] entered at Stationers' Hall 31 March 1836.
 Souvenir de Bellini, by Czerny, [Op. 386] entered at Stationers' Hall 5 April 1836.
 Passatempi Musicali, Twelve Rondos in a facile style, by Czerny [Op. 385] entered at Stationers' Hall 5 April 1836.
 Variations on the Rondo from Lestocq, for the Piano Forte, by F. Hünten, entered at Stationers' Hall 15 January 1835.
 Select Airs from The Bronze Horse, in 3 Books, Book 1, by Auber, entered at Stationers' Hall 27 April 1835.
 Select Airs from The Bronze Horse, in 3 Books, Book 2, by Auber, entered at Stationers' Hall 6 May 1835.
 Overture to The Bronze Horse, by Auber, entered at Stationers' Hall 15 May 1835.
 Select Airs from The Bronze Horse, in 3 Books, Book 3, by Auber, entered at Stationers' Hall 19 May 1835.
 Rondo on "Ma Normandie," for the Piano Forte, by Edouard Billard, entered at Stationers' Hall 5 September 1835.
 Souvenir des Jeunes Pianistes, in 8 Books, Book 1, by Miné, entered at Stationers' Hall 3 November 1835.
 Delassement Musical, Three Sonatinas, for the Piano Forte, by C. Czerny, Op. 349, entered at Stationers' Hall 8 December 1835.
 Talisman Musical, Ten facile Rondos on popular Airs, for the Piano Forte by C. Czerny, Op. 316, entered at Stationers' Hall 9 December 1835.
 Three brilliant Rondos for Piano & Flute or Violin, by C. Czerny, Op. 374, entered at Stationers' Hall 9 December 1835.
 Deux Themes favorite, Nos. 1 and 2, for the Piano Forte, by F. Hünten, entered at Stationers' Hall 26 December 1835.
 Deux Nottornos, for the Piano Forte, by S. Thalberg, entered at Stationers' Hall 3 March 1836.
 Deux Airs Russes, for the Piano Forte, by S. Thalberg, entered at Stationers' Hall 8 March 1836.
 Premier Caprice, for the Piano Forte, by S. Thalberg, entered at Stationers' Hall 8 March 1836.
 Second Caprice, for the Piano Forte, by S. Thalberg, entered at Stationers' Hall 14 May 1836.
 Six Sonatinas for small hands, for the Piano Forte, by C. Czerny, entered at Stationers' Hall 9 August 1836.
 Eight Rondos for small hands, for the Piano Forte, by C. Czerny, entered at Stationers' Hall 9 August 1836.
 Sixty Progressive Exercises, for the Piano Forte, by C. Czerny, entered at Stationers' Hall 9 August 1836.
 Rondo on "Le Page Inconstant," for the Piano Forte, by C. Czerny, entered at Stationers' Hall 23 November 1836.
 "The Rataplan," by Malibran, arranged as a Rondo for the Piano Forte, by C. Czerny, entered at Stationers' Hall 23 November 1836.
 Variations on a Theme by Reissiger, for the Piano Forte, by C. Czerny, entered at Stationers' Hall 23 November 1836.
 Rondo on "Non Giova il Sospirar," for the Piano Forte, by C. Czerny, entered at Stationers' Hall 9 December 1836.
 Rondo on "Isle of Beauty," for the Piano Forte, by C. Czerny, entered at Stationers' Hall 10 December 1836.
 Grand Fantasia, for the Piano Forte, by S. Thalberg, entered at Stationers' Hall 21 December 1836.
 Three Nocturnes, for the Piano Forte, by S. Thalberg, entered at Stationers' Hall 21 December 1836.
 Fantasia and Grand Variations on the celebrated Cavatine in Norma, for the Piano Forte, by H. Herz, entered at Stationers' Hall 23 December 1836.
 Les Essentielles, a Manual for young Performers on the Pianoforte, containing a Series of progressive Exercises for that Instrument, by C. Czerny, entered at Stationers' Hall 4 March 1837.

Publication Reviews:

"Introduction and Variations for the Piano Forte, on Henry R. Bishop's admired air, Home! Sweet Home! Composed by T. A. Rawlings. London. Goulding, D'Almaine, Potter, and Co." *QMMR*, Vol. 5, no. 19 (1823), p. 389.

"Fantasia, for the Piano Forte, in which are introduced Three of Dibdin's popular Melodies, composed by T. A. Rawlings. (Goulding and Co., Soho Square.)" *The Harmonicon*, No. 19 (July 1824), p. 137.

"Introduction and Variations for the Piano Forte on Smile again my bonnie Lassie; composed by T. A. Rawlings. London. Goulding, D'Almaine and Co." *QMMR*, Vol. 6, no. 23 (1824), p. 414.

Within:

Herz's First Set of Quadrilles, Arranged in a Simple Style for the Piano Forte

Last leaf verso

Source: BL g. 270. i. (24.)

O'er Silver Seas, a Ballad, Sung by Miss Vincent, in the Drama of False Colours, at the Theatre Royal Covent Garden, the Poetry by E. Fitz Ball, the Music Composed by G. Herbert Rodwell

Last leaf verso

Source: BL H. 1278. (26.)

GG 46b

Title: A SELECT CATALOGUE OF NEW PIANOFORTE MUSIC, PUBLISHED D'ALMAINE AND CO. 20, SOHO SQUARE, LONDON.

Date: c. 1837

Categories and sub-categories: 31

[By] Auber; Burgmüller; Billard; Bochsa; Burrowes; Chaulieu; Cramer, J. B.; Czerny; Esain; Fanna; Griffin; Henri Herz; Heusinger; Holder; Hüntten; Kalkbrenner; Kiallmark; Knapton; Kuhlau; Merriott; Mine; Moscheles; Mazzinghi; Meves; Pixis; Potter; Rawlings; Ries; Sarginos; Thalberg; Valentine.

Extent: 649 entries

New Entries: 72

[By Czerny] Instructive and Progressive Lessons, in 4 Books (each separate) – [By Sarginos] Rondo, on Portuguese Air – Rondo, on a Turkish Air – Rondo, on a Hanoverian Air – Rondo, on a Venetian Air – Rondo, on a Florentine Air – Rondo, on a Swiss Air – Rondo, on a French Air – Rondo, on an English Air – Rondo, on "La Suisse au Bord du Lac" – Rondo, on "O weel may the boatie row" – Rondo, on "Follow, follow" – Rondo, on "Reviens a moi" – Rondo, on "Cease your funning" – Rondo, on Le Solitaire – Rondo, on "On est si merchant au Village" – Rondo, on Le Lutin – Rondo, on "Home, sweet Home" – Rondo, on the Jäger Chorus – Rondo, on "Partant pour la Syrie" – Rondo, on The Wreath – Rondo, on La Vaillant Troubadour – Rondo, on God save the King – Rondo, on Rule Britannia – Rondo, on Isabel – Rondo, on "Lullaby" – Rondo, on Planxty Kelly – Rondo, on The Thorn – Rondo, on The Maid of Lodi – Rondo, on The Plough Boy – Rondo, on The Old Woman – Rondo, on Le Petit Tambour – [By Valentine] Rondo on "The Winds Whistle Gold" – Rondo on "The Fox Jump'd over" – Rondo on "Mynheer van dunk" – Rondo on "The Chough and Crow" – Rondo on "When the rosy morn" – Rondo on "I Stood aid the Glitt'ring Throng" – Rondo on Tyrolean from William Tell – Divertimento, with "The King, God bless Him" – Divertimento, with "I love thee" – Divertimento, with "Taste, oh, taste!" – Divertimento, with "Stop thief!" – Variations on "Giovinetto Cavalier" – Variations on "It is not on the Battle Field" – Variations on a Venetian Air – Variations on an Aria alla Tedesca – Variations on an Aria alla Scozzese – Variations on an Aria alla Francese – Variations on an Aria alla Espagnol – Variations on "My Lodging" – The Musical Mirror, Nos. 1 to 6 (each separate) – Sacred Melodies, Nos. 1 to 6 (each separate) – The Musical Omnibus, Nos. 1 to 6 (each separate)

Entries Removed: 50

[By Czerny] Les Essentielles, a Manual for young Performers on the Pianoforte, containing a Series of progressive Exercises for that Instrument, in two Books (each separate) – [By H. Herz] Six

Marches (each separate) – [Various] Les Charmes de l'Opera, in six Books (each separate) – Les Charmes de l'Opera, singly, Nos. 1 to 24 (each separate) – Gems of Classical Authors, a Selection of Airs from the Works of the most celebrated Authors arranged by Hummel, Kalkbrenner, Moscheles, Ries, Czerny, Pixis, Cramer, Neate, & c. in three Books (each separate) – Select Studies, Introductory Practice to the Compositions of Beethoven, Cramer, Field, Hummel, Herz, Kalkbrenner, Moscheles, Potter, Pixis, Thalberg, Zimmerman; in three Books (each separate) – Heures de Récréation, Six Airs, arranged by Hünten, Herz, Heusinger, Kalkbrenner, Czerny, and Thalberg (each separate)

Publication Reviews:

“Rosanthe, a Divertimento for the Piano Forte, on Bishop’s air of “Taste, oh taste, of this spicy wine,” by Thomas Valentine.” *QMMR*, Vol. 7, no. 27 (September 1825), p. 399.

Within:

The Workhouse Boy, a Celebrated Ballad, Sung by Mr. Hudson, also by Mr. Fitzwilliam, Written and Dedicated to the Poor Law Commissioners, by a Parochial Authority

Last leaf verso

Source: BL H. 1251. (23.)

Night at the Sea, Ballad, Sung by Madame Malibran, Arranged as a Rondo, for the Piano Forte, by Henri Herz

Last leaf verso

Source: BL g. 270. i. (26.)

GG 47

Title: A Select Catalogue of Stand Treatises, Books of Instruction, Facile Rondos, Airs with Variations, & c. For the Piano Forte

Imprint: London, D'Almaine & Co. Soho Square.

Date: c. 1837

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout:

Categories and sub-categories: 2

Books of Instructions, & c.; Rondos

Extent: 270 entries

Commentary:

Entries at Stationers’ Hall:

Familiar Dialogues on Thorough Bass, and Harmony in which the Rudiments of the Science are clearly developed and illustrated by numerous Examples and Exercises, by Jousse, entered at Stationers’ Hall 1 October 1835.

A Set of Grand Studies for the Piano Forte, by S. Thalberg, entered at Stationers’ Hall 13 April 1837.

A Catechism of Thorough Bass, which the Science is fully developed and illustrated with a variety of Examples and Exercises, adapted to the capacity of juvenile Students, entered at Stationers’ Hall 5 May 1837.

Within:

Tyrolese or Bavarian Air, with Variations, for two Performers on the Piano Forte, Composed by J. Mazzinghi

Last leaf verso

Source: CAM MR205. a. 80. 14. (32.)

GW 1

Title: CATALOGUE OF NEW MUSIC PUBLISHED / BY W: GALLOWAY. / [centre: small rule] / AT HIS CLASSICAL MUSIC WAREHOUSE, 12. GREAT PULTENEY STREET, GOLDEN SQUARE, / LONDON.

Date: c. 1816

Pages: 2pp fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 7

Sonatas for the Piano Forte; Rondos, Airs, with Variations, & c. for the Piano Forte; Overtures, Piano Forte with Accompaniment; Duets for two Performers on the Piano Forte; Harp Music; Marches, & c.; Songs.

Extent: 108 entries

Commentary:

Entries at Stationers' Hall:

La Petite Bagatelle, Duets, Lessons and Exercises by L. Hoberecht, entered at Stationers' Hall 22 December 1814.

Publication Reviews:

"A French Air, with Alterations, Additions, and Six New Variations. Composed and dedicated to G. Sinclair, Esq. by Dr. Jay. 3s.6d." *MM*, No. 219 (November 1811), p. 362.

"A Portuguese Air, in Six Variations, for the Piano-forte, and an Accompaniment for the Flute, obligato. Composed and dedicated to P. Palmer, Esq. by his Friend J. Jay, Mus. Doc. 3s.6d." *MM*, No. 255 (June 1814), p. 448.

Within:

Is Love a Crime? An Original German Air, with Six Variations, Arranged as a Duett, for the Piano Forte, by J. Gaensbacher, Op. IX.

Source: BL g. 272. t. (23.) Source music wm 1813

GM 1

Title: JUST PUBLISHED. / THE FOLLOWING / CELEBRATED HEBREW MELODIES.

Imprint: London: George and Manby, 85, Fleet Street.

Pages: 1p fol

Date: c. 1828

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: Single column

Extent: 18 entries

Within:

Bound Where thou wilt, My Barb, Poet, Lord Byron, Composer, I. Nathan

Last leaf verso

Source: BL G. 806. f. (53.) Source music wm 1828

GM 2

Title: SELECT FRENCH SONGS, / ARRANGED / WITH AN ACCOMPANIMENT / FOR / The Spanish Guitar, / BY / GIULIANI, CARULLI, DIABELLI, AND / HENRY LEA.

Imprint: [from source music title page] London: George and Manby, 85, Fleet Street

Date: c. 1840

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Extent: 25 entries

Within:

Select French Songs, No. 7, La Sentinell, arranged with an Accompaniment for the Spanish Guitar, by Meissonnier

Title page

Source: BL I. 338

Select French Songs, No. 10, Le petit tambour, arranged with an Accompaniment for the Spanish Guitar, by Meissonnier

Title page

Source: BL I. 338

Select French Songs, No. 13, Ce que je désire, arranged with an Accompaniment for the Spanish Guitar, by Henry Lea

Title page

Source: BL I. 338.

Select French Songs, No. 15, Le vaillant Troubadour, arranged with an Accompaniment for the Spanish Guitar, by Henry Lea

Title page

Source: BL I. 338

Select French Songs, No. 18, Portrait Charmant, arranged with an Accompaniment for the Spanish Guitar, by Henry Lea

Title page

Source: BL I. 338

Select French Songs, No. 20, La Marseillaise, arranged with an Accompaniment for the Spanish Guitar, by Meissonnier

Title page

Source: BL I. 338

GM 3

Title: SELECT CATALOGUE OF GUITAR MUSIC, / RECENTLY PUBLISHED.

Imprint: [from source music title page] London: George and Manby, 85, Fleet Street

Date: c. 1840

Pages: 1p fol.

Type of Catalogue: Within; Instrumental - Guitar

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 2

Solos; A Collection of Favorite Airs in Twenty-five Numbers

Extent: 44 entries

Within:

Select French Songs, No. 7, La Sentinell, arranged with an Accompaniment for the Spanish Guitar, by Meissonnier

Last leaf verso

Source: BL I. 338

Select French Songs, No. 10, Le petit tambour, arranged with an Accompaniment for the Spanish Guitar, by Meissonnier

Last leaf verso

Source: BL I. 338

Select French Songs, No. 13, Ce que je désir, arranged with an Accompaniment for the Spanish Guitar,
by Henry Lea
Last leaf verso
Source: BL I. 338.

Select French Songs, No. 15, Le vaillant Troubadour, arranged with an Accompaniment for the Spanish
Guitar, by Henry Lea
Last leaf verso
Source: BL I. 338

Select French Songs, No. 18, Portrait Charmant, arranged with an Accompaniment for the Spanish
Guitar, by Henry Lea
Last leaf verso
Source: BL I. 338

Select French Songs, No. 20, La Marseillaise, arranged with an Accompaniment for the Spanish Guitar,
by Meissonnier
Last leaf verso
Source: BL I. 338

Select Italian Songs, No. 2, Sul margin, arranged with an Accompaniment for the Spanish Guitar, by
Henry Lea
Last leaf verso
Source: BL I. 338. a.

Select Italian Songs, No. 3, O pescator dell'onda, arranged with an Accompaniment for the Spanish
Guitar, by Henry Lea
Last leaf verso
Source: BL I. 388. a.

Select Italian Songs, No. 4, La Biondina in gondoletta, arranged with an Accompaniment for the
Spanish Guitar, by Henry Lea
Last leaf verso
Source: BL I. 338. a.

Select Italian Songs, No. 6, Deh! Calma, oh ciel, arranged with an Accompaniment for the Spanish
Guitar, by Diabelli
Last leaf verso
Source: BL I. 338. a.

Select Italian Songs, No. 10, Nel cor più non mi sento, arranged with an Accompaniment for the
Spanish Guitar, by Diabelli
Last leaf verso
Source: BL I. 338. a.

Select Italian Songs, No. 12, Buona notte amato bene, arranged with an Accompaniment for the Spanish
Guitar, by Henry Lea
Last leaf verso
Source: BL I. 338. a.

Select Italian Songs, No. 17, Di tanti palpiti, arranged with an Accompaniment for the Spanish Guitar,
by Diabelli
Last leaf verso
Source: BL I. 338. a.

Select Italian Songs, No. 21, Ecco ridente il cielo, arranged with an Accompaniment for the Spanish Guitar, by Diabelli

Last leaf verso

Source: BL I. 338. a.

Select Italian Songs, No. 22, O dolce contento, arranged with an Accompaniment for the Spanish Guitar, by Meissonnier

Last leaf verso

Source: BL I. 338. a.

Select Italian Songs, No. 25, La ci darem la mano, arranged with an Accompaniment for the Spanish Guitar, by Carulli

Last leaf verso

Source: BL I. 338. a.

GM 4

Title: SELECT / ITALIAN SONGS, / ARRANGED / WITH AN ACCOMPANIMENT / FOR / The Spanish Guitar, / BY / GIULIANI, CARULLI, DIABELLI, / AND / HENRY LEA.

Imprint: [from source music title page] London: George and Manby, 85, Fleet Street

Date: c. 1840

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Extent: 25 entries

Within:

Select Italian Songs, No. 2, Sul margin, arranged with an Accompaniment for the Spanish Guitar, by Henry Lea

Title page

Source: BL I. 338. a.

Select Italian Songs, No. 3, O pescator dell'onda, arranged with an Accompaniment for the Spanish Guitar, by Henry Lea

Title page

Source: BL I. 338. a.

Select Italian Songs, No. 4, La Biondina in gondoletta, arranged with an Accompaniment for the Spanish Guitar, by Henry Lea

Title page

Source: BL I. 338. a.

Select Italian Songs, No. 6, Deh! Calma, oh ciel, arranged with an Accompaniment for the Spanish Guitar, by Diabelli

Title page

Source: BL I. 338. a.

Select Italian Songs, No. 10, Nel cor più non mi sento, arranged with an Accompaniment for the Spanish Guitar, by Diabelli

Title page

Source: BL I. 338. a.

Select Italian Songs, No. 12, Buona note amato bene, arranged with an Accompaniment for the Spanish Guitar, by Henry Lea

Title page

Source: BL I. 338. a.

Select Italian Songs, No. 17, Di tanti palpiti, arranged with an Accompaniment for the Spanish Guitar, by Diabelli

Title page

Source: BL I. 338. a.

Select Italian Songs, No. 21, Ecco ridente il cielo, arranged with an Accompaniment for the Spanish Guitar, by Diabelli

Title page

Source: BL I. 338. a.

Select Italian Songs, No. 22, O dolce concerto, arranged with an Accompaniment for the Spanish Guitar, by Meissonnier

Title page

Source: BL I. 338. a.

Select Italian Songs, No. 25, La ci darem la mano, arranged with an Accompaniment for the Spanish Guitar, by Carulli

Title page

Source: BL I. 338. a.

GM 5

Title: SELECT CATALOGUE OF NEW & POPULAR MUSIC, / *FOR THE* / Piano Forte, / Printed & Sold by George & Manby, 85 Fleet Str^t. London.

Date: c. 1840

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Punched and engraved plate

Layout: 2 columns

Extent: 135 entries

Commentary:

Publication Reviews:

“La Villanella. (Danza Campesre) composed by Carlo Della Torre. (George, Fleet Street.)” *The Harmonicon*, Vol. 6, no. 6 (June 1828), p. 132.

“Gran Valzer con Coda, composed by Carlo Della Torre. (George, Fleet Street.)” *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 203.

“Friendship’s Offering, a Brilliant Waltz, composed by C. Della Torre. (George, Fleet Street.)” *The Harmonicon*, Vol. 7, no. 11 (November 1829), p. 284.

Within:

No. 1, La Belle Anglaise, Rondo for the Piano Forte, Composed by Henri Bertini, Op. 60

Last leaf verso

Source: BL h. 722. oo. (2.)

GJ 1a

Title: A CATALOGUE / of Music. / COMPOSED BY M^R. NATHAN. / Published & Sold by J. Green, Music Agent, N^o. 28, Norfolk Str^t. Strand, & to be had of all the respectable Music Warehouses.

Date: c. 1820

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 3

A Selection of Hebrew Melodies, with appropriate Symphonies and Accompaniments, by Mr. Braham and Mr. Nathan; The Poetry of the following Songs, by Lord Byron; Miscellaneous [songs]

Extent: 25 entries

Commentary:

Entries at Stationers' Hall:

In this lovely Rose, by Isaac Nathan, entered at Stationers' Hall by the composer, 22 September 1812.

The Soldier's Farewell, Sung by Mr. Braham, entered at Stationers' Hall by the composer, 22 September 1812.

Publication Reviews:

““The Rose to calm my Brother's Cares.” A Song, composed and arranged for the Piano-forte, and dedicated to Lord Byron, by I. Nathan.” *MM*, No. 319 (December 188), p. 438.

Within:

This Rose to calm my Brother's care's, the words taken from the Celebrated Poem of the Bride of Abydos, the Music composed and arranged for the Piano Forte, by I. Nathan

Leaf ii recto

Source: BL G. 426. rr. (39.) no wm

GJ 1b

Date: c. 1820

Additional Categories and sub-categories: 1

The Poetry of the following Songs by Lady Caroline Lamb

Extent: 32

Commentary:

New Entries: 8

[Poetry by Caroline Lamb] Admire the flowers rich & gay – My heart is fit to break – [Poetry by Byron] Bright be the place of thy soul – Ada – When we two parted – [Miscellaneous] The Hebrus – Come Kiss me said Colin – The tell tale sun is in the sea

Entries Removed: 1

[Miscellaneous] The Battle of Vittoria [sic]

Within:

When we two parted, Written by Lord Byron, the Music Composed and most Respectfully Dedicated to Miss Townshend, by I. Nathan

Last leaf recto

Source: BL G. 806. d. (2.) Source music wm 1817.

GJ 2

Title: MUSIC / PUBLISHED BY / J. GREEN, / No. 33, Soho Square.

Date: Source music dated 1827.

Pages: 8pp, 4to

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 21

Composed by J. B. Logier; Composed by J. Green; Sacred Music; Flute Solos & Duets; Flute Trios; Quartetts; Concertos; Flute and Piano Forte; Rondos & Airs, with Variations for the Piano-Forte; Duets, for two Performers on One Piano-Forte; Vocal; Songs, Duets, & Glee; Operas and Ballets;

Overtures Piano Forte; Rondos; Waltzes; Marches; Sets of Airs for Piano Forte; Piano Forte Duets; Instruction Books; Harp Music.

Extent: 615 entries

Commentary:

Entries at Stationers' Hall:

Six Waltzes, by Salmon, entered at Stationers' Hall [by the composer], 12 January 1815.

Original Maltese Music, by T. G. Smith, entered at Stationers' Hall [by the composer] 18 April 1816.

Publication Reviews:

““My nannie Oh!” a favourite Scots Ballad by Burns, sung by Mr. Broadhurst, at Sadler’s Wells Theatre, in the Pantomime Entertainment of Dulce Donum. Composed by W. Reeve, Esq. 1s.6d.” *MM*, No. 219 (November 1811), p. 362.

““The Poor Pedlar Girl,” a favorite Ballad, sung by Mrs. Dibdin, at Sadler’s Wells Theatre, in the Aquatic Melo-Drama of the Council of Ten. Written by C. Dibdin, jun. Composed by W. Reeve, Esq. 1s.6d.” *MM*, No. 219 (November 1811), p. 363.

“Six Waltzes for the Piano-forte; composed and dedicated to Miss D. Taylor, by J. Chandler.” *MM*, No. 234 (December 1812), p. 445.

““Betty Brill,” a favourite Comic Song, sung with the utmost applause by Mr. Grimaldi at Sadler’s Wells Theatre, in the Pantomime of the Mermaid. Written by Charles Dibdin, the younger; composed by W. Reeve. 1s.6d.” *MM*, No. 270 (July 1815), p. 570.

“Six National Airs, with variations for the Piano-forte, [Nos. 1 and 2] composed by John Ross, Esq. of Aberdeen, and dedicated to the Hon. Miss Eleanor Fraser. 5s.” *MM*, No. 281 (April 1816), p. 259.

““Summer’s Eve is gone an past,” a Ballad, with an Accompaniment for the Harp an Piano-forte. 1s.6d.” *MM*, No. 305 (December 1817), p. 443.

“Ross’s Airs, (Numbers 3 and 4). Arranged with Variations, and a characteristic Prelude for the Piano-Forte. Each 1s.6d.” *MM*, No. 318 (November 1818), p. 346.

“Ross’s Airs, (Numbers 5 and 6), arranged with Variations, and a Characteristic Prelude for the Piano-forte, by Mr. Ross, Organist, of Aberdeen. 1s.6d.” *MM*, No. 320 (January 1819), p. 536.

“Companion Glees, & c. arranged on the same succession of Harmonies as the Easy Lessons in Mr. Logier’s Companion to the Chiroplast. Composed by J. Green. 2s.6d.” *MM*, No. 367 (May 1822), p. 349.

“Massimino’s Method of Musical Instruction, particularly applicable to the Art of Singing, communicated to the Editor, as at present practised with such distinguished success by the Author in Paris; to which are occasionally added Hints for the Guidance of Governesses and Parents conducting this department of the Education of their Children in Situation where the assistance of Able Masters cannot be procured; with some Remarks and Exercises calculated to assist the Private Student, and others which will be found interesting to Musical Pupils in general; arranged and interspersed with useful Observations and Examples from other sources; by J. Green, 33, Soho-square, London, Professor of Mr. Logier’s Systems of Musical Education.” *QMMR*, Vol. 4, no. 13 (1822), p. 194.

“Green’s domestic Concert, consisting of original and selected Pieces, by the most eminent Masters; arranged for Performers of different degrees of advancement, to be played as Solos, Duets, Trios, Quintetts, or by a full band of Flutes, Violins, Tenors, Violoncellos, and Piano Forte. No. 1, containing Fra gl’ inni sacri, Chorus in Didone, Paër; Cavatina, Der Freischütz, Weber’ Ecco le Trombe, Duet in Tancredi, Rossini. London. Green.” *QMMR*, Vol. 6, no. 23 (1824), p. 406.

“The Juvenile Band, composed and arranged for the early Practice of Playing in Concert; by Rophino Lacy and John Green. London. Green.” *QMMR*, Vol. 8, no. 29 (1826), p. 105.

“The Juvenile Band, composed for the early practice of playing in Concert, by R. Lacy and J. Green. No. 1 (Green, 33, Soho Square.)” *The Harmonicon*, No. 39 (March 1826), p. 58.

Within:

A System of The Science of Music and Practical Composition; Incidentally Comprising what is usually understood by the term Thorough Bass, by J. B. Logier MDCCCXXVII.

Source: BL 7895. g. 28.

GoS 1

Title: Music / *Published by John Gow & Son, Music & Musical Instrument Sellers / by special appointment to His Majesty, 162, Regent St. opposite new Burlington St.*

Date: c. 1824

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 12

Piano Forte Music; Piano Forte Duets; Harp & Piano Forte Duets; Harp Music; Duets, Violoncello & Piano Forte; Violin & Piano Forte; Overtures; Quadrilles; English Song; Italian Songs; Favorite Songs with progressive Accompaniment for the Guitar; Instructions.

Extent: 77 entries

Commentary:

Contains 'Two Duets, for the Violoncello and Piano', by F. Crouch Book 1 [Pl no. 32]

Entries at Stationers' Hall:

Gow's Original Scotch Quadrilles, 2d Set, entered at Stationers' Hall 30 January 1821.

Gow's Original Scotch Quadrilles, 3d Set, entered at Stationers' Hall 2 January 1822.

Gow's Original Scotch Quadrilles, 5th Set, entered at Stationers' Hall 28 May 1822.

Gow's Original Scotch Quadrilles, 4th Set, entered at Stationers' Hall 12 February 1823.

Le Printemps, Quadrilles for the Piano Forte, E. D. Spagnoletti, entered at Stationers' Hall 10 March 1823.

Gow's First Set of Favorite Scotch Quadrille, arranged as Duetts for two Performers on the Piano Forte, by D. Bruguier, entered at Stationers' Hall 30 May 1823.

Introduction & Rondo Elegant, Op. 122, for the Piano Forte, by F. Ries, entered at Stationers' Hall 30 May 1823.

Come Evening with thy balmy Hour, a Song, by F. W. Crouch, entered at Stationers' Hall 30 May 1823.

L'Offrande aux Graces [Air with Variations] for the Piano Forte, by F. W. Crouch, entered at Stationers' Hall 30 May 1823.

La Biondina & L'Aimable, arranged for the Harp and Piano Forte, by J. T. Craven, entered at Stationers' Hall 1 August 1823.

Aurora che sorgerai and Rondo, Op. 10, for the Harp and Piano Forte, by J. T. Craven, entered at Stationers' Hall 1 August 1823.

Grand Duet for the Harp and Piano Forte, arranged from a favorite Concerto of Dussek's, by D. Bruguier, entered at Stationers' Hall 4 August 1823.

Select Airs from Rossini's Opera, Zelmira, arranged as Duetts for the Harp and Piano Forte, by D. Bruguier, Book 1, entered at Stationers' Hall 4 August 1823.

Publication Reviews:

"A Favourite Air from the Ballet of Nina, with Variations by Mayseder (Op. 20), arranged for the Piano-Forte by Ferd. Ries. (London, published by John Gow and Son, by special appointment Music Sellers to His Majesty, Regent Street.)" *The Harmonicon*, No. 9 (September 1823), p. 128.

"Selection of favourite Airs, from Rossini's Opera, Zelmira; arranged as Duets for the Harp and Piano Forte; by D. Bruguier. London. Gow and Son." *QMMR*, Vol. 5, no. 19 (1823), p. 386.

"Naderman's Fantasia on Rousseau's Dream; arranged as a Duet for the Harp and Piano Forte; by D. Bruguier. London. Gow and Son." *QMMR*, Vol. 5, no. 19 (1823), p. 386.

"Rondo Elegant, with an Introduction for the Piano Forte, composed by Ferd. Ries. Op. 122. London. Gow and Son." *QMMR*, Vol. 5, no. 19 (1823), p. 391.

"A Grand Duet, for the Harp and Piano-forte, arranged from a Concerto of Dussek, and dedicate to Lay Gwydir, by D. Bruguier." *The Harmonicon*, No. 11 (November 1823), p. 170

"Naderman's Fantasia on Rousseau's Dream, arranged as a duet for the same, by ditto." *The Harmonicon*, No. 11 (November 1823), p. 170

"Selection of Favourite airs, from Rossini's Opera Zelmira, arranged as duets for the same, by ditto. (John Gow and Son, Music Seller to His Majesty, 162 Regent Street.)" *The Harmonicon*, No. 11 (November 1823), p. 170.

"Rondo Elegant, with an Introduction, for the Piano-Forte; composed and dedicated to Lady Caroline Ashley Cooper, by Ferd. Ries, Op. 122 (John Gow and Son, Music Sellers to His Majesty, 162, Regent Street.)" *The Harmonicon*, No. 13 (January 1824), p. 6

"Une offrande aux Soeurs. Rondo à la Quadrille, with an Accompaniment for the Flute, ad libitum. Composed by W. T. Ling, Jun. (Published by Gow and Son, 162, Regent Street.)" *The Harmonicon*, No. 14 (February 1824), p. 23

"L'Eloise, Introduction and Rondo for the Piano Forte. Op. 9. Composed by W. T. Ling, Jun. (John Gow and Son.)" *The Harmonicon*, No. 14 (February 1824), p. 23

"A Favourite Air of Rossini, arrange as a Rondo for the Piano-Forte, composed by W. T. Ling, Jun. (John Gow and Son.)" *The Harmonicon*, No. 14 (February 1824), p. 9

"A Collection of Admired Italian, French, German, Spanish, and English Songs, with a progressive accompaniment for the Spanish Guitar, by G. H. Derwort. Nos. 1 to 13. (Gow and Son, 162, Regent Street.)" *The Harmonicon*, No. 16 (April 1824), p. 70.

"Tenth Fantasia for the Piano-Forte, with a Flute accompaniment ad lib., on the most favourite Themes of Rossini's Opera Armida. Composed by Ferd. Ries, Op. 133, No. 1. (Gow and Son, 162, Regent-Street.)" *The Harmonicon*, No. 18 (June 1824), p. 114.

"Two Duets for the Violoncello and Piano-Forte, by F. W. Crouch. (Gow and Son, Regent Street.)" *The Harmonicon*, No. 18 (June 1824), p. 115.

"Come evening with thy balmy hour, the music by F. W. Crouch. London. Gow and Son." *QMMR*, Vol. 6, No. 22 (1824) p. 274.

"Divertissement Ecossais for the Piano Forte, with a Flute Accompaniment (ad lib.) in which the favourite Air "My love is but a lassie yet" is arranged as a Rondo, by T. A. Rawlings. London. Gow and Son." *QMMR*, Vol. 6, no. 22 (1824), p. 275.

"Tenth Fantasia for the Piano Forte, with Flute Accompaniment, ad lib. on the most favourite Themes of Rossini's Opera of Armida; composed by Ferd. Ries. London. Gow and Son." *QMMR*, Vol. 6, no. 23 (1824), p. 414.

"A Collection of admired Italian, French, German, Spanish, and English Songs, with a progressive accompaniment for the Spanish Guitar; by George Hervey Derwort. Nos. 1 to 13. London. Gow and Son." *QMMR*, Vol. 6, no. 24 (1824), p. 543.

"A favourite Air, from the Ballet of Nina, with Variations by Mayseder, arranged for the Piano Forte, by F. Ries. London. Gow and Son." *QMMR*, Vol. 8, no. 29 (1826), p. 72.

Within:

Masonic Air, with Variations for the Piano Forte, Composed and most respectfully inscribed by Permission to His Grace the Duke of Richmond (Provincial Grand Master for the County of Sussex) by William Calkin, Organist of Arundel Church

Last leaf recto

Source: BL g. 272. s. (4.) Pl no. 83; Source music wm 1823

Two Rondos for the Piano Forte, Composed by Ignace Moscheles, the Subjects of these Rondo's are taken from the Ballet "Les Portraits," Composed by Moscheles, Book 2

Last leaf recto

Source: BOD Harding Mus. L 87. Pl no. 52; Source music wm 1824

GrG 1

Title: PUBLICATIONS by G. E. GRIFFIN. / *To be had at the Author, 26, Northumberland Str^t, & all the principal Music Sellers.* [A slip bearing the imprint of C. Mitchell has been pasted over the original imprint]

Date: c. 1808

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Punched and Engraved plate

Layout: 2 columns

Extent: 20 entries

Commentary:

Entries at Stationers' Hall:

A Grand March for the Piano Forte, dedicated to Miss H. Thornton, by G. E. Griffin, entered at Stationers' Hall [by Clementi & Co.] 4 July 1804.

Military Rondo for the Piano Forte, dedicated to Miss Lind, by G. E. Griffin, entered at Stationers' Hall 27 February 1806.

A Concerto for the Piano Forte, dedicated to J. B. Cramer, by G. E. Griffin, entered at Stationers' Hall 27 February 1806.

Publication Reviews:

"A Concerto for the Piano-Forte, with Accompaniments for a full Orchestra. Composed and dedicated to J. B. Cramer, Esq. by George Eugene Griffin. 8s.6d." *MM*, No. 129 (June 1805), p. 496.

Within:

Griffin's Grand March, dedicated to Miss H. Thornton

Last leaf verso

Source: BL g. 352. s. (4.) Source music wm 1808

GrG 2

Title: PUBLICATIONS BY G. E. GRIFFIN. / *To be had at the Author, 26, Northumberland Str^t, & all the principal Music Sellers.*

Date: c. 1815

Pages: 1p fol.

Type of Catalogue: Within; Instrumental; Single composer

Process: Punched and engraved plate

Layout: Single columns

Extent: 21 entries

Commentary:

Publication Reviews:

"Divertimento for the Piano forte. Composed and dedicated to Miss Henrietta Russell, by G. E. Griffin. 3s.6d." *MM*, No. 237 (February 1813), p. 69.

Within:

March No. 3, for the Piano Forte, Composed and Dedicated to Lady Frances Vane Tempest, by G. E. Griffin

Leaf ii recto

Source: BL g. 270. a. (39.) Source music wm 1815

March for the Piano Forte, Composed and Dedicated to Miss Harriet Thornton, by G. E. Griffin

Source: UC qM248. M939. (31.) Source music wm 1815.

Concerto, No. 1, for the Piano Forte, with Accompaniments for a Full Orchestra, Composed and Dedicated to Mr. J. B. Cramer, by G. E. Griffin, Op. 1

Leaf ii recto

Source: BL H. 3691. i. (1.) Source music wm 1815

GrW 1

Title: CATALOGUE OF / W. Grossé's Compositions / for the / PIANO FORTE, HARP & VOICE. / [centre: rule] / *London, Published & to be had of the Author, Shaftsbury Terrace, Pimlico.*

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Single composer

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 5

Piano Forte music; Vocal; Quadrilles; Flute; Newly Published (*There is no category for 'Harp music', despite the catalogue title)

Extent: 61 entries

Commentary:

Publication Reviews:

"Definition of Time in Music, by which an exact calculation of the proportion of notes they hear to each other is easily attained. Newly invented by W. Grossé. (The author, Pimlico.)" *The Harmonicon*, No. 42 (June 1826), p. 119.

"The Royal Gallopades, first set, composed by Wm. Grosse. (The Author, Pimlico.)" *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 304.

Within:

The Royal Gallopades, First Set, containing St. George and the Dragon, Duchess of Kent, Duchess of Clarence, Princess Victoria, and Virginia Water, Waltzer, as Danced at His Majesty's Balls, Composed and most respectfully Dedicated to H. R. H. Princess Victoria, by William Grossé.

Last leaf verso

Source: BL h. 1480. m. (7.) Source music wm 1828

The Royal Gallopades, Second Set to be danced in column like Country dances, Containing, Duchess of Cumberland Duchess of Cambridge, Prince George's, Flirt Gallopade, to which is added The Sighing Waltz, A Hopser and A Russian Pas Seul, as Danced at the Nobility's Balls, Composed by William Grossé

Last leaf verso

Source: BL g. 272. t. (30.)

HA 1a

Title: [first page] A., *Hamilton's / CATALOGUE / OF / INSTRUMENTAL & VOCAL / Music /* [left] *N^o: 221.* [right] *PICCADILLY.* / [centre: rule]

[second page] (*N^o. 221*) (HAMILTON'S CATALOGUE) *Continued (Piccadilly)*

Date: c. 1802

Pages: 2pp fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plates

Layout: 3 columns

Categories and sub-categories: 17

Piano Forte Sonatas; Duets for tow Performers [on Piano Forte]; Airs with Variations [for Piano Forte]; Harp Music; Arietts with an Accompaniment for the Harp or Piano Forte, Italian; Arietts, French; Sacred Music; Vocal Music; Catches, Glees, & c.; Instrumental Music. Concertos; Quartetts; Trios; Duets for Violin & c.; Duets for Flute, & c.; Solos; Instructions, Treatises, & c.; Songs & Canzonetts.

Extent: 277 entries

Commentary:

Publication Reviews:

"Michell's six Duets, two Clarinets, Op. 12, 7s.6d." *MC*, 25 December 1801.

"Pasquali's on thorough Bass, a new improved edition, 10s.6d." *MC*, 25 December 1801.

"Carter's Fugues, and Full Pieces, Op. 37, 5s." *MC*, 25 December 1801.

"Locke's Macbeth, arranged by Jacobs, 4s." *MC*, 25 December 1801.

"Kozeluch's Duets, Op. 4, 8, 19 and 29, each 2s.6d." *MC*, 25 December 1801.

"Smith's Duets, first set, 6s." *MC*, 25 December 1801.

"Pleyel's Concertant, with accompaniment, 2s.6d." *MC*, 25 December 1801.

"Pleyel's Duets for Violin and Tenor, Op. 43, 6s." *MC*, 25 December 1801.
 "Borghi's favourite Duets, two Violins, Op. 3, 6s." *MC*, 25 December 1801.
 "Bedoyer's easy Duets, for two Violins, 6s." *MC*, 25 December 1801.
 "Haydn's Quartetto, Op. 65, 10s.6d." *MC*, 25 December 1801.
 "Fiorillo's Studio, for Violin, 7s.6d." *MC*, 25 December 1801.
 "Pihl's Capriccios, Violin, 7s.6d." *MC*, 25 December 1801.
 "Mozart's opera Zauberflöte, as Quartets, Trios and Duets. Overture to Ditto, for Piano, 2s." *MC*, 25 December 1801.
 "Hook's Guida di Musica, 5s." *MC*, 25 December 1801.

Within:

Three Duetts Concertante for two Violins, Composed by Sigr. Mestrino.
 Page 1 on title page verso; Page 2 on leaf ii recto of Violino Primo part
Source: BL h. 2910. b. (4.) Source music wm 1802

HA 1b

Date: c. 1804

Additional Categories:

Dance Music

Extent: 318 entries

Commentary:

New Entries: 41

[Piano Forte Sonatas] Dussek, Sonatas, Op. 46 – Viotti, Polacca – Mozart. Waltzes. with Flute Accompaniment, Books 1 and 2 (each separate) – Staes, Pot Pourri – Viotti, Polacca, adapted to Italian Words – Saffery, Fife Hunt, a Rondo – Handel, 66 Overtures – Kirmair, 4 Favorite Sonatas – Mezger, 6 Favorite Sonatas, with Violin Accompaniment – [Duets for 2 Performers] Haydn, Favorite Overture, arranged – Lewie Gordon, arranged – Handel's Hailstone Chorus – Handel's How Excellent – Handel's Unto us a Child is born – Handel's Overture to Acis & Galatea, arranged – [Airs with Variations] 3 Grand Marches, by Mozart, Gluck, & c. – Air in the Haunted Tower – [Sacred Music] Pergolesi, Stabat Mater with Piano Forte Accompaniment – Boyce, Anthems – Boyce, Cathedral Music, 3 Vols. – Boyce, Cathedral Music, 3 Vols., Small Paper – [Dance Music] Annual Collection of Dances – [Vocal Music] Jackson, 12 Canzonets, Op. 13 – [Catches, Glees, & c.] Drink to me only & c. – Dahmen, When the soft Tear – [Instrumental Music] Overture to Enchanted Flute – [Trios] Dahmen, Three, for Violin, Tenor & Violoncello, Op. 8 – Dahmen, Three, for Flute, Tenor & Violoncello, Op. 9 – [Duetts, Violoncellos & c.] Fodor's Duets, arranged from Pleyel – Mestrino, Celebrated Arpeggio Duett – [Duetts, Flute, & c.] Devienne, 6 Arietts, Book 2d – [Instructions, Treatises, & c.] Coblentz, Art of Tuning – [Songs & Canzonets] The Nightingale – Chantreuse or Where's the harm of that – When War Alarms, [in] Camp – Nancy of the Dale, [in] Camp – Gray, The Nightingale – Gray, Bold Tar – My Native Land, in Haunted Tower – The Confession

Entries at Stationers' Hall:

Three Trios for the Flute, Tenor and Violoncello, by J. A. Dahmen, Op. 9, entered at Stationers' Hall [by the composer] 9 July 1803.

Publication Announcements:

"Coblentz's complete Method of Tuning Piano Forte, 2s.6d." *MC*, 25 December 1801.

Within:

Pasquali on thorough Bass, arranged by J. Jousse
Source: BL g. 431. a.

III Concertante Duetts for Violin and Tenor, Book VI, by Franz Anton Hoffmeister
 Page 1 on the last leaf verso of Viola part; Page 2 on the last leaf verso of Violin part
Source: BL g. 218. w. (2.) and BL g. 421. (4.) and CAM MRA320. 80. 120. Source music wm 1802

Studio per il Violino diviso in Tretasei Capricci, Composto Dal Signor F. Fiorillo

Last leaf verso [Page 2 only]

Source: BL g. 954.b. Source music wm 1802

HA 2

Title: [right] [1806] / A Catalogue / OF / *VOCAL AND INSTRUMENTAL MUSIC*, / PUBLISHED BY / A. HAMILTON, N^o. 221, Piccadilly.

Date: 1806

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 26

Sonatas, & c. Piano Forte; Divertimentos, Rondos, and Airs, with Variations. Piano Forte; Single Lessons, Overtures, & c. Piano Forte; Marches, Waltzes, & c.; Duets, for two Performers on one Piano Forte; Harp Music; Books of Instructions, and Treatises for the Piano Forte; Organ Music; Cathedral Music; Piano Forte Music, Printed and sold for Authors, & c.; Selections from the most celebrated English Poets, set to music by Thomas Billington; Instrumental Music. Quartets; Trios. Violin; Trios. Flute; Duets. Violins; Duets. Violin & Tenor; Duets. Violin, Bass, & c.; Duets. Flutes, & c.; Solos; Pieces, for a Military Band; Instructions, Selections, & c. For Instruments; Vocal Music. Operas, Canzonets, & c.; Italian and French Ariets; Duets, Glees, & c.; Songs; Handel's Songs

Extent: 416 entries

Commentary:

Publication Announcements:

"Linley's Introduction to the Organ, with Fugues, &c. & c. op. 5, 10s.6d." *MC*, 25 December 1801.

Publication Reviews:

"The Overture, Marches, Dances, Symphonies, and Songs, in the Tale of Mystery, a Melo Drama, now performing, with universal Applause, at the Theatre Royal, Covent-garden. Entirely new, and composed by Dr. Busby, 7s. 6d." *MM*, No. 95 (January 1803), p. 542.

Within:

Source: BL 7896. h. 40. (4.) Stand-alone catalogue

HW 1a

Title: A CATALOGUE OF NEW MUSIC, / PUBLISHED BY / W. HAWES, / 355, STRAND, NEAR THE ENGLISH OPERA HOUSE.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 7

Piano Forte Music; Songs; English Gems; Foreign Gems; Duets for Two Voices; Blangini's Ariets, Canzonets, Duets, & c.; Guitar Music.

Extent: 148 entries

Commentary:

Hark! I hear the vesper bell, Sung by Miss H. Caws, the Symphonies and Accompaniments for the Piano Forte, by N. C. Bochsa [Pl no. 665]

Variations on "My Lodging is on the cold ground," for the Piano Forte, by H. Willis [Pl no. 564]

I'll think of thee, a Ballad by W. Nichols [Pl no. 777]

Entries at Stationers' Hall:

Overture to the Robber's Bride, arranged for two Performers on the Piano Forte, by F. Ries, entered at Stationers' Hall 18 May 1829.

Publication Reviews:

"Cavatina, Wilt thou be true? Written by Henry Mansel, Esq., composed by J. W. Hobbs. (Hawes.)" *The Harmonicon*, Vol. 9, no. 5 (May 1831), p. 115.

"Grand Overture to the Romantic Opera, The Sorceress, performed by the English Opera Company, composed by Ferdinand Ries. (Hawes, 355, Strand.)" *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 133.

"The Switzer's Night-watch, arranged and adapted to the air, Rousseau's Dream, by W. Hawes. (Hawes.)" *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 136.

"Norwegian Love-Song, translated from the High Norse by Derwort Conway; composed by E. J. Nielson. (Hawes.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 208.

"Ballad, "Oh there ne'er was a moment," the poetry by C. Swain; composed by G. Hargreaves. (Hawes.)" *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 232.

"Canzonet, "When we two parted," the poetry by Lord Byron; composed by S. S. Wesley. (Hawes.)" *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 258.

"Ballad, "Though the bloom of thy beauty is o'er," the poetry by G. J. Bennet, Esq.; composed by E. J. Loder. (Hawes.)" *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 258.

"Ballad, "Waken, O waken! My bonnie dove," composed by Fred. W. Horncastle. (Hawes.)" *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 15.

"Ballad, "The Hunter's Bride," the Poetry by L. E. L., composed by G. Hargreaves. (Hawes.)" *The Harmonicon*, Vol. 11, no. 6 (June 1833), p. 129.

"Ballad, "I know our dream of love is o'er," the melody by Beethoven, the Poetry, Symphonies, and Accompaniments by J. A. Wade, Esq. (Hawes.)" *The Harmonicon*, Vol. 11, no. 7 (July 1833), p. 151.

Within:

"Der mit dem Sabel," Saxon Air, with Variations for the Piano Forte, Composed by Frederick. W. Horncastle 15.

Last leaf verso

Source: BL g. 443. d. (22.) Pl no. 112

HW 1b

Date: c. 1832

Extent: 151 entries

Additional Categories and sub-categories: 1

Treatises.

Commentary:

New Entries: 3

[Songs] You told me once, by S. S. Wesley – Young Lochinvar, by Challis – [Treatise] Mullinex's Progressive Exercises to the Art of Singing at Sight

Publication Reviews:

"Ballad, "You told me once," composed by S. Wesley, jun. (Hawes, Strand.)" *The Harmonicon*, Vol. 9, no. 10 (October 1831), p. 246.

Within:

Memory's Shrine, Glee for three Voices, Sung by Messrs. Hawkins, Hobbs and Bradbury, Composed and Inscribed to Samuel J. Arnold Esqr. by W. Hawes

Last leaf verso

Source: BL H. 1202. f. (24.) Pl no. 812

HW 2

Title: A CATALOGUE OF FAVOURITE SONGS & C. / PRINTED AND PUBLISHED BY W. HAWES. / 355, STRAND.

Date: c. 1830

Pages: 1p fol

Type of Catalogue: Within; Vocal

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 5

Operas, & c.; Songs, & c.; Glees, & c.; Overtures; Quadrilles

Extent: 112 entries

Commentary:

Hail, smiling morn, a Glee, by R. Spofforth [Pl no. 190]

Day Light now breaks o'er the billow, Serenade, Composed by W. Hawes [Pl no. 341]

What is Love, in the Melodrama called The Irish Girl, Composed by W. Hawes [Pl no. 342]

Entries at Stationers' Hall:

When I think of the wrongs, by F. Paër, entered at Stationers' Hall 29 August 1827.

Softly, softly, gently, gently, by F. Paër, entered at Stationers' Hall 30 August 1827.

When first a maid is courted, by F. Paër, entered at Stationers' Hall 30 August 1827.

Oh that glance's, by F. Paër, entered at Stationers' Hall 30 August 1827.

John Tod, a Song, by W. Hawes, entered at Stationers' Hall 30 August 1827. [wm 1827 at BL H. 1224. (33.) No plate number]

Adieu, my beauty, by F. Paër, entered at Stationers' Hall 1 September 1827.

Gentle hope, by F. Paër, entered at Stationers' Hall 4 September 1827.

Overture to Freebooters, by F. Paër, entered at Stationers' Hall 7 September 1827.

The Robber's Bride, a Grand Opera, by F. Ries, entered at Stationers' Hall 13 July 1829. [Pl no. 233-249; 253]

When the silver moon, a Cavatina, by W. Hawes, entered at Stationers' Hall 17 September 1839. [Pl no. 340]

Within:

"Dear child of hope," the Duett Sung by Miss Love and Mr. H. Phillips, in the Oratorio of "Joseph and His Brethren," Composed by Mehul, Arranged and Adapted by W. Hawes, the Words by H. M. Milner
Last leaf verso

Source: BOD Tenbury Mus. c. 406 (15) Pl no. 228

"The Summer Bow'r" a Ballad, Composed and dedicated to Miss Buckley by T. J. Boardman

Last leaf recto

Source: BL H. 2835. a. (5.) Pl no. 440

HW 3

Title: A CATALOGUE OF VOCAL MUSIC, / PUBLISHED BY / W. HAWES, / 355, STRAND, NEAR THE ENGLISH OPERA HOUSE.

Date: c. 1832

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 5

Glees by Spofforth; Glees by various Authors; Madrigals; Songs for a Bass Voices; Sacred Music

Extent: 166 entries

Commentary:

Caller herrin, a Glee, by H. Mullinex [Pl no. 730]

Publication Reviews:

"Glee, "Requiescat in Pace," for five voices, the words by S. J. Arnold, Esq., composed by W. Hawes. (Hawes, 355, Strand.)" *The Harmonicon*, Vol. 9, no. 7 (July 1831), p. 171.

"Glee, "Hai! Fair Peace," for four voices; the poetry by Mr. N. Gardiner; composed by R. Andrews. (Hawes, Strand.)" *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 83.

"Comic Round, "Mrs. Wagtail's evening party," written by J. Roberson, Esq., the music by Frederick W. Horncastle. (Hawes, Strand.)" *The Harmonicon*, Vol. 10, no. 5 (May 1832), p. 108.

"Eight Glees, composed by William Linley, Esq. (Hawes, 355, Strand.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 174.

"Glee, Hours of Beauty, for five voices; the poetry by Charles Swain; the music by G. Hargreaves. (Hawes.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 207.

"Anthem, "Let God arise," composed by George Hargreaves, No. 4, of a collection, & c. (Hawes.)" *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 254.

"Ballad, "The two Ravens," composed by G. Hargreaves. (Hawes.)" *The Harmonicon*, Vol. 11, no. 8 (August 1833), p. 177.

Within:

No. 5, of a Series of Madrigals, by the most approved and eminent Masters, Performed at the Madrigals Society, Edited by W. Hawes

Last leaf verso

Source: BL H. 2788. b. Pl no. 799

No. 8, of a Series of Madrigals, by the most approved and eminent Masters, Performed at the Madrigals Society, Edited by W. Hawes

Last leaf verso

Source: BL H. 2788. b. Pl no. 806

No. 9, of a Series of Madrigals, by the most approved and eminent Masters, Performed at the Madrigals Society, Edited by W. Hawes

Last leaf verso

Source: BL H. 2788. b. Pl no. 808

HW 4

Title: W. HAWES' EDITIONS / OF / Standard Vocal Music.

Imprint: [from the source music title page] London. Published by W. Hawes, 355, Strand.

Date: c. 1833

Type of Catalogue: Within; Vocal

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 3

Madrigals; Glees by Spofforth; and Sacred Music.

Extent: 94 entries

Within:

Is Love a thing of Joy? Ah No! Ballad, Sung by Mr. Waylett, in Mr. Serle's Drama, called The Yeoman's Daughter, Composed by W. Hawes

Last leaf recto

Source: BL H. 2832. o. (22.) Pl no. 835

Nº. 17 of a Series of Madrigals, by the most approved and eminent Masters, Performed at the Madrigal Society, Edited by W. Hawes, Music Director of the above Society

Last leaf verso

Source: BL H. 1202. p. (8.) Pl no. 824

HoW 1

Title: A Catalogue of / VOCAL MUSIC, / Printed & Published by W. Hodson, at his Music Warehouse, 45, High Holborn, London.

Date: c. 1807

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Engraved and punched plate

Layout: 4 columns

Categories and sub-categories: 4

Favorite Songs; Glees; Duets; Sacred Music.

Extent: 196 entries

Commentary:

Entries at Stationers' Hall:

- The Pilgrim, by Rimbault, entered at Stationers' Hall 24 February 1798.
- The Maniac, by Rimbault, entered at Stationers' Hall 28 April 1798.
- Lawyer and Sawyer, by Parke, entered at Stationers' Hall 28 April 1798.
- Emma or the Bough pot girl, entered at Stationers' Hall 5 April 1798.
- The Ballad Singer, by S. F. Rimbault, entered at Stationers' Hall 17 May 1798.
- The Death of Maria, by T. B. Gray, entered at Stationers' Hall 8 June 1798.
- Nelson's Cap, by Moulds, entered at Stationers' Hall 2 November 1798.
- Love, Honour and Truth, by S. Webbe, entered at Stationers' Hall 21 November 1798.
- Lover's fatal Journey, by Sanderson, entered at Stationers' Hall 5 February 1798.
- Neptune and Britannia, by Blewitt, entered at Stationers' Hall 5 February 1798.
- Love and War, by Blewitt, entered at Stationers' Hall 10 July 1798.
- Shepherd and his Dog, by S. F. Rimbault, entered at Stationers' Hall 21 May 1799.
- Love, by S. F. Rimbault, entered at Stationers' Hall 21 May 1799.
- Where is my Love, ah whither flown, by Carter, entered at Stationers' Hall 21 May 1799.
- Come blithe Lads and Lasses, by Sanderson, entered at Stationers' Hall 21 May 1799.
- The Bird Catcher, or Catch as Catch can, a comic pastoral Burletta, by V. de Cleve, Op. 5, entered at Stationers' Hall 21 September 1799.
- When you tell me your heart, & c. by Carter, entered at Stationers' Hall 21 September 1799.
- Dear is my little native Vale, by Carter, entered at Stationers' Hall 2 December 1799.
- The British Soldier, by Taylor, entered at Stationers' Hall 27 March 1800.
- Fair the Face of Orient Day, composed by a Lady, entered at Stationers' Hall 27 March 1800.
- Sweet Month of May, a duet by Angier, entered at Stationers' Hall 1 May 1800.
- O had I the Wings of an Eagle, by Samuel Webbe, entered at Stationers' Hall 23 September 1800.
- How softly blew the southern Breeze, by Hook, entered at Stationers' Hall 17 December 1800.
- The Poor Boy, by Graeff, entered at Stationers' Hall 27 April 1802.
- The Oak, by Stokes, entered at Stationers' Hall 27 April 1802.
- The Blessing of Peace, by Rimbault, entered at Stationers' Hall 27 April 1802.
- Our King and Ourselves, by Brooks, entered at Stationers' Hall 31 August 1803.
- A bonny Soldier's Bride, by Brooks, entered at Stationers' Hall 31 August 1803.
- Jammie that's coming from the Sea, by Sanderson, entered at Stationers' Hall 11 September 1804.
- Give Ear to my Words, O Lord, by Hazlehurst, entered at Stationers' Hall 4 April 1805.
- Ned Grogan, by Sanderson, entered at Stationers' Hall 9 May 1805.
- Overture to Laugh and Lay Down, by Sanderson, entered at Stationers' Hall 9 May 1805.
- Orphan Mary, by Sanderson, entered at Stationers' Hall 15 May 1805.
- Slow & Quick March in Laugh & Lay Down, entered at Stationers' Hall 31 May 1805.
- Cowkeeper's Dance and March of the King of Clubs, entered at Stationers' Hall 12 June 1805.
- Three Airs in Laugh and Lay Down, by Sanderson, entered at Stationers' Hall 12 June 1805.
- What a mighty fine Thing, by Sanderson, entered at Stationers' Hall 11 July 1805.
- Like Mistress like Maid, by Sanderson, entered at Stationers' Hall 11 July 1805.
- When the Moon illumines the Sky, entered at Stationers' Hall 11 July 1805.
- When Persia's Shore I bade adieu, entered at Stationers' Hall 11 July 1805.

Jockey and Jenny, by Sanderson, entered at Stationers' Hall 1 August 1805.
 When first my Master talk'd of Sea, by Sanderson, entered at Stationers' Hall 1 August 1806.
 Willie that dwells on the Banks of the Clyde, by Ware, entered at Stationers' Hall 12 August 1806.
 O climb the Rocks with me, by Russell, entered at Stationers' Hall 17 December 1806.
 Neat little Cabin, by Russell, entered at Stationers' Hall 17 December 1806.
 The Cabin Boy, by Ware, entered at Stationers' Hall 17 January 1807.
 Mother Goose, by Ware, entered at Stationers' Hall 11 March 1807.
 Farewell, remember me, by W. Ware, entered at Stationers' Hall 8 April 1807.
 Fair Amoret, by Sanderson, entered at Stationers' Hall 4 July 1807.
 O we will be Married my dear, for a' that, by Sanderson, entered at Stationers' Hall 4 July 1807. The
 Election for a Wife, by Sanderson, entered at Stationers' Hall 13 July 1807.
 The Soldier Boy, by W. Ware, entered at Stationers' Hall 8 January 1808.
 When thou my Love art near, by W. Ware, entered at Stationers' Hall 4 February 1808.

Publication Announcements:

"The Blessings of Peace, by S. F. Rimbault, 1s." *The Times*, 29 April 1802.
 "Why throbs my heart on this glad day? (Duet.) J. Terrail" *The Times*, 29 April 1802.
 "Rare News, J. Taylor, 1s." *The Times*, 29 April 1802.
 "Who would not give his heart to Love, J. Terrail, 1s." *The Times*, 29 April 1802.
 "The Lark, by J. Terrail, 1s." *The Times*, 29 April 1802.
 "Sympathetic bliss, by J. Terrail, 1s." *The Times*, 29 April 1802.
 "'Fearful Love,' a favourite Song, by C. Stokes, price 1s." *The Times*, 16 June 1803.
 "'Oft gay ideas fill my mind,' by T. B. Gray, price 1s." *The Times*, 16 June 1803.

Publication Reviews:

"The Bird-Catcher, or Catch as Catch can, a concise Pastoral Burletta, performed at Sadler's Wells. Composed by V. D. Cleve. 3s. Hodsoll." *MM*, Vol. 8, no. 52 (December 1799), p. 896.
 "The poor Boy, a favourite Song, composed by J. G. Graeff." *MM*, No. 90 (August 1802), p. 73.
 "'Art thou not dear unto my Heart?' a new and favourite Song. Composed by W. Seames Stevens." *MM*, No. 88 (July 1802), p. 602.
 "'Yes, Ellen, in vain to forget thee I try.' A favourite Song, Sung by Mr. Dignum at the Nobility's "Concert. Composed by J. Terrail." *MM*, No. 90 (August 1802), p. 73.
 "Love and Folly, a favourite Song. Composed by S. Wesley, Esq. 1s." *MM*, No. 95 (January 1803), p. 543.
 "'The Wanderer,' A Ballad, Written and Composed by T. Sanderson. 1s." *MM*, No. 106 (October 1803), p. 269.
 "Our King and Ourselves, a loyal and patriotic Song. Written by W. C. Simpson, Esq. The Music composed by J. Brooks, and sung with the greatest Applause by Mr. Dignum, at Vauxhall-gardens. 1s." *MM*, No. 107 (November 1803), p. 354.
 "The Fisherman, an admired Ballad, with Accompaniment for the Piano-forte. Composed by Reichardt. 1s." *MM*, No. 107 (November 1803), p. 354.
 "'Enquiry after Happiness,' composed by J. Terrail. 1s." *MM*, No. 115 (June 1804), p. 481.
 "'Jammie that's coming from Sea;' a much admired Scotch Ballad, written by Mr. Upton, composed by Mr. Sanderson, and sung by Mrs. Bland, at Vauxhall Gardens. 1s." *MM*, No. 119 (September 1804), p. 154.
 "'Orphan Mary; or, the Strawberry Girl;' sung by Mrs. Herbert, in the New Pantomime, of "Laugh and lay down; or Harlequin King of Spades;" composed by J. Sanderson. 1s." *MM*, No. 132 (August 1805), p. 54.

Within:

Oh! happy tawny Moor, & the Jealous Don, Arranged by S. F. Rimbault, No. 19.
 Title page
 BOD Harding Mus. G. 418 (8)

HoW 2a

Title: A Catalogue of / INSTRUMENTAL MUSIC, / *Printed & Published by W. Hodson, at his Music Warehouse, 45, High Holborn, London.*

Date: Early 1812

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Engraved plate

Layout: 4 columns

Categories and sub-categories: 12

Sonatas for the Piano Forte; Overtures & c. Full Band; Single Overtures for the Piano Forte; Single Sonatas for the Piano Forte; Duets for the Piano Forte; Duets for the Violin; Concertos & Voluntaries; Marches & Minuets; Dances; Rondos & Airs; Flute Music; Books of Instructions

Extent: 312 entries

Commentary:

Entries at Stationers' Hall:

Away with Melancholy, arranged for the Piano Forte, with Variations, by R. Burbidge, entered at Stationers' Hall 16 June 1798.

Sally in our Alley, with Variations by R. Burbidge, entered at Stationers' Hall 29 June 1798.

The Fashionable Preceptor for the Piano Forte, entered at Stationers' Hall 21 September 1798.

Strew the Way with fairest Flowers, with Variations for the piano forte by S. F. Rimbault, entered at Stationers' Hall 1 May 1800.

Royal Tower Hamlets March and Quick Step by Liquorish, entered at Stationers' Hall 23 September 1800.

Overture to The Highland Camp, by Russell, entered at Stationers' Hall 23 September 1800.

La Pipe de Tabac, arranged as a Rondo, by S. F. Rimbault, entered at Stationers' Hall 17 December 1800.

Loyal Hampstead Association March and Quick Step, by Liquorish, entered at Stationers' Hall 15 September 1801.

Harmony Epitomised, by Samuel Webbe, entered at Stationers' Hall 14 May 1802.

Overture to the pantomime of St. George, by Russell, entered at Stationers' Hall 9 August 1802.

A Second Military Sonata for the Piano Forte, by Rimbault, entered at Stationers' Hall 19 February 1805.

A Sonata with the Maid of Lodi, by S. F. Rimbault, entered at Stationers' Hall 4 April 1805.

A Medley Overture for the Piano Forte, arranged by Rimbault, entered at Stationers' Hall 9 May 1805.

Pas Seul in Laugh and Lay Down, by Sanderson, entered at Stationers' Hall 31 May 1805.

Off she goes, arranged as a Rondo by S. Wesley, entered at Stationers' Hall 9 May 1805.

Three airs from Laugh and Lay Down, by J. Sanderson, entered at Stationers' Hall 12 June 1805.

Overture to London Apprentice, by Sanderson, entered at Stationers' Hall 1 August 1805.

Overture to Harlequin and Time, arranged for the Piano Forte by Russell, entered at Stationers' Hall 17 December 1806.

Overture to Coriolanus, by Ware, entered at Stationers' Hall 22 December 1806.

Overture to Harlequin and Mother Goose, by Ware, entered at Stationers' Hall 20 January 1807.

Overture to Adrian and Orrila, by Russell, entered at Stationers' Hall 24 January 1807.

Act Symphonies to Coriolanus, by Ware, entered at Stationers' Hall 24 January 1807.

Pas Seul in Harlequin and Mother Goose, by Ware, entered at Stationers' Hall 11 March 1807.

Pas Deux in Harlequin and Mother Goose, by Ware, entered at Stationers' Hall 11 March 1807.

A Little Rondo, by G. Ware, entered at Stationers' Hall 11 March 1807.

Harlequin & Mother Goose, a Collection of Airs, by W. Ware, entered at Stationers' Hall 8 April 1807.

Overture to Macbeth, by W. Ware, entered at Stationers' Hall 1 May 1807.

Act Symphonies to Macbeth, entered at Stationers' Hall 25 May 1807.

Sonata in G, by Kozeluch, entered at Stationers' Hall 20 June 1807.

General Bennigsen's march, by Kozeluch, entered at Stationers' Hall 23 July 1807.

Overture to Cymbeline, by W. Ware, entered at Stationers' Hall 26 October 1807.
 Overture to Harlequin in his Element, by W. Ware, entered at Stationers' Hall 14 January 1807.
 Overture in Bonifacio and Bridgetina, by W. Ware, entered at Stationers' Hall 26 April 1807.
 Overture to Harlequin Pedlar, by W. Ware, entered at Stationers' Hall 10 January 1810.
 Airs in Harlequin Pedlar, by W. Ware, entered at Stationers' Hall 8 February 1810.
 Regency Grand March, by Holst, entered at Stationers' Hall 29 March 1811.
 Overture to Harlequin & Padmanaba, by W. H. Ware, entered at Stationers' Hall 24 January 1812.

Publication Announcements:

"A Voluntary for the Organ, composed by S. Wesley, 2s." *The Times*, 29 April 1802.
 "Kotzwara's Overtures, No. 4, in parts, for a band 2s. 6d." *The Times*, 29 April 1802.
 "Kotzwara, Overture No. 1, arranged for the Piano Forte, with an Accompaniment for the Violin ad libitum, 2s." *The Times*, 29 April 1802.
 "Woelfl's two Sonatas, Op. 1, 4s." *The Times*, 29 April, 1802.
 "The Blessings of Peace, by S. F. Rimbault, 1s." *The Times*, 29 April, 1802
 "A VOLUNTARY for the ORGAN, No. 3, composed by S. Wesley, price 2s." *The Times*, 16 June 1803
 "Steibelt, Six Sonatas for the Piano Forte, Op. 50, price 7s. 6d.; Ditto single, each 1s.6d." *The Times*, 16 June 1803.
 "'Molly put the Kettle on," arranged as a Rondo by S. F. Rimbault, price 1s." *The Times*, 16 June 1803.
 "Overtures to the Pantomimes of Wizards' Wake and Zoa, by W. Russell, each 1s." *The Times*, 16 June 1803.
 "A first and second set of Airs in Harlequin's Habeas, by W. Russell, each 2s." *The Times*, 16 June 1803.

Publication Reviews:

"No. 1. A Voluntary for the Organ. Composed by Samuel Wesley, Esq." *MM*, No. 88 (July 1802), p. 601.
 "Harmony Epitomized, being a short Explanation of figured Basses, together with the most necessary Rules for Accompaniments, by Samuel Webbe, Esq." *MM*, No. 88 (July 1802), p. 601.
 "No. 2. A Voluntary for the Organ. Composed by Samuel Wesley, Esq." *MM*, No. 92 (October 1802), p. 265.
 "No. 3. A Voluntary for the Organ. Composed by Samuel Wesley, Esq." *MM*, No. 101 (June 1803), p. 439.
 "Number IV. of Voluntaries for the Organ, composed by S. Wesley, Esq. 2s." *MM*, No. 106 (October 1803), p. 268.
 "'The Beggar Girl," a favourite Air, arranged and varied for the Piano-forte, by S. F. Rimbault. 1s." *MM*, No. 106 (October 1803), p. 268.
 "Number 3. A Favorite Overture for the Piano-forte, with an Accompaniment for a Violin, ad Libitum. Composed by F. Kotzwara, Author of the Battle of Prague. 2s." *MM*, No. 110 (February 1804), p. 75.
 "'Lady Mary Douglas," a popular Air; arranged as Rondo by S. Wesley Esq. 1s. 6d." *MM*, No. 112 (April 1804), p. 279.
 "Number V. (to be continued) of Voluntaries for the Organ; composed by Samuel Wesley, Esq. 2s." *MM*, No. 119 (September 1804), p. 153.
 "A second Military Sonata, for the Piano-Forte; composed, and dedicated to Miss Warner, by S. F. Rimbault. 2s." *MM*, No. 126 (March 1805), p. 166.
 "Number Six (to be continued) of Voluntaries for the Organ; composed by Samuel Wesley, Esq. 2s." *MM*, No. 128 (May 1805), p. 369.
 "A Sonata for the Piano-forte; composed and dedicated to Miss Barnard, by S. F. Rimbault. 2s.6d." *MM*, No. 128 (May 1805), p. 369.
 "'Off she Goes," a popular Air, arranged as a Rondo for the Piano Forte, by S. Wesley, Esq. 1s.6d." *MM*, No. 130 (July 1805), p. 591.

"The much-admired Overture to Adrian and Orrila, as performed at the Theatre Royal, Covent Garden. Composed and dedicated to Thomas Attwood, Esq. by W. Russell. 2s." *MM*, No. 155 (April 1807), p. 263.

"The Act Symphonies to Adrian and Orrila, as performed at the Theatre Royal, Covent Garden. Composed by W. Russell. 2s." *MM*, No. 165 (November 1807), p. 389.

Within:

The Siege of Badajos, for the Piano Forte, with Accompaniments (ad libitum) for a Flute or Violin & Violoncello, Composed and Inscribed to the Earl of Wellington, and His Brave Army, by J. Gildon.

Leaf ii recto

Source: BL h. 281. (1.) wm 1810

Source music entered at Stationers' Hall 30 May 1812.

HoW 2b

Date: July 1814

Extent: 323 entries

Commentary:

Source music at BL h. 283. (15.) dated 1814.

New Entries: 11

[Single Sonatas for the Piano Forte] Steibelt, Christening on the Neva – Gildon, Siege of Badajos, with Violin & Violoncello Accompaniments – Steibelt, Sonata, No. 1, Op. 80, with Violin Accompaniment – Steibelt, Sonata, No. 2, Op. 80, with Violin Accompaniment – [Marches & Minuets] Jousse, Austrian Retreat – [Dances] Hodsoll's Annual Collection in 5 Books of 3 Numbers (each book separate) – [Books of Instruction] Gildon, 8 Preludes

Entries at Stationers' Hall:

The Siege of Badajos, for the Piano-Forte, by Gildon, entered at Stationers' Hall 30 May 1812.

Within:

The Allied Sovereigns, Grand March and Waltz, a Second Trio for three or two Performers on the Piano Forte, Composed in Commemoration of their Arrival in England, June. 6. 1814., by S. F. Rimbault. Op. 9, No. 36

Leaf ii recto

Source: BL h. 275. (5.) Source music wm 1811

Source music entered at Stationers' Hall 8 July 1814.

The Siege of Badajos, for the Piano Forte, with Accompaniments (ad libitum) for a Flute or Violin and Violoncello, Composed and Inscribed to The Earl of Wellington, and His Brave Army, by J. Gildon

Leaf ii recto

Source: BL g. 270. z. (6.) Source music 1810.

Source music entered at Stationers' Hall 30 May 1812. [Reprint]

Glory to God, Peace on Earth, a Medley Divertimento for the Piano Forte, Harp and Flute, in which is Introduced the Popular Air of "Viva Henrie Quatre," Composed in Commemoration of The Peace of Europe 1814 by J. Purkis

Leaf ii recto

Source: BL h. 283. (15.) wm 1811

Source music entered at Stationers' Hall 30 July 1814.

HoW 2c

Date: c. 1817

Extent: 345 entries

Commentary:

New Entries: 22

[Overtures & c. Full Band] Valentine, 4, Sett 2, Op. 6 – Le Nozze di Figaro – [Concertos & Voluntaries] Wesley, Nos. 7, 8, 9, 10, 11 and 12, Op. 6 (each separate) – Rimbault, Voluntary, Nos. 1 to 6, Op. 5 (each separate) – Dussek, Grand Concerto, Op. 30 – Dussek, Grand Concerto, Op. 30, without Accompaniment – [Marches and Minuets] Ware, Marches in Coriolanus – Ware, Grand March in Aladdin – Rimbault, Madrid March – Purkis, Sovereign Prince of Netherland's March, with Flute Accompaniment – [Dances] Hodsoll's Annual Dances, Books 6 and 7 (each separate)

Entries at Stationers' Hall:

Grand March in Aladdin, by W. H. Ware, entered at Stationers' Hall 27 May 1813.

Sovereign Prince of Netherlands's March, with Flute Accompaniment, by John Purkis, entered at Stationers' Hall 19 January 1814.

Publication Reviews:

"Number VIII. of Voluntaries for the Organ. Composed by Samuel Wesley, Esq. 2s." *MM*, No. 148 (October 1806), p. 278.

Within:

Haydn's celebrated Symphonies composed for and performed at Mr. Salomon's and The Opera Concerts, adapted for the Piano Forte, with an Accompaniment for a Flute, Violin & Violoncello ad lib., No. 8

Leaf ii recto

Source: BL h. 656. rr. (3.) wm 1817

HoW 3a

Title: CATALOGUE THEMATIQUE, / of SYMPHONIES and OVERTURES, by MOZART, HAYDN, ROSSINI, PLEYEL, & c. / Arranged with Accompaniments for FLUTE, VIOLIN AND VIOLONCELLO by S. F. RIMABULT. / [centre: rule] / LONDON, Published by W. HODSOLL, 45 High Holborn.

Date: c. 1819

Pages: 1p fol.

Type of Catalogue: Within; Instrumental; Thematic

Process: Engraved and punched plate

Layout: 3 columns, 10 keyboard system in each column; 2 subcategories

Extent: 16 entries

Commentary:

Publication Reviews:

"Mehul's celebrated Overture, 'Dell' Irato,' adapted for the Piano-forte, with Accompaniments, by S. F. Rimbault. 3s." *MM*, No. 310 (April 1818), p. 247.

"Mozart's celebrated Overture to Zauberflöte. Arranged for the Piano-forte, with an Accompaniment for the Flute, Violin, and Violoncello, by J. F. Burrowes. 3s." *MM*, No. 334 (January 1820), p. 536.

"Mozart's Celebrated Grand Symphony, [in E flat, Op. 58] adapted for the Piano-Forte, with accompaniments for Flute, Violin, and Violoncello, (ad libitum) by S. F. Rimbault." *The Harmonicon*, No. 9 (September 1823), p. 129.

Within:

Haydn's Favorite Overture, Adapted for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello ad libitum, by S. F. Rimbault, No. 3

Last leaf verso of Piano Forte part

Source: BL h. 655. k. (11.) Source music wm 1819

HoW 3b

Title: CATALOGUE THEMATIQUE / of MOZART'S HAYDN'S PLEYEL'S & c. SYMPHONIES and OVERTURES. / Arranged with Accompaniments for FLUTE, VIOLIN, and VIOLONCELLO by S. F. RIMBAULT. / LONDON Published by W. HODSOLL 45 High Holborn.

Date: c. 1819

Extent: 22 entries

Commentary:

New Entries: 6

Beethoven's Men of Prometheus – Rossini's Il Tancredi – Paër's Sargino – Pleyel's Symphony, No. 2 – Himmel's Fanchon – Winter's Labyrinth

Within:

Himmel's celebrated Overture to Fanchon, arranged for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello ad lib., by S. F. Rimbault.

Last leaf verso

Source: BL h. 1480. g. (6.) Source music wm 1819.

HoW 3c

Title: CATALOGUE THEMATIQUE, / of SYMPHONIES and OVERTURES, by MOZART, HAYDN, ROSSINI, PLEYEL, & c. / Arranged with Accompaniments for FLUTE, VIOLIN AND VIOLONCELLO by S. F. RIMABULT. / [centre: rule] / LONDON, Published by W. HODSOLL, 45 High Holborn.

Date: c. 1823

Extent: 27 entries

Commentary:

New Entries: 8

No. 4. Mozart's Symphony, Op. 38, Jupiter – No. 5. Mozart's Symphony, Op. 22 – Winter's Solomon's Judgement – No. 13. Haydn's Symphony – No. 14. Haydn's Symphony – No. 15. Haydn's Symphony – Rossini's Il Turco in Italia – Mehul's Dell'Irato

Entries Removed: 3

Haydn's Overtures Nos. 1 to 3

Entries at Stationers' Hall:

No. 5. Mozart's Symphony, Op. 22, arranged for the pianoforte, with accompaniments for a flute, violin and violoncello, by S. F. Rimbault, entered at Stationers' Hall 17 September 1823.

Publication Reviews:

"Rossini's celebrated Overture to Il Turco in Italia, arranged for the Piano Forte, with accompaniments for a Flute, Violin and Violoncello, ad lib. by S. F. Rimbault. London. Hodsoll." *QMMR*, Vol. 5, no. 17 (1823), p. 111.

Within:

Mozart's Celebrated Grand Symphony, Adapted for the Piano Forte, with Accompaniment for a Flute, Violin and Violoncello (ad libitum), by S. F. Rimbault, No. 5

Leaf ii recto Piano Forte part

Source: BOD Mus. Instr. I, 178 (2a)

HoW 3d

Date: late-1823

Extent: 30 entries

Commentary:

New Entries:

Rossini's La Donna del Lago – Haydn's Symphony, La Rein de France – Paër's Leonore

Entries at Stationers' Hall:

Rossini's *La Donna del Largo*, arranged for the pianoforte, with accompaniments for a flute, violin and violoncello, by S. F. Rimbault, entered at Stationers' Hall 17 September 1823.

Within:

Rossini's *Celebrated Overture*, to the Opera of *Matilde e Corradino*, as Performed at the Kings Theatre, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Last leaf verso of the Piano Forte Part

Source: BL h. 276. (2.) Source music wm 1821

Rossini's *Overture and Introduzione*, to the Opera of *Zelmira*, Arranged for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello (ad lib.) by S. F. Rimbault

Last leaf verso of the Piano Forte Part

Source: BL h. 276. (5.) Source music wm 1823

Mozart's *Celebrated Grand Symphony*, Adapted for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello (ad libitum), by S. F. Rimbault, No. 6

Leaf ii recto of Piano Forte part

Source: BOD Mus. Instr. I, 178 (2b)

HoW 3e

Date: late-1825

Extent: 39 entries

Commentary:

New Entries: 9

Mozart's *Symphony*, No. 6, Op. 45 – Mozart's *Symphony*, No. 7, Op. 87 – Rossini's *Matilde è Corradino* – Rossini's *Zelmira* – Rossini's *Il Barbiere di Siviglia* – Weber, *Freyschütz* – Paër's *Agnese* – Beethoven's *Grand Symphony*, No. 1 – Handel's *Occasional Oratorio*

Entries at Stationers' Hall:

Rossini's *Overture to Matilde è Corradino*, arranged for the pianoforte, with accompaniments for a flute, violin and violoncello, by S. F. Rimbault, entered at Stationers' Hall 17 September 1823.

No. 6. Mozart's *Symphony*, Op. 45, arranged for the pianoforte, with accompaniments for a flute, violin and violoncello, by S. F. Rimbault, entered at Stationers' Hall 17 September 1823.

No. 1. Beethoven's *Grand Symphony*, Op. 21, arranged for the pianoforte, with accompaniments for a flute, violin and violoncello, by S. F. Rimbault, entered at Stationers' Hall 28 July 1824.

Rossini's *Overture to Zelmira*, arranged for the pianoforte, with accompaniments for a flute, violin and violoncello, by S. F. Rimbault, entered at Stationers' Hall 28 July 1824.

Handel's *Overture to Occasional Oratorio* arranged for the pianoforte, with accompaniments for a flute, violin and violoncello, by S. F. Rimbault, entered at Stationers' Hall, 18 February 1825.

Paër's *Overture to Agnes*, arranged for the pianoforte, with accompaniments for a flute, violin and violoncello, by S. F. Rimbault, entered at Stationers' Hall 18 February 1825.

No. 7. Mozart's *Symphony*, Op. 87, arranged for the pianoforte, with accompaniments for a flute, violin and violoncello, by S. F. Rimbault, entered at Stationers' Hall 15 August 1825.

Publication Reviews:

"Rossini's *Overture to Il Barbiere di Siviglia*, adapted for the Piano-Forte, with accompaniment for Flute, Violin, and Violoncello, (ad libitum) by S. F. Rimbault. (Hodsoll, 45, High Holborn.)" *The Harmonicon*, No. 19 (July 1824), p. 139.

"Rossini's *Overture and Introduzione to the opera of Zelmira*, adapted for the Piano-Forte, with accompaniment for Flute, Violin, and violoncello, (ad libitum) by S. F. Rimbault. (Hodsoll, 45 High Holborn.)" *The Harmonicon*, No. 19 (July 1824), p. 139.

“Mozart's Grand Symphony [G minor], adapted for the Piano-Forte, with accompaniment for Flute, Violin and Violoncello, (ad libitum) by S. F. Rimbault. (Hodsoll, 45, High Holborn.)” *The Harmonicon*, No. 19 (July 1824), p. 139.

“Beethoven's Grand Symphony, [Op. 21] adapted for the Piano-Forte, with accompaniment for Flute, Violin and Violoncello, (ad libitum) by S. F. Rimbault. (Hodsoll, 45, High Holborn.)” *The Harmonicon*, No. 19 (July 1824), p. 139.

Within:

Handel's Celebrated Overture to the Occasional Oratorio, newly adapted for the Piano forte, with Accompaniments for a Flute, Violin and Violoncello (ad lib.) by S. F. Rimbault
Last leaf verso of Piano Forte Part

Source: BL h. 276. (3.) wm 1824

Weber's Celebrated Overture to the Popular Melo Drama of Der Freischütz, Performed at the English Opera House, also at the Concerts of the Philharmonic Society, Arranged for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello (ad libitum)

Last leaf verso

Source: BL g. 271. e. (13.) Source music wm 1824

HoW 3f

Date: early-1826

Extent: 40

Commentary:

New Entries: 1

Rossini's La Gazza Ladra

Entries at Stationers' Hall:

Rossini's Overture to La Gazza Ladra, arranged for the pianoforte, with accompaniments for a flute, violin and violoncello, by S. F. Rimbault, entered at Stationers' Hall 2 March 1826.

Within:

Paër's Favorite Overture to Agnese, arranged for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello (ad lib.) by S. F. Rimbault

Last leaf verso of Piano Forte Part

Source: BL h. 276. (4.) wm 1823

Rossini's Celebrated Overture to Il Barbiere di Siviglia, Newly adapted for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello, (ad libitum) by S. F. Rimbault

Leaf ii recto of Piano Forte part

Source: BL g. 637. l. (5.) Source music wm 1823

HoW 3g

Date: mid-1826

Extent: 42 entries

Commentary:

New Entries:

Weber's Overture to Preciosa – Weber's Overture to Euryanthe

Entries at Stationers' Hall:

Weber's Overture to Preciosa, arranged for the pianoforte, with accompaniments for a flute, violin and violoncello, by S. F. Rimbault, entered at Stationers' Hall 2 March 1826.

Weber's Overture to Euryanthe, arranged for the pianoforte, with accompaniments for a flute, violin and violoncello, by S. F. Rimbault, entered at Stationers' Hall 2 March 1826.

Within:

Rossini's Popular Overture to La Gazza Ladra, Newly adapted for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello, (ad lib.) by S. F. Rimbault

Last leaf verso of Piano Forte Part

Source: BL h. 276. (7.) wm 1823. Source music entered at Stationers' Hall 2 March 1826.

Weber's Favorite Overture to Abon Hassan, adapted for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello, (ad lib.) by S. F. Rimbault

Last leaf verso of Piano Forte Part

Source: BL h. 276. (8.) wm 1823. Source music entered at Stationers' Hall 2 March 1826.

Weber's Celebrated Overture to Euryanthe, arranged for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello, (ad lib.) by S. F. Rimbault

Last leaf verso of Piano Forte Part

Source: BL h. 276. (11.) wm 1823. Source music entered at Stationers' Hall 2 March 1826.

Weber's Celebrated Overture to Preciosa, for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello, (ad lib.) by S. F. Rimbault

Last leaf verso of Piano Forte Part

Source: BL h. 276. (17.) wm 1825

Paër's favorite Overture to Achilles, arranged for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello, (ad lib.) by S. F. Rimbault

Last leaf verso of Piano Forte Part

Source: BL h. 276. (22.) wm 1823

Pleyel's Celebrated Symphony, No. 3, adapted for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello, (ad lib.) by S. F. Rimbault

Last leaf verso of Piano Forte Part

Source: BL h. 276. (25.) wm 1823

Mozart's Celebrated Grand Symphony, adapted for the Piano Forte, with Accompaniment for a Flute, Violin and Violoncello (ad libitum) by S. F. Rimbault, No. 7

Leaf ii recto of Piano Forte part

Source: BOD Mus. Instr. I, 178 (2c)

Mozart's Celebrated Grand Symphony, adapted for the Piano Forte, with Accompaniment for a Flute, Violin and Violoncello (ad libitum) by S. F. Rimbault, No. 8

Source: BOD Mus. Instr. I, 178 (2d)

HoW 3h

Date: Mid to late 1827

Extent: 48 entries

Commentary:

New Entries: 6

Mozart's Symphony, No. 8 – Mozart's Symphony, No. 9 – Haydn's Symphony, No. 17 – Weber's Abon Hassan – Pleyel's Symphony, No. 3 – Paër's Achilles

Entries at Stationers' Hall:

Pleyel's Symphony, No. 3, arranged for the Piano Forte, with accompaniments for a Flute, Violin and Violoncello, by S. F. Rimbault, entered at Stationers' Hall 2 March 1826.

Weber's Overture to Abon Hassan, arranged for the pianoforte, with accompaniments for a flute, violin and violoncello, by S. F. Rimbault, entered at Stationers' Hall 2 March 1826.

Paër's Overture to Achilles, arranged for the pianoforte, with accompaniments for a flute, violin and violoncello, by S. F. Rimbault, entered at Stationers' Hall 2 March 1826.

No. 17. Haydn's Symphony, Festino, arranged for the Pianoforte, with accompaniments for a flute, violin and violoncello, by S. F. Rimbault, Stationers' Hall 3 February 1827

Mozart's Grand Symphony, adapted for the Piano Forte, with accompaniments for a Flute, Violin and Violoncello, by S. F. Rimbault, entered at Stationers' Hall 29 August 1827.

Within:

Weber's Grand Jubilee Overture, Composed for the King of Saxony's Jubilee, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Last leaf verso of the Piano Forte Part

Source: BL h. 276. (1.) Source music wm 1823

Romberg's Celebrated Overture Don Mendoza, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Last leaf verso of the Piano Forte Part

Source: BL h. 276. (12.) Source music wm 1827

Paër's Celebrated Overture in the Opera of I Fuorisciti, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Last leaf verso of the Piano Forte Part

Source: BL h. 276. (13.) Source music wm 1827

Weber's Favorite Overture to the Ruler of the Spirit, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Title page verso of the Piano Forte Part

Source: BL h. 276. (18.) Source music wm 1823

Weber's Favorite Overture to Sylvana, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Last leaf verso of the Piano Forte Part

Source: BL h. 276. (19.) Source music wm 1823

Winter's Celebrated Overture, to this Grand Opera, Das Unterbrochene Opferfest, or The Interrupted Sacrifice, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Last leaf verso of the Piano Forte Part

Source: BL h. 276. (23.) Source music wm 1823

Haydn's Celebrated Symphonies, No. 17, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Last leaf verso of the Piano Forte Part

Source: BL h. 276. (24.) and BOD Mus. Instr. I, 113 (4) Source music wm 1823

Haydn's Celebrated Symphonies, No. 18, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Last leaf verso of the Piano Forte Part

Source: BL h. 276. (24.) and BOD Mus. Instr. I, 113 (4) Source music wm 1823

HoW 4a

Title: CATALOGUE OF MUSIC / [centre: small rule] / Composed by JOHN PURKIS. / [centre: rule] / Published by W. HODSOLL, 45 High Holborn.

Date: Mid-1824

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Single composer

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 6

Divertimentos for the Piano Forte; Airs with Variations; Songs; Fantasias for Piano Forte, with Flute Accompaniment; Marches; Sacred

Extent: 27 entries

Commentary:

Entries at Stationers' Hall:

Prince of the Netherlands Grand March and Quick Step, Flute Accompaniment, entered at Stationers' Hall 19 January 1814.

Medley Divertimento, for the Piano Forte, with Harp and Flute accompaniments, containing Viva Quatre Henry, entered at Stationers' Hall 30 July 1814.

Magpie and Maid, by John Purkis, entered at Stationers' Hall 25 November 1815.

Reprieve, by John Purkis, entered at Stationers' Hall 25 November 1815.

Mozart's favorite Waltz, with Variations for the Piano Forte, with Flute Accompaniment, by J. Purkis, entered at Stationers' Hall 21 November 1816.

Favorite Airs selected from Mozart's *Il Don Giovanni*, arranged as a Divertimento for Piano Forte, by Purkis, entered at Stationers' Hall 8 October 1817.

Publication Reviews:

"Favourite Airs, selected from Mozart's celebrated Opera, "*Il Don Giovanni*." Arranged as a Divertimento for the Piano-forte, with an accompaniment for the Flute (*ad libitum*) by John Purkis. 3s." *MM*, No. 304 (November 1817), p. 351.

"Favourite Airs, selected from Mozart's celebrated Opera, "*Il Don Giovanni*," arranged as a Divertimento for the Piano-forte with an Accompaniment for the Flute *ad libitum*, by John Purkis. [No. 2] 3s." *MM*, No. 309 (March 1818), p. 152.

"My Lodging is on the cold ground, with Variations for the Piano Forte and Flute Accompaniment; composed by John Purkis. London. Hodsoll." *QMMR*, Vol. 5, no. 17 (1823), p. 109.

"Sixth Fantasia, consisting of the most favourite Airs from Rossini's Opera, *Il Barbiere di Siviglia*, composed and arranged for the Piano Forte, with Flute Accompaniment. [*ad libitum*] by John Purkis. (Hodsoll, 45, High Holborn.)" *The Harmonicon*, No. 10 (October 1823), p. 147

"Favourite airs, selected from Rossini's celebrated opera, *La Donna del Lago*, arranged as a Divertimento for the Piano-Forte, with an Accompaniment, *ad lib.*, for the Flute, by John Purkis. (Hodsoll, 45, High Holborn.)" *The Harmonicon*, No. 18 (June 1824), p. 114.

Within:

Favorite Airs, Selected from Rossini's Celebrated Opera, *La Donna del Lago*, Arranged as a Divertimento, for the Piano Forte, with an (*ad lib.*) Accompaniment for the Flute, by John Purkis

Last leaf verso

Source: BL h. 283. (13.) wm 1821

HoW 4b

Date: Early-1825

Extent: 30 entries

Commentary:

New Entries: 3

[Divertimento, for Piano-Forte or Harp, with Flute Accompaniment] Divertimento No. 7, for Piano Forte and Flute from Rossini's *Pietro L'Eremita* – Divertimento No. 8, for Piano Forte and flute from Webber's *Der Freyschütz* – [Songs] Pale the Moon beam shone

Entries at Stationers' Hall:

Pale the Moon beam shone, by J. Purkis, entered at Stationers' Hall 18 February 1825.

Publication Reviews:

"Song, "Pale the moon-beam shone," written by T. G. Smith, Esq. the music by John Purkis. (Hodsoll, 45, High Holborn.) *The Harmonicon*, No. 26 (February 1825), p. 34.

Within:

A Third Fantasia, Consisting of the most favorite Airs from Rossini's celebrated Opera of Il Tancredi
Composed & Arranged for the Piano Forte with Flute Accompaniment (ad lib.) and Performed on the
Apollonicon by John Purkis

Last leaf verso

Source: BL h. 1480. g. (19.) Source music wm 1823

Favorite Airs, Selected from Rossini's celebrated Opera, Pietro l'Eremita, arranged as a Divertimento,
for the Piano Forte, with Accompaniment for the Flute, by John Purkis

Leaf ii recto

Source: BL h. 1480. g. (20.) wm 1823

HoW 4c

Date: Early-1826

Extent: 32 entries

Commentary:

New Entries: 2

[Divertimento for the Piano Forte or Harp] No. 9. Divertimento, for Piano Forte and Flute, from
Weber's Preciosa – [scared] Softly rise O southern breeze, by Dr. Boyce

Entries at Stationers' Hall:

Divertimento for the Piano Forte, with Flute Accompaniment, No. 9, from Preciosa, contains the
Gypsy's March & Dance, Cavatina, Echo Chorus, by J. Purkis, entered at Stationers' Hall 2 March
1826.

Within:

Favorite Airs, Selected from Weber's Romantic Melo-drama Preciosa, Arranged as a Divertimento for
the Piano Forte with Accompaniment for the Flute, by John Purkis

Last leaf verso

Source: BL h. 283. (20.) wm 1823

Favorite Airs, Selected from the Celebrated Opera, Rob Roy MacGregor, in which is also introduced
"Scots wha' ha' mi Wallace bled," arranged as a Divertimento for the Harp or Piano Forte, with an
Accompaniment for the Flute (ad lib.) by J. Purkis

Last leaf verso

Source: BL h. 1480. h. (16.) wm 1823

HoW 4d

Date: Early-1827

Extent: 33 entries

Commentary:

New Entries: 1

No. 10, Divertimento, for Piano Forte and Flute from Meyerbeer's Il Crociato in Egitto. Contains
Giovinetto Cavalier_ Queste destre Cari Oggetti_ Ah! questo è l'ultimo

Entries at Stationers' Hall:

No. 10, From Meyerbeer's Il Crociato in Egitto, contains Giovinetto Cavalier; Queste destre; Cari
oggetti; Ah! questo è l'ultimo, arranged as a Divertimento for the Piano Forte, with Flute
Accompaniment, by J. Purkis, entered at Stationers' Hall 3 February 1827.

Within:

Favorite Airs, Selected from Meyerbeer's Celebrated Opera Il Crociato in Egitto, Arranged as a
Divertimento, for the Piano Forte with Accompaniment for the Flute, by John Purkis

Last leaf verso

Source: BL h. 283. (14.) wm 1823, 1824. Source music entered at Stationers' Hall 3 February 1827.

HoW 4e

Date: Mid to late-1828

Extent: 36 entries

Commentary:

New Entries: 4

[Divertimento, for Piano-Forte or Harp, with Flute Accompaniment] No. 11, From Winter's Le Sacrifice Interrompu – No. 12, From Winter's Le Sacrifice Interrompu – No. 13, From Paër's I Fuorusciti – [Sacred] Handel's For unto us a child is born

Entries Removed: 1

[Songs] Pale the Moon beam shone

Entries at Stationers' Hall:

Airs from Winter's Le Sacrifice Interrompu, containing Fils de l'astre qu'on adore; Hè las! pour un coeur tendre; Finis, je t'en supplie; Chantons, célébrons la gloire, arranged as a Divertimento for the Piano Forte, by J. Purkis, entered at Stationers' Hall 29 August 1827.

Airs from Paër's I Fuorusciti, containing Sottoun Ciel tranquillo, e puro, Noisiam nè primi istanti timide, Marcia. Inqual loco in qualistante, arranged as a Divertimento for the Piano Forte, by J. Purkis, entered at Stationers' Hall 10 August 1828.

Handel's For unto us a child is born, arranged for Organ or Piano Forte, by J. Purkis, entered at Stationers' Hall 10 August 1828.

Within:

Select Airs from Paër's Celebrated Opera I Fuorisciti, Arranged as a Divertimento for the Piano Forte, with Accompaniment for the Flute, by John Purkis

Leaf ii recto

Source: BL h. 283. (11.) wm 1825

Select Airs from Paër's Opera Griselda, Arranged as a Divertimento for the Piano Forte, with Accompaniment for the Flute, by John Purkis

Last leaf verso

Source: BL h. 283. (18.) wm 1827

HoW 4f

Date: c. 1828

Extent: 38 entries

Commentary:

New Entries: 2

[Sacred Music] Before Jehovah's awful throne – The dying Christian to his Soul

Within:

Favorite Airs, Selected from the Celebrated Opera, Rob Roy MacGregor, in which is also introduced / "Scots wha' ha' mi Wallace bled" Arranged as a Divertimento for the Harp or Piano Forte, With an Accompaniment for the Flute (ad Libitum) And performed on the Apollonicon, by John Purkis

Last leaf verso

Source: CAM MR205. a. 80. 13. no wm

Select Airs from Mozart's Opera, Così fan Tutte, Arranged as a Divertimento, for the Piano Forte, with Accompaniment for the Flute, by John Purkis

Title page verso

Source: BL h. 283. (19.) no visible wm

HoW 5a

Title: HODSOLL'S / Collection of Piano Forte Duetts. / FOR / Two Performers on One / Piano Forte / by the following Eminent Composers.

Imprint: London, Printed & Sold by W. Hodsoll, at his Music Warehouse, 45, High Holborn

Date: c. 1823

Pages: 1p fol

Type of Catalogues: Within; Instrumental – Piano Forte (Duets)

Process: Engraved and punched plate

Layout: 2 columns

Extent: Nos. 1 to 49

Commentary:

Catalogue serves as passé-partout title page for the collection.

Entries at Stationers' Hall:

No. 37, The Allied Sovereigns Grand March & Waltz, for the Piano Forte Duetts, by S. F. Rimbault, entered at Stationers' Hall 8 July 1814.

Publication Reviews:

"Rimbault's Second Military Sonata. Dedicated to Miss Warner. 3s." *MM*, No. 139 (February 1806), p. 55.

Within:

Hodsoll's Collection of Duetts, No. 19, Oh! Happy tawny Moor, & the Jealous Don, Arranged by S. F. Rimbault

Title page

Source: BL g. 545. k. (19.) Source music wm 1819 and 1821

HoW 5b

Title: HODSOLL'S / Collection of Duetts / FOR / Two Performers on One / Piano Forte / by the following Eminent Composers

Date: Mid-1824

Pages: 1p fol.

Type of Catalogue: Piano Forte music

Process: Engraved plate

Layout: 2 columns

Extent: Nos. 1 to 52

Commentary:

Catalogue serves as pass-partout title page.

New Entries: 3

No. 50, Mozart's Overture to La Clemenza di Tito, arranged by Rimbault – No. 51. Let me wander & or let the Merry Bells, arranged by S. Poole – No. 52, Mozart's Overture to Il Don Giovanni, arranged by Rimbault

Within:

Handel's Celebrated Air, The Harmonious Blacksmith, arranged for two Performers on One Piano Forte, No. 54

Title page

Source: BL h. 283. (10.) Source music entered at Stationers' Hall 28 July 1824.

HoW 5c

Date: Late-1828

Extent: 72 entries

Commentary:

New Entries: 20

No. 53, O had I Jubal's Lyre, arranged by S. Poole – No. 54, Handel's Harmonious Blacksmith, arranged by S. Poole – No. 55, March, by S. Wesley – No. 56, Weber's March in Freischütz, arranged by Rimbault – No. 57, Weber's Waltz in Freischütz, arranged by Rimbault – No. 58, Popular Airs from Opera Tarrare, arranged by Rimbault – No. 59, Rossini's Una voce poco fà, arranged by Rimbault – No. 60, Rossini's Popular March in Pietro L'Eremita, arranged by Rimbault – No. 61, Boieldieu's Grand Dieu, arranged by G. F. Harris – No. 62, Dussek's Overture to Pizarro, arranged by Rimbault – No. 63, Paër's Overture Fuorusciti with Accompaniments, arranged by Rimbault – No. 64, Romberg's Overture Mendoza, with Accompaniments, arranged by Rimbault – Three, Op. 11, by Colizzi – 3 Progressive, Op. 66, by Dussek – Smith, 1st Set – 3 Grand Chorus from Handel's Sampson, arranged by Haigh – Mozart's Airs and Choruses from Il Flauto Magico in 3 Books (each separate) – Six Duettos, Op. 14, by Rimbault

Entries at Stationers' Hall:

No. 54, Handel's Harmonious Blacksmith, as a Duet for two Performers on the Piano Forte, arranged by S. Poole, entered at Stationers' Hall 28 July 1824.

No. 55, March, for two Performers on the Piano Forte, by S. Wesley, entered at Stationers' Hall 18 February 1825.

No. 57, Weber's Waltz in Freischütz, as a Duet for two Performers on the Piano Forte, by S. F. Rimbault, entered at Stationers' Hall 20 December 1826.

No. 58, Popular Airs from Opera Tarrare, as a Duet for two Performers on the Piano Forte, by S. F. Rimbault, entered at Stationers' Hall 20 December 1826.

No. 59, Rossini's Una voce poco fà, as a Duet for two Performers on the Piano Forte, by S. F. Rimbault, entered at Stationers' Hall 20 December 1826.

No. 60, Rossini's Popular March in Pietro L'Eremita, as a Duet for two Performers on the Piano Forte, by S. F. Rimbault, entered at Stationers' Hall 20 December 1826.

No. 61, Boieldieu's Grand Dieu, as a Duet for two Performers on the Piano Forte, by G. F. Harris, entered at Stationers' Hall 29 August 1827.

No. 62, Dussek's Overture to Pizarro, as a Duet for two Performers on the Piano Forte, by S. F. Rimbault, entered at Stationers' Hall 29 August 1827.

No. 63, Paër's Overture Fuorusciti, as a Duet for two Performers on the Piano Forte, with Accompaniments for the Flute, Violin and Violoncello ad lib., by S. F. Rimbault, entered at Stationers' Hall 10 August 1828.

No. 64, Romberg's Overture Mendoza, as a Duet for two Performers on the Piano Forte, with Accompaniments for the Flute, Violin and Violoncello ad lib., by S. F. Rimbault, entered at Stationers' Hall 10 August 1828.

Within:

Duett. No. 62, Dussek's Overture to Pizarro, Arranged for two Performers on the Piano Forte, by S. F. Rimbault

Last leaf verso

Source: BOD Mus. Instr. I, 87 (22)

Duett, No. 61, Grand Dieu! Grand Dieu! The Celebrated Trio, from Boieldieu's Opera, La Dame Blanche, Arranged for Two Performers on the Piano Forte, by George Harris

Last leaf verso

Source: BOD Mus. Instr. I, 27 (16) Source music wm 1827 and 1828.

HoW 6

Title: No. 1. / *CATALOGUE THEMATIQUE*, / of *SYMPHONIES* and *OVERTURES*, by MOZART, HAYDN, BEETHOVEN, / HIMMEL, WEBER and MEHUL. / Arranged with Accompaniments, for FLUTE, VIOLIN AND VIOLONCELLO, by S. F. RIMBULT. / [rule] / LONDON, Published by W. HODSOLL, 45 High Holborn.

Date: c. 1829

Pages: 1p fol.

Type of Catalogues: Within; Instrumental; Thematic

Process: Engraved and punched plate

Layout: 3 columns, 13 staves in each column; 2 subcategories

Extent: 39 entries

Commentary:

Entries at Stationers' Hall:

Weber's Overture to the Ruler of the Spirits, arranged for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello (ad lib.) by S. F. Rimbault, entered at Stationers' Hall 3 February 1827.

Weber's Overture to Sylvanna, arranged for the Piano Forte, with Accompaniments for the Flute, Violin and Violoncello, by S. F. Rimbault, entered at Stationers' Hall 3 February 1827.

Weber's Jubilee Overture, arranged for the Piano Forte, with Accompaniments for the Flute, Violin and Violoncello, by S. F. Rimbault, entered at Stationers' Hall, 3 February 1827.

No. 19, Haydn's Symphony arranged for the Piano Forte, with Accompaniments for the Flute, Violin and Violoncello, by S. F. Rimbault, entered at Stationers' Hall, 10 August 1828.

Weber's Overture in E flat, Accompaniments for the Flute, Violin and Violoncello, by S. F. Rimbault, entered at Stationers' Hall, 10 August 1828.

No. 10. Mozart's Symphony, Op. 57, arranged for the Piano Forte, with Accompaniments for the Flute, Violin and Violoncello, by S. F. Rimbault, entered at Stationers' Hall 22 July 1829.

Within:

Boieldieu's Overture, Du Nouveau Seigneur du Village, arranged for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello, (ad lib.) by S. F. Rimbault

Last leaf verso of Piano Forte Part

Source: BL h. 276. (9.) Source music wm 1827

Paër's Celebrated Overture to Griselda, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Last leaf verso of the Piano Forte Part

Source: BL h. 276. (14.) Source music wm 1827

Weigl's Celebrated Overture to the Comic Opera of Gli Amori Marinari, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Last leaf verso of the Piano Forte Part

Source: BL h. 276. (15.) Source music wm 1827

Winter's Overture to Tamerlane, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Leaf ii recto of the Piano Forte Part

Source: BL h. 276. (20.) Source music wm 1827

Haydn's Celebrated Symphonies, No. 19, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Last leaf verso of the Piano Forte Part

Source: BL h. 276. (24.) Source music wm 1825, 1827

Pleyel's Celebrated Symphony, No. 4, adapted for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello, (ad lib.) by S. F. Rimbault

Last leaf verso of Piano Forte Part

Source: BL h. 276. (25.) Source music wm 1827

Romberg's Celebrated Grand Symphony, No. 2, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Leaf ii recto of the Piano Forte Part

Source: BL h. 276. (26.) Source music wm 1825, 1827

HoW 7a

Title: N^o. 2. / *CATALOGUE THEMATIQUE*, / of *SYMPHONIES* and *OVERTURES*, by A. ROMBERG, PLEYEL, WINTER, / ROSSINI, KREITZER, HANDEL, PAËR and MOZART. / Arranged with Accompaniments, for FLUTE, VIOLIN AND VIOLONCELLO, by S. F. RIMBULT. / [rule] LONDON, Published by W. HODSOLL, 45 High Holborn.

Date: c. 1829

Pages: 1p fol.

Type of Catalogue: Within; Instrumental; Thematic

Process: Engraved and punched plate

Layout: 3 columns with 13 staves in each column; 2 subcategories

Extent: 37 entries

Commentary:

Entries at Stationers' Hall:

Winter's Overture to Opferfest, arranged for the Piano Forte, with Accompaniments for the Flute, Violin and Violoncello, by S. F. Rimbault, entered at Stationers' Hall 3 February 1827.

Romberg's celebrated Overture Don Mendoza, arranged for the Piano Forte, with Accompaniments for the Flute, Violin and Violoncello, by S. F. Rimbault, entered at Stationers' Hall 4 March 1828.

Paër's celebrated Overture I Fuorusciti, arranged for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello, by S. F. Rimbault, entered at Stationers' Hall 4 March 1828.

Romberg's Grand Symphony, arranged for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello, by S. F. Rimbault, No. 1, entered at Stationers' Hall 4 March 1828.

Romberg's Grand Symphony, arranged for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello, by S. F. Rimbault, No. 2, entered at Stationers' Hall 4 March 1828.

Paër's Overture to Griselda, arranged for the Piano Forte, with Accompaniments of Flute, Violin and Violoncello, by S. F. Rimbault, entered at Stationers' Hall 22 July 1829.

Within:

Weber's Celebrated Overture, in E Flat, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello, (ad lib.) by S. F. Rimbault

Last leaf verso of Piano Forte Part

Source: BL h. 276. (6.) wm 1827

HoW 7b

Date: c. 1829

Extent: 39 entries

Commentary:

New Entries: 2

Winter's Tamerlane – Boieldieu's Overture to Caliph of Bagdad

Entries at Stationers' Hall:

Boieldieu's Overture to Caliph of Bagdad, arranged for the Piano Forte, with Accompaniments of Flute, Violin and Violoncello, by S. F. Rimbault, entered at Stationers' Hall 22 July 1829.

Winter's Overture to Tamerlane, arranged for the Piano Forte, with Accompaniments of Flute, Violin and Violoncello, by S. F. Rimbault, entered at Stationers' Hall 22 July 1829.

Within:

Boieldieu's Overture to the Caliph of Bagdad, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello, (ad lib.) by S. F. Rimbault

Last leaf verso of Piano Forte Part

Source: BL h. 276. (10.) Source music wm 1827

Source music entered at Stationers' Hall 22 July 1829.

Auber's celebrated Overture to Masaniello, or La Mulette de Portici, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Last leaf verso of the Piano Forte Part

Source: BL h. 276. (16.) Source music wm 1825

Romberg's Overture to Ulysse et Circe, arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello (ad lib.) by S. F. Rimbault

Last leaf verso of the Piano Forte Part

Source: BL h. 276. (21.) Source music wm 1827

Haydn's Celebrated Symphonies, Continued from those performed at Salomon's Concerts, Arranged for the Piano Forte, with Accompaniments, for a Flute, Violin and Violoncello (ad Libitum), by S. F. Rimbault, No. 19

Last leaf verso of Piano Forte part

Source: BOD Mus. Instr. I, 113 (6)

Boieldieu's Overture "Du Nouveau Seigneur du Village", Arranged for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello (ad libitum), by S. F. Rimbault

Source: BOD Mus. Instr. I, 27 (14)

HG 1

Title: CATALOGUE / OF / Vocal and Instrumental Music, / PUBLISHED BY / G. A. HODSON, / AT THE BEDFORD MUSICAL REPOSITORY, / 12, STORE STREET, BEDFORD SQUARE.

Date: c. 1835 [dated from publisher's imprint]

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: Single column

Categories and sub-categories: 2

Vocal Music; Piano Forte Music

Extent: 46 entries

Within:

My Mountain Home, Ballad, Composed by G. A. Hodson

Last leaf verso

Source: BL H. 2835. a. (31.)

HT 1

Title: 1824. / NEW MUSIC / Published by T. HOLLOWAY Music Seller, N° 5 Hanway Street, Oxford Street. / LONDON.

Date: 1824

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Punched and engraved plate

Layout: single column

Categories and sub-categories: 2

[Piano Forte music]; Vocal music

Extent: 34 entries

Within:

The Hussards, a New Song, attributed to a Field Officer of The Marines, the Accompaniment for the Piano Forte, by the Band of "The Tenth"

Last leaf verso

Source: BL H. 1601. n. (4.) Source music wm 1821

HC 1

Title: Hill's LATE Monzani & Hill's / COLLECTION OF / Trios & Glees, / COMPOSED / By / THOMAS ATTWOOD.

Imprint: London. Published by Hill & Co. 28, Regent Street.

Date: c. 1838

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Engraved plate

Layout: 2 columns

Categories: 2

[Instrumental]; Vocal

Extent: 29 entries

Within:

Hill's Collection of Trios & Glees, No. 11, Hark! The Curfew's solemn sound, by T. Attwood

Title page

Source: BL H. 1653. v. (11.)

Hill's Collection of Trios & Glees, No. 18, The Winter's nosegay, by T. Attwood

Title page

Source: BOD Tenbury Mus. c. 225 (28)

Hill's Collection of Trios & Glees, No. 19, In Peace love tunes the shepherd's reed

Title page

Source: BOD Tenbury Mus. c. 225 (29)

Hill's Collection of Trios & Glees, No. 20, There is a mild and tranquil, by T. Attwood

Title page

Source: BOD Tenbury Mus. c. 225 (27)

HS 1

Title: Music Composed and Published / BY C. HUMMELL & SON, / N^o. 7, New Road, Fitzroy Square.

Date: c. 1815

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Engraved plate

Layout: Single column

Extent: 6

Commentary:

Within:

Les Delassements Militaires, Composed for the Piano Forte and Harp, by C. Hummell and Son, and Humbly Dedicated with Permission to their Royal Highnesses, The Duke and Duchess of York

Leaf ii recto

Source: BL R. M. 11. a. 2. (2.)

JW 1

Title: NEW VOCAL MUSIC, / PUBLISHED BY / JOHANNING & WHATMORE, / IMPORTERS AND PUBLISHERS OF MUSIC, 126, Regent Street, London.

Date: c. 1831

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 11

Annuals, Operas and other large Works; Songs, Duets, Trios, Glee, & c. with Piano Forte Accompaniments; Vocal Italian; German; Swiss; French; Songs, Duets, Trios & c. with Guitar Accompts. English Text; Italian, [Guitar Accompaniment]; Spanish [with Guitar Accompaniment]; German [with Guitar Accompaniment]; French [with Guitar Accompaniment]

Extent: 252 entries

Commentary:

Entries at Stationers' Hall:

The Lays of a Wanderer, a Series of Songs, English and German, with Symphonies, and Accompaniments for the Piano-Forte or Guitar, by C. Walther, entered at Stationers' Hall 1 May 1830.

Al mio pregar t'arrendi, Semiramide, by G. Rossini, entered at Stationers' Hall 2 March 1831.

Soave imagine, Cavatina from Andronico, by S. Mercadante, entered at Stationers' Hall 2 March 1831.

Publication Reviews:

"Canzonet, "Farewell, if ever fondest prayer," written by Lord Byron; composed by A. Schultz. (Johanning and Whatmore.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 209.

"Spanish Song, "Mi Pecho no conoce," arranged [with Guitar accompaniment] by Don F. del Busto. (Johanning and Whatmore.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 210.

"Spanish Song, "El Jlepe," arranged [with Guitar accompaniment] by Don F. del Busto. (Johanning and Whatmore.)" *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 210.

"Serenade, "It is a pleasure dear to me," composed by A. Schultz. (Johanning and Whatmore, Regent Street.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 257.

"Song, The Warrior's Return, written and composed by J. J. Haite. (Johanning and Whatmore.)" *The Harmonicon*, Vol. 8, no. 10 (October 1830), p. 435.

"Song, "Pro omnibus bibo," the words by E. Whatmore, Esq. composed by Edward Schultz. (Johanning and Whatmore.)" *The Harmonicon*, Vol. 8, no. 11 (November 1830), p. 478.

"The Cadeau, a Christmas, New-Year's-day, Midsummer, or Birth-day present for 1831. Poetical department by F. W. N. Bayley, Esq.; musical by W. Neuland. (Johanning and Whatmore, Regent Street; and Whitaker and Co. Ave Maria Lane.)" *The Harmonicon*, Vol. 9, no. 2 (February 1831), p. 40.

"Tis in Autumn we must drink," the celebrated drinking Glee in Der Vampyr, arranged for once voice by Heinrick Marschner. The English version by Edward Whatmore, Esq. (Johanning and Co.)" *The Harmonicon*, Vol. 9, no. 2 (February 1831), p. 43.

"Ballad, "Amidst the gay and festive crowd," by G. Robertson, Esq., the music by F. Duvernay. (Johanning and Whatmore, Regent Street.)" *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 69.

Within:

O Robbie Burns, a Glee for four Voices, taken from an Epitaph in Canongate Church Edinboro', and most respectfully dedicated to Mrs. G. Lance, by the Composer, H. Phillips

Last leaf verso

Source: BL H. 2788. g. (17.)

"I've wandered o'er Hills of Snow," the Favorite Russian Melody, of Orloff the Pedlar, Arranged & Sung by Mr. Phillips, in the Grand Opera of The Emissary, performed at the Theatre Royal Drury Lane, the Words by George Dance, the Symphonies and Accompaniments for the Piano Forte, by L. Zerbini

Last leaf verso

Source: BL H. 2832. k. (30.) and BL H. 1601. kk. (31.)

KP 1

Title: A SELECT CATALOGUE OF NEW VOCAL MUSIC / PUBLISHED BY / KEITH, PROWSE, AND CO. / Music Sellers & Musical Instrument Manufacturers to the Royal Family, / City Musical Repository, 48, Cheapside, London. / (Removed from 131.)

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 13

[Songs from] The Carnival at Naples, the Popular Musical Play, by John Barnett; [Songs from] Robert the Devil, by John Barnett; [Songs from] Lays of the Passions., by John Barnett; Single Songs composed by Barnett; Songs written and Composed by Thomas Haynes Bayly; Songs written and Composed by William Ball; Songs composed by C. E. Horn; Songs composed by G. Herbert Rodwell; Songs composed by Joseph de Pinna; [Songs from] The Naval Forget-me-not, or Songs of the ship; [Songs from] The Lyrist's Offering; Songs by Various Authors; Duets and Glees.

Extent: 147 entries

Commentary:

Publication Announcements:

"Charles Horn's most popular songs, now singing at the Theatre Royal: God bless our noble Sovereign, [sung by] Mr. Horn, 2s.0d; My dark haired Girl (2d edition), [sung by] Mr. Sapio, 2s.0d; The Drum beat loud. The Warrior, [sung by] Mr. Braham, 2s.0d; The Dew Drop, [sung by] Miss Paton and Mad. Malibran, 2s.0d; The Minstrel's Tear, [sung by] Miss Stephens, 2s.0d; I love my Love in the Morning, [sung by] Madame Vestris, 2s.0d; Wings and Liberty, [sung by] Miss Paton, 2s.0d; Standard of England, dedicated, by permission, to the King, [sung by] Mr. Horn, 2s.6d; Love and Friendship, [sung by] Mad. Vestris, 2s.0d; Love's but a Blossom, [sung by] Miss Mattly, 2s.0d; Fair Daffodil, [sung by] Miss Paton, 1s.6d; Cupid is the Conqueror still, sung by Mad. Vestris, 2s.0d." *The Times*, 24 March 1831.

"What fairy-like Music! Song or Duet (2d edit.), [by] J.de Pinna, 2s.6d; Awake! Awake, mine own love (3d edition), [by] J. de Pinna, 2s.0d; 'Tis vain to deck thy brow with pearls (2d edit.), [by] J. de Pinna, 2s.0d." *The Times*, 24 March 1831.

"Highland Bonnets Blue, sung by Vestris, [composed by] J. J. Jackson, 2s.0d." *The Times*, 24 March 1831.

"Fresh broach'd is my cask of ale, sung by Mr. Phillips. 2s.0d." *The Times*, 24 March 1831.

"Gaily Chant the Summer Birds," by Joseph de Pinna." *The Times*, 11 October 1832; 19 October 1832; 24 November 1832; 10 April 1833; 13 April 1833; 14 May 1833.

"There lives a young Lassie," sung with such enthusiastic encores by Mr. Templeton, at the Theatre Royal, Drury-Lane. [composed by de Pinna.]" *The Times*, 11 October 1832; 19 October 1832; 24 November 1832.

"Serenade, "When rosy daylight flies," by Joseph de Pinna." *The Times*, 11 October 1832; 19 October 1832; 24 November 1832; 10 April 1833; 13 April 1833; 14 May 1833.

Publication Reviews:

"Ballad, "Love and Friendship," composed by C. E. Horn. (Keith, Prowse, and Co., Cheapside.)" *The Harmonicon*, Vol. 9, no. 1 (January 1831), p. 19.

"Ballad, "Fresh broach'd is my cask," sung by Mr. H. Phillips; composed by J. M. Jolly. (Keith, Prowse, and Co.)" *The Harmonicon*, Vol. 9, no. 1 (January 1831), p. 19.

"Ballad, "The Warrior," composed for John Braham, Esq., by Charles E. Horn. (Keith, Prowse, and Co. Cheapside.)" *The Harmonicon*, Vol. 9, no. 4 (April 1831), p. 91.

"Song, "God bless our noble Sovereign," the words by T. Atkinson, Esq., of Glasgow, the music by C. E. Horn. (Keith, Prowse, and Co.)" *The Harmonicon*, Vol. 9, no. 10 (October 1831), p. 246.

Within:

When Friends are False, Duetto, Sung by Miss E. Paton & Miss Turpin, at the Theatre Royal Haymarket, in the Operatic Comedy of Rural Felicity, written by J. Buckston, and Composed by Henry R. Bishop

Last leaf verso

Source: BL H. 2382. p. (15.) no Plate number

My Dark Hair'd Girl, Ballad, Sung by Miss Mattley, Mr. Sapio and Mr. Horn, the Words Written and Adapted to the Melody by Samuel Lover Esq., the Symphonies and Arrangements by Charles E. Horn.

Last leaf verso

Source: BL H. 1652. n. (36.) Pl no. 131; catalogue also at 2nd edition of My Dark Hair'd Girl, at BL H. 1648. o. (14.)

KP 2a

Title: A SELECT CATALOGUE OF VOCAL MUSIC / PUBLISHED BY / KEITH, PROWSE, & CO. / *City Music Repository*, 48, *Cheapside*, London, (near Bow Church.)

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout:

Categories and sub-categories: 3

Songs, Ballads, & c.; Vocal Duets; Glees

Extent: 197 entries

Commentary:

Publication Announcements:

"A Pirate's Life, what joy for me,' by Joseph de Pinna." *The Times*, 11 October 1832; 19 October 1832; 24 November 1832; 10 April 1833; 13 April 1833; 14 May 1833.

"With a bosom that burns with a Patriot's flame,' by Joseph de Pinna." *The Times*, 11 October 1832; 19 October 1832; 24 November 1832; 10 April 1833; 13 April 1833; 14 May 1833.

"Maid of Venice, fare thee well, by Joseph de Pinna." *The Times*, 11 October 1832; 19 October 1832; 24 November 1832; 10 April 1833; 13 April 1833; 14 May 1833.

"O'Tis merry sweet morn,' by Joseph de Pinna." *The Times*, 11 October 1832; 19 October 1832; 24 November 1832; 10 April 1833; 13 April 1833; 14 May 1833.

"Rural Felicity. Just published from that highly successful Comedy the following Song, Duets, & c. composed by Henry R. Bishop: • Nature thus in all thy pride, [sung by] Mr. Anderson, 2s. • O open the door, some pity to shew, Miss Paton, 1s.6d. • O come with me, my sweetest love, Mr. Anderson, 2s. • What gives life to love? Miss Turpin, 1s.6d. – Tell me, sweetest, (Trio), Misses Paton, Turpin, and Mr. Anderson, 2s.6d. – Love's life is all a masquerade, (Duetto) Misses Paton and Turpin, 2s." *The Times*, 3 July 1834; 7 July 1834; 9 July 1834; 11 July 1834; 14 July 1834.

Publication Reviews:

"Ballad, 'In vain I look,' the poetry by Mrs. Cornwell Baron Wilson; composed by J. De Pinna. (Keith, Prowse, and Co., Cheapside.)" *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 69.

Within:

What Fairy Like Music! a Gondola Song, or Duet, as Sung by Miss Love and Mr. Braham, the Poetry by Mrs. Cornwell Baron Wilson, the Music by Joseph de Pinna

Last leaf verso

Source: BL G. 805. g. (36.)

KP 2b

Title: A SELECT CATALOGUE OF NEW VOCAL MUSIC / PUBLISHED BY / KEITH, PROWSE, & CO. / Music Sellers & Musical Instrument Manufacturers to the Royal Family, / *City Musical Repository*, 48, *Cheapside*, London, (near Bow Church.)

Date: c. 1835

Categories and sub-categories: 5

Songs, Ballads, & c.; Vocal Duets; Glees; Guitar and Voice; Guitar Solos, and Guitar and Piano-Forte

Extent: 194 entries

Commentary:

New Entries: 32

[Songs, Ballads, & c.] Cupid is the conqueror still, words by Talbot, by Horn – Dark Cavalier (The) Words by Armstrong, music by Horn – Fair Daffodil (The), Music by Horn – Oh! hast thou seen the rosebud bright, words by Allan, Music by Crouch – Rose of Braganza (The), words by Captain, W. H. Armstrong, Music by De Pinna – Smile and Sigh (The), by Horn – Verros and his war horse, words by Sheridan, Music by Someschi – When tender rose-trees, words by Bloomfield, Music by Jolly – [Guitar and Voice] Awake, awake, my own love, words by Imlah, Music by Bertoli – Dew Drop (The), by Phipps – Joy! Joy! Joy! words by C. B. Wilson, Music by Phipps – Mermaid (The) (1 or 2 Voices), words and music by C. B. Wilson – Minstrel's Tear (The), words by Mackey, Music by Phipps – My dark-haired girl, words by Lover, Music by Phipps – My Minstrel Love, words by Mrs. C. B. Wilson, Music by Eulenstein – Oh! remember those sweet hours, words by T. Haynes Bayly, Music by Phipps – Oh! rest my Duenna, words by T. Haynes Bayly, Music by Phipps – Rose Aileen, words by T. Haynes Bayly, Music by Phipps – 'Tis vain to deck thy brow with pearls, Music by Bertoli – 'Tis vain to deck thy brow with pearls, Music by Horetzky – Vacant Chair (The), words by T. Haynes Bayly, by Phipps – Water Music. words by Mrs. C. B. Wilson, Music by Phipps – What Fairy-like Music (for 2 Voices), words by C. B. Wilson, Music by Verim – Young Bernadine (The), words by Barnett, Music by Eulenstein – [Guitar Solos, and Guitar and Piano-Forte] Amusement for the Spanish Guitar, containing a pleasing variety of Symphonies, Melodies with Variations, Rondos, Marches, Waltzes, & c. & c. & c. composed by arranged by Verani, Nos. 1 to 3 (each separate) – Der Freischütz (Airs from), arranged by Prucilli – Bagatelles, by Horetzky – Kuffner's Serenade, arranged for Guitar and Piano Forte, by Bertoli – Tyrolese or Bavarian Air, with Variations, by Bornhardt – What Fairy-like Music (Variations Brillante), by Horetzky

Entries Removed: 34

[Songs, Ballads, & c.] All unkindness thus subduing, words by J. Buckston, by H. R. Bishop – List to the lively guitar, by Blewitt – The Mists are rising thick and fast, words by J. Buckstone, Music by H. R. Bishop – O come with me, my sweetest love, words by J. Buckstone, Music by H. R. Bishop – O open the door, some pity to shew, words by J. Buckstone, Music by H. R. Bishop – Oh! what a happy life, words by J. Kenney, Music by T. Cooke – The Remembrance, words by D. Thomson, Music by Clementi – Wake, lady, wake, words by H. Neel, Music by A. Meves – Wery pekooliar, words by J. Beuler, Music by J. Blewitt – Wery ridiculous, words by J. Beuler, Music by J. Blewitt – What gives life to love, words by J. Buckstone, Music by H. R. Bishop – When beauty courts the pensive mien [sic], Music by T. Attwood – [Vocal Duets] Glittering in the moonbeam's brightness, words by Mrs. C. B. Wilson, Music by P. Prucilli – Love's life is all a masquerade, words by J. Buckstone, Music by H. R. Bishop – When beauty leads the sprightly dance, words by D. Thomson, Music by Clementi – When friends are false, words by J. Buckstone, Music by H. R. Bishop – [Glees] A blossom wreath of rich perfume, for Four Voices, by Clifton – Begone, dull care, for Four Voices, by Atterbury – Drink to me only with thine eyes, for Three Voices – Dull repining sons of care, for Four Voices, by Callcott – Edith of Lorn, for Three Voices, by Dr. Clarke – Gaily we launch our little bark, for Three Voices, by Major – Gypsies' Glee (O! who has seen the Miller's Wife?) for Three Voices, by Reeve – Long from earth, for Five Voices, by Horsley – Mark now, for Five Voices, by Cooke – Mirth and social glee, for Four Voices, by Cooke – Of a' the airs the wind can blow, for Three Voices, by Logier – On a rock whose haughty brow, for Five Voices, by Clifton – Quick flew the gales of rosy spring, for Three Voices, by Clifton – See smiling from the rosy east, for Three Voices, by Spofforth – See with ivy chaplet, for Three Voices, by Callcott – Serene and mild, for Four Voices, by Webbe – Since beauty scare, for Five Voices, by Webbe – Tell me, sweetest, for Three Voices, by H. R. Bishop

Publication Reviews:

““What Fairy-like Music!” a Gondola Song, or Duet, composed by J. de Pinna; arranged [with Guitar accompaniment] by Signor Verini. (Keith, Prowse and Co.)” *The Harmonicon*, Vol. 8, no. 5 (May 1830), p. 210.

Within:

"Nature thus in all thy Pride," a Ballad, Sung by Mr. Anderson, at the Theatre Royal, Haymarket, in the Operatic Comedy of Rural Felicity, Written by J. Buckston, and Composed by Henry R. Bishop Last leaf verso

Source: BL H. 1650. yy. (2.)

Fourth Edition. Awake! Awake mine own Love, a Serenade, Composed by Joseph de Pinna Last leaf verso

Source: BL H. 1980. r. (26.)

KR 1

Title: A CATALOGUE OF VIOLIN MUSIC. / Published by R. W. KEITH, at his Piano Forte and Music Warehouse N^o. 131 Cheapside / London; where may be had a great variety of other favorite Compositions of different Authors for the same Instrument.

Date: c. 1829

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Violin

Process: Punched and engraved plate

Layout: 2 columns

Extent: 22 entries

Commentary:

Publication Reviews:

"Study of the Bow and Finger-board; being fifty-five Variations upon a Thema, wherein are displayed a great variety of different Bowing and Fingering, according to the Modern School, intended for the practice and improvement of Amateurs and young Professors of the Violin, with an Accompaniment, ad lib. Composed, and dedicated, by permission, to William Shield, Esq., by James Sanderson. 8s." *MM*, No. 290 (December 1816), p. 452.

Within:

Second Edition of A Celebrated Study, for the Bow and Fingerboard of the Violin, consisting of fifty five Variations upon an Theme, wherein are displayed a great variety of Different Bowing and Fingering according to the Modern School for the Practice and Improvement of Amateurs and Young Professors of that Instrument, by James Sanderson

Leaf ii recto

Source: BL h. 1753. p. (4.) Source music wm 1828.

KM 1a

Title: KELLY'S CATALOGUE. / OF ENGLISH VOCAL MUSIC OPERA-SALOON. PALL-MALL.

Date: c. 1805

Pages: 1p fol.

Layout: 4 columns

Type of Catalogue: Within; Vocal – English

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 18

Operas Composed by M. Kelly; Single Pieces from Operas in Blue Beard; [Single Pieces from] Pizzaro; Of Age Tomorrow; A House to be Sold; The Honey Moon; Youth, Love and Folly; Love Laughs at Locksmiths; The Hunter of the Alps; Gay Deceivers; The Sleeping Beauty, composed by J. Addison; The Forty Thieves; We Fly by Night; The Young Hussar; The Wood Demon; Pieces selected from the following Operas; Songs Composed by J. Addison; Duets; Miscellaneous Songs, Composed by M. Kelly.

Extent: 181 entries

Commentary:

Entries at Stationers' Hall:

Go! You may call it Madness, entered at Stationers' Hall 20 July 1802.

No, My Love, No, a ballad, by M. Kelly, entered at Stationers' Hall 9 February 1803.

The Forty Thieves, a grand dramatic romance, by M. Kelly, entered at Stationers' Hall 18 November 1808.

The Harp Song, by M. Kelly, entered at Stationers' Hall 9 March 1809.

Green Leaves all turn Yellow, by M. Kelly, entered at Stationers' Hall 9 March 1809.

The Baby's Hush a Bye, by M. Kelly, entered at Stationers' Hall 9 March 1809.

Publication Announcements:

"Urania, an Opera by John Spencer, Esq. and M. Kelly." *The Times*, 2 March 1802; 11 March 1802.

"Cruel Maid, written by R. B. Sheridan, Esq. composed by M. Kelly. Love, thou madd'ning pow'r, with Harp Accompaniments by Madame Dussek, the words by the late Richard Tickell Esq." *The Times*, 11 March 1802.

"I've roam'd through many a weary round; No, my love, no; and The Husband's return; all composed by Michael Kelly." *The Times*, 11 March 1802.

"In the rough blast," sung by Mrs. Jordan in Fashionable Friends; "Beauty holds the sceptre," sung by Mrs. Bland, in Urania." *The Times*, 12 May 1802.

"The Overture, Songs, Duets, and Trios, in the New Musical Drama of the Hero of the North, composed and selected by Mr. Kelly. price 10s.6d." *The Times*, 28 March 1803; 8 July 1803.

"The Overtures, Song, Duets, and Trios in A House to be Sold." *The Times*, 8 July 1803.

"Mrs. Jordan's Songs, Young Colinette, and Heigho, in the last new Comedy of the Marriage Promise." *The Times*, 8 July 1803.

Publication Reviews:

"The Music of Pizarro, a Play, now performing at the Theatre-Royal, Drury-Lane, with unbounded applause. The Music composed and selected by Michael Kelly. 6s. Kelly." *MM*, Vol. 7, no. 46 (June 1799), p. 476.

"Adelmorn the Outlaw," a grand Romantic Drama, as performed at the Theatre-royal Drury-Lane. Written by M. G. Lewis, Esq. The Overture and Music composed by M. Kelly. 10s.6d. Sold by the composer." *MM*, No. 74 (July 1801), p. 535.

"A House to be Sold. A Musical Entertainment, in two acts, written by James Cobb, Esq. and performed at the Theatre Royal, Drury-lane. The Overture and Music Composed and compiled by Michael Kelly. 8s." *MM*, No. 95 (January 1803), p. 543.

"At the Front of a Cottage;" a favourite Song, with a Harp Accompaniment, sung by Miss Duncan, in the Comedy of the Honey Mon; composed by M. Kelly. 1s.6d." *MM*, No. 129 (June 1805), p. 497.

Within:

Sweet oh Sweet, a Favorite Trio, Sung by Mrs. Mountain, Mr. Suett and Mr. Emery, in the Opera of Gipsy Prince, Performed at the Theatre Royal Hay-market

Last leaf verso

Source: BL H. 2830. f. (63.)

The Mischievous Bee, a Favorite Song, sung by Miss Duncan, in the Comedy of Time is a Tell Tale, Performed at the Theatre Royal Drury Lane, Written by H. Siddons, Esqr., Composed by Michael Kelly

Last leaf verso

Source: BOD Mus. Voc. I, 32 (9)

The Favorite Air of "I've roamed thro' many a wearied round," in the Gipsy Prince, Composed by M. Kelly, Arranged as a Rondo for the Harp, by F. Dizi

Last leaf verso

Source: BL h. 2605. n. (6) Pl no. 37

KM 1b

Date: c. 1809

Extent: 192 entries

Commentary:

New Entries: 11

[Operas Composed by M. Kelly] The Jew of Mogadore – The Africans – [Songs Composed by J. Addison] Smiling Kate – The Pilgrim of Love – Ye Banks & c. (a Duet) – Sylphs Song – [Miscellaneous Songs, Composed by Mr. Kelly] The Mischievous Bee – The Maid of Snowden – The Boys of Kilkenny – Will you come to the Bower – One Finger'd Waltz

Entries at Stationers' Hall:

The Maid of Snowden, Composed by M. Kelly, entered at Stationers' Hall 9 March 1809.

Within:

The Baby's Hush a Bye, Sung by Miss Davis, at the Theatre Royal Covent Garden, with universal Approbation in the New Comedy of the Blind Bargain or Hear him out, Written by J. Siddons Esqr., and Composed by M. Kelley

Last leaf verso

Source: BOD Mus. Voc. I, 32 (6)

Source music entered at Stationers' Hall 9 March 1809.

Green leaves all turn Yellow, a Favorite Ballad, Sung and Accompanied on the Lute by Mrs. Jordan, in the Farce of Matrimony, Composed by M. Kelly

Last leaf verso

Source: BOD Mus. Voc. I, 32 (16) No plate number

Source music entered at Stationers' Hall 9 March 1809.

KM 2

Title: KELLY'S / CATALOGUE / of / ITALIAN MUSIC. / OPERA SALOON, PALL-MALL.

Date: c. 1806

Pages: 1p fol.

Type of Catalogue: Within; Vocal – Italian

Process: Punched and engraved plate

Layout: 4 columns

Categories and sub-categories: 19

Single Pieces from Operas Il Trionso dell Amor Fraterno, by Winter; From Il Ratto de Proserpina; From Fernand in Messico, by Portogall; From L'Angiolina; From I Viaggiatori Felice; From La Virgine del Sole; From Calipso, by Winter; Duets in Le Astuzie Femminili; From Zaira, Composed by Winter; From La Clemenza di Scipioni, by Bach; From Orazzi Curiazzzi, Composed by Cimarosa; From La Cosa Rara, Composed by Martini; From La Morte di Cleopatra, Composed by Nasolini; From Il Ritorno di Serse, Composed by Portogallo; From Semiramide, Composed by Portogall; From La Due Nozze, Composed by Guglielmi; From Camilla, Composed by Fioravanti; From La Morte di Mitridate, Composed by Portogallo; From Il Principe di Taranto, Composed by Per; Miscellaneous

Extent: 120 entries

Commentary:

Publication Announcements:

“Votre Coeur, Aimable Flore, the French Cavatinas, sung by Sig. Viganoni, in the Viaggiatori Felice; Voi Pargoleti Amores, the favourite Terzetto in the above Opera, arranged for three Treble Voices; and the Duet, Che Bel Piacere di andare La Notte in Letto, sung by Sig. Viganoni and Siganora Gerbini, in the same.” *The Times* 28 March 1803.

Within:

Questo palpito soave, the Favorite Cavatina, Sung by Madame Catalani, in the Serious Opera of La Morte di Cleopatra, the Melody by Herself, Arranged by G. G. Ferrari

Last leaf verso

Source: BL G. 809. (47.)

KM 3

Title: KELLY'S CATALOGUE. / OF INSTRUMENTAL MUSIC OPERA SALOON PALL MALL.

Date: c. 1806

Pages: 1p fol.

Layout: 4 columns

Type of Catalogue: Within; Instrumental

Process: Engraved and punched plate

Layout: 4 columns

Categories and sub-categories: 11

Piano Forte [Music]; Overtures; Airs with Variations; Ballets. Pas Seul. Deux et Trios; Harp Music; Violin and Violoncello; For a full Band; Flute; Operas Flute; Military Music full band; French Country Dances.

Extent: 167 entries

Commentary:

Six Waltzes, for Harp, by Vernier Fils [Pl no. 32; wm 1816 at BL g. 272. l. (25.)]

Entries at Stationers' Hall:

A Grand March, by James Dale, entered at Stationers' Hall 12 July 1802.

His sparkling eyes are black, by M. Kelly, arranged as a rondo, by T. T. Benison, entered at Stationers' Hall 21 July 1802.

Elegant Extracts for the German Flute, by M. Kelly, entered at Stationers' Hall 10 December 1803.

Publication Announcements:

"A Fantaisie, by Steibelt, 5s." *The Times*, 28 March 1803.

"Variations to the Folie, by Woelfl." *The Times*, 28 March 1803.

"Variations on a French Air, by Boccherini." *The Times*, 28 March 1803.

"Variations on Hope told, by Gelinek." *The Times*, 28 March 1803.

"The favourite Airs, Duets, Trios, and Quartettos, in the new Opera of Calypso, composed by Winter, and now performing at the King's Theatre, in the Haymarket, with unbounded applause, and the Divertissement Ballet incident to the Opera; and the Ballet of Vologes, King of the Parthians, by Winter." *The Times*, 8 July 1803.

"Overtures to the Hero of the North, and to A House to be sold, arranged as Duets for two Performers on one piano-forte." *The Times*, 8 July 1803.

"Overture to A House to be Sold, as a Duet for two Flutes." *The Times*, 8 July 1803.

Within:

The Wife's Farewell, or No My Love no, Sung by Miss Decamp, in the much admired Farce of Age Tomorrow, Written by M. G. Lewis Esqr., Composed by Michael Kelly

Last leaf verso

Source: BL H. 1653. b. (5.) No plate number; no wm

Le Marchand d'Escalves, a Favorite Divertissement, as Performed at the King's Theatre, Haymarket, Composed by Monsr Didelot, the Music by F. Venua

Last leaf verso

Source: BL g. 443. e. (34.) No wm

KF 1

Title: CATALOGUE of the PUBLICATIONS / of / F. J. KLOSE. / Which may be had of the Author 14 Marshall Street Golden Square and all the Music Warehouses.

Date: c. 1815

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Punched and engraved plate

Layout: 3 columns

Categories: 3

[Instrumental Music]; Duets [Instrumental]; Vocal

Extent: 97 entries

Commentary:

Entries at Stationers' Hall:

The Rose, Sung by Mrs. Ashe, entered at Stationers' Hall 16 March 1814.

Whilst Pleasure gilds that thy happy day, entered at Stationers' Hall by Chappell & Co. 3 February 1820.

The Highlander's Serenade, entered at entered at Stationers' Hall by Chappell & Co. 20 January 1820.

The Matilda Waltz, entered at Stationers' Hall by Chappell & Co. 20 January 1820.

The Harpsburgh Waltz, entered at Stationers' Hall by Chappell & Co. 20 January 1820.

Inducements to Practice, entered at Stationers' Hall by Chappell & Co. 14 March 1820.

The Lover's Melody, entered at Stationers' Hall by Chappell & Co. 14 March 1820.

The Lay of the Wanderer, entered at Stationers' Hall by Chappell & Co. 14 March 1820.

Within:

Whilst Pleasure gilds thy happy day, the favorite Forget me not, Sung with such distinguished applause by Mrs. Ashe, at the Bath and Bristol Concerts, the Words by Dr. Sigmund, Composed with an Accompaniment, for the Harp or Piano Forte, by F. J. Klose

Leaf ii recto

Source: BL G. 426. ww. (11.) Source music wm 1815

Source music entered at Stationers' Hall by Chappell & Co. 3 February 1820.

LF 1

Title: THE FOLLOWING PUBLICATIONS by / T. VALENTINE, / are Sold at all the principal Music Shops.

Imprint: [from source music title page] London, Published by F. T. Latour, No. 50, New Bond Street

Date: c. 1824

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte; Single composer

Process: Letterpress

Layout: 2 columns

Categories: 4

Piano Forte Music; Favorite Airs from Italian Operas, with (Flute Accompaniment ad lib.); A Series of Popular Airs, arranged as Easy Rondos; Piano Forte Duets

Extent: 33 entries

Commentary:

Within:

Duncan Gray, a Scotch Air, Arranged as a Rondo for the Piano Forte, and Inscribed to his Friend, T. Pickering Esqr., by T. Valentine

Last leaf verso

Source: BL h. 1226. b. (21.)

The Mereen, an Irish Melody, Arranged with Variations for the Piano Forte, and dedicated to Miss Barry, by T. Valentine

Leaf ii recto

Source: BL h. 1226. b. (26.) Source music Wm 1824.

LF 2a

Title: THE FOLLOWING PUBLICATIONS BY / *J. F. BURROWES.* / May be had at all the Principal Music Shops

Imprint: [from source music title page] London, Published by F. T. Latour, No. 50, New Bond Street

Date: c. 1825

Type of Catalogue: Within; Instrumental; Single composer

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 10

Piano Forte Music. A Series of Caledonian Airs, with Variations; A Second Series of Caledonian Airs, for the Piano Forte, with Flute Accompaniment ad lib.; A Series of Hibernian Airs; Scottish Rondos; Piano Forte Music [miscellaneous]; Operas, arranged for the Piano Forte with Flute Accompaniment; A Series of Caledonian Airs for two Performers; Choruses arranged as Duets; Overtures as Duets; Operas as duets.

Extent: 158 entries

Commentary:

Identical to CS 2d

Entries at Stationers' Hall:

Le Pas de Pologne, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 23 June 1826.

La Rosière, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 23 June 1826.

Publication Reviews:

"La Rosiere Divertimento, for the Piano Forte, by J. F. Burrowes. London. Latour." *QMMR*, Vol. 8, no. 29 (1826), p. 114.

Within:

La Rosière, Divertimento, for the Piano Forte, Composed and Dedicated (by Permission) to Miss Frances Laura Wentworth Fitzwilliam by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (33.) no wm; no plate number

LF 2b

Title: THE FOLLOWING PUBLICATIONS BY / *J. F. BURROWES* / May be had at all the Principal Music Shops.

Imprint: [from source music title page] London, Published by F. T. Latour, No. 50, New Bond Street

Date: c. 1827

Pages: 1p fol.

Layout: 3 columns

Categories: 9

Piano Forte Music. A Series of Caledonian Airs, with Variations; A Second Series of Caledonian Airs, for the Piano Forte, with Flute Accompaniment ad lib.; A Series of Hibernian Airs; Scottish Rondos; Piano Forte Music [miscellaneous]; Operas, arranged for the Piano Forte with Flute Accompaniment; A Series of Caledonian Airs for two Performers; Overtures as Duets; Operas as duets.

Extent: 184 entries

Commentary:

Identical to CS 2f and GG 13m

Scottish Rondo, No. 15, I'll gang na mair to yon town, is not listed in LF 2b (all other numbers, nos. 1 to 14, 16 and 17 is listed in both catalogues)

New Entries: 48

[Piano Forte Music] La Moresca – Fantasia from La Gazza Ladra – Le Petit Tambour – Cease your funning – Isabel & Zitti Zitti – [Operas, arranged for the Piano Forte with Flute Accompaniment] Rossini's Aureliano in 1 Book – Rossini's Maometto in 1 Book – Weber's Oberon, in 4 Books (each separate) – Boieldieu's La Dame Blanche, in 2 Books (each separate) – Boieldieu's Overture to La Dame Blanche, arranged by Burrowes – Spontini's La Vestale, in 2 Books (each separate) – Pacini's La Schiava in Bagdad – Pacini's Overture to La Schiava in Bagdad – Bishop's Aladdin, in 3 Books (each separate) – Winter's Opferfest, in 4 Books (each separate) – Mayer's Medea, in 3 Books (each separate) – [Overtures as Duets for 2 Performers on the Piano Forte] La Dame Blanche – [Operas as Duets] Zelmira in 4 Books (each separate) – La Dame Blanche, in 3 Books (each separate) – Opferfest in 4 Books (each separate) – La Vestale in 1 Book – La Schiava in Bagdad – Medea in 3 Books (each separate) – Aladdin in 3 Books (each separate)

Entries Removed: 22

Scottish Rondo, No. 15 – [Choruses arranged as Duets] Graun's Te Deum – The Heavens are telling – We Praise thee O God – O the pleasures of the plains – Welcome mighty King – Hallelujah Chorus – March and Glory to God (Joshua) – The Horse and his Rider – From the Censer – Awake the Trumpets – Lift up your heads – See the conqu'ring Hero – For unto us a child is born – Around let acclamation – Hailstones – Let their celestial concerts – How excellent – Venus laughing – The King shall rejoice – Thy right hand O Lord – Worthy is the Lamb (to be continued)

Entries at Stationers' Hall:

Isabel & Zitti Zitti, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Le Petit Tambour, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Cease your funning, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Publication Reviews:

"The Favourite Air of "Cease your funning, London. Latour." *QMMR*, Vol. 9, no. 33 (1827), p. 129.

Within:

A Second Series of Caledonian Airs, No. 18, "Blue Bonnets" and "Roslin Castle", Arranged for the Piano Forte, with an Accompaniment for the Flute ad lib., by J. F. Burrowes

Last leaf verso

Source: BL h. 453. (2.) and BOD Mus. Instr. I, 38, (3) Source music wm 1825

The favorite Air of Cease your funning, introduced in a Divertimento, for the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (40.) Source music wm 1825

LF 3

Title: CATALOGUE OF THE SONGS, DUETS, AND CHORRUSSES, / IN THE POPULAR COMIC OPERA OF THE / TWO HOUSES OF GRENADA. BY J. A. WADE, Esq^r.

Date: c. 1827

Type of Catalogue: Within; Vocal

Process: Engraved and punched plate?

Layout: single column

Categories: 2

Songs, Duets, and Choruses, in the Popular Comic Opera of the Two Houses of Grenada, by J. A. Wade; Songs, Duets, & c. in the Farce of A Trip to Wales, by J. Parry

Extent: 35 entries

Commentary:

Fairy Elves their watch are keeping, Duett, Sung by Miss Graddon & Miss A. Tree, also by Miss Cause & Miss H. Cause [Pl no. L 233]

Within:

A Trip to Wales, Performed at the Theatre Royal Drury Lane, The Entertainment Written and The Music chiefly consisting of Welsh Melodies, Selected and Arranged, by John Parry

Last leaf recto

Source: CAM MR260. a. 80. 215. (2.) Pl no. L 233.

My vows of Love, a Rondeau. The Words by Walter M^cGregor Logan, the Music by John Barnett

Leaf ii recto

Source: BL H. 1316. (7.) Pl no. L 297; *Source music* wm 1824

He waits for me, Canzona, in the Venetian Style, Composed by John Barnett

Last leaf verso

Source: BL H. 1316. (8.) Pl no. L.309; *Source music* wm 1824.

LF 4a

Title: A CATALOGUE OF NEW VOCAL MUSIC, / Published by / F. T. LATOUR, / Music Seller & Publisher to His Majesty, / 50, New Bond Street.

Date: Mid to late 1827

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 9

Songs, Duets and Choruses in the Popular Comic Opera of the Two Houses of Grenada; Songs, Duets and Choruses in the Farce of a Trip to Wales; Songs by J. A. Wade Esqr.; Songs by John Barnett; Songs by F. W. Crouch; Songs by J. Parry; Songs by N. C. Bochsa; Songs by G. Lanza; Songs by W. Ball

Extent: 71 entries

Commentary:

Your heart and Lute are all the store, by F. W. Crouch [Pl no. L 2582; wm 1824 at BL H. 1652. e. (8.)]

Entries at Stationers' Hall:

Friendless Girl, Sung by Mrs. Salmon, composed by G. Lanza, entered at Stationers' Hall by the Composer 17 October 1815.

And must I bid a long farewell, a Song by F. W. Crouch, entered at Stationers' Hall 9 May 1826. [Pl no. L 14]

With thee I'll quit the festive scene, a Song, Sung by Mr. Sapio, Composed by F. W. Crouch, entered at Stationers' Hall 18 May 1826. [Pl no. L 57]

The Vesper Bell, a Ballad, Sung by Miss Paton, Composed by J. A. Wade, entered at Stationers' Hall 15 July 1826. [Pl no. L 109]

Meet me by Moonlight, a Ballad, Composed by J. A. Wade, entered at Stationers' Hall 15 July 1826. [Pl no. L 115]

I have fruit, I have flowers, Cavatina, sung by Miss Love, Composed by J. A. Wade, entered at Stationers' Hall 15 July 1826. [Pl no. L 238]

O tell me no more of thy sighs, Rondo, Sung by Mr. Sinclair, Composed by J. Parry, entered at Stationers' Hall 5 October 1826.

The Laurel Crown, Sung by Mr. Braham, Composed by J. Parry, entered at Stationers' Hall 5 October 1826. [Pl no. L 145]

Love is a good little boy, a Ballad, Sung by Miss Love, Composed by J. Parry, entered at Stationers' Hall 5 October 1826. [Pl no. L 163]

Relieve the poor orphan, a Ballad, Sung by Master Baker, Composed by J. Parry, entered at Stationers' Hall 5 October 1826. [Pl no. L 165]

To the Conflict's heat I'll go, sung by Mr. Braham, Composed by J. Parry, entered at Stationers' Hall 5 October 1826. [Pl no. L 166]

The Cadet's Farewell, Sung by Mr. Duruset, Composed by W. Ball, entered at Stationers' Hall 5 March 1827. [Pl no. L 251]

Songs of the Flowers, the Poetry and Music by J. Augustine Wade, Esqr., with illustrations by Corbould, entered at Stationers' Hall 5 March 1827. [Pl no. L 258]

Love is still a little Boy, by J. M. Jolly, entered at Stationers' Hall 22 March 1827. [Pl no. L 273]

Oh! youth's delightful hours, Sung by Miss Foote, by W. Ball, entered at Stationers' Hall 28 June 1827. [Pl no. L 276]

The Confession, a Ballad, sung by Madame Vestris, composed by J. A. Wade, entered at Stationers' Hall 28 June 1827. [Pl no. L 286]

My vows of love, Rondeau, by J. Barnett, entered at Stationers' Hall 28 June 1827. [Pl no. L 297; wm 1824 at BL H. 1316. (7.)]

He waits for me, Canzona, by J. Barnett, entered at Stationers' Hall 28 June 1827. [Pl no. L 309]

Believe them not, a Ballad, by J. Barnett, entered at Stationers' Hall 28 June 1827. [Pl no. L 318; wm 1824 at BL H. 1316. (9.)]

Shakespeare's Birth-day, by J. Barnett, entered at Stationers' Hall 28 June 1827. [Pl no. L 322]

The Cottage of Ellen, by R. Smith, entered at Stationers' Hall 28 June 1827.

My lute it has but on sweet song, Sung by Miss Love, by J. A. Wade, entered at Stationers' Hall 28 June 1827. [Pl no. L 281]

'Twere vain to tell thee all I feel! by F. Stockhausen, entered at Stationers' Hall 11 September 1827. [Pl no. L 326; wm 1827 at BL H. 1430. (30.)]

Publication Reviews:

"Ballad, "The Vesper Bell," sung by Miss Paton; written and composed by J. Augustine Wade, Esq. (Latour, 50, New Bond Street.)" *The Harmonicon*, No. 46 (October 1826), p. 200.

"Ballad, "Meet me by moonlight," written and composed by J. Augustine Wade, Esq. (Latour, 50, New Bond Street.)" *The Harmonicon*, No. 46 (October 1826), p. 200.

"Cavatina, "I have fruit, I have flowers," sung by Madame Vestris, written and composed by J. Augustine Wade, Esq. (Latour, 50, New Bond Street.)" *The Harmonicon*, No. 46 (October 1826), p. 200.

"Song, "With thee I'll quit the festive scene," an Answer to "The light guitar," sung by Mr. Sapio; the music by F. W. Crouch (Latour, 50, New Bond Street.)" *The Harmonicon*, No. 46 (October 1826), p. 200.

"The laurel crown," sung by Mr. Braham, at Vauxhall; by John Parry. (Latour, 50, New Bond Street.)" *The Harmonicon*, No. 48 (December 1826), p. 245.

"To the conflict's heat I go," sung by Mr. Braham, at Vauxhall; by John Parry. (Latour, 50, New Bond Street.)" *The Harmonicon*, No. 48 (December 1826), p. 245.

"Rondo, "O! tell me no more," sung at the Vauxhall by Mr. Sinclair; composed by John Parry. (Latour, 50, New Bond Street.)" *The Harmonicon*, No. 48 (December 1826), p. 245.

"Ballad, "Love is a good little boy," sung at the Vauxhall by Miss Love; composed by John Parry. (Latour, 50, New Bond Street.)" *The Harmonicon*, No. 48 (December 1826), p. 245.

"Ballad, "My lute it has but one sweet song," sung by Miss Love, written and composed by J. Augustine Wade, Esq. (Latour, New Bond Street.)" *The Harmonicon*, Vol. 5, no. 6 (June 1827), p. 116.

"Ballad, "The Confession," written and composed by J. Augustine Wade, Esq. (Latour, New Bond Street.)" *The Harmonicon*, Vol. 5, no. 6 (June 1827), p. 116.

“Duetтино, “The little maid and the bird,” written and composed by J. Augustine Wade, Esq. (Latour, New Bond Street.)” *The Harmonicon*, Vol. 5, no. 6 (June 1827), p. 116.

“Songs of the Flowers; the Poetry and Music by J. Augustine Wade, Esq. (Latour, 50, New Bond Street.)” *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 136.

“Love is still a little boy,” sung by Miss Love; the poetry by J. Wood, Esq., the music by J. M. Jolly. (Latour, 50, New Bond Street.)” *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 138.

““My vows of love,” a Rondeau, the words by W. Logan, the music composed by John Barnett. (Latour, 50, New Bond Street.)” *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 138.

Within:

Second Edition of Meet me by Moonlight, a Ballad, Sung by Madame Vestris, Written and Composed by J. Augustine Wade Esq.

Last leaf verso

Source: BL G. 426. rr. (34.) Pl no. L115; Source music wm 1827.

Wilt thou meet me there, Love, Written by the Author of “Softly o’er the Summer Sea,” Composed by B. Hime

Last leaf verso

Source: BL H. 1672. (6.) Pl no. L 296; Source music wm 1827.

’Twere vain to tell thee all I feel, Der Abschied, a Celebrated Swiss Air, as Sung by Madame Stockhausen, also by Madame Vestris, the Words Written by J. Augustine Wade Esqr., Arranged with an Accompaniment for the Piano Forte or Harp, and Dedicated to Mademoiselle Thadea de Zeltner, by F. Stockhausen Leaf ii recto

Source: BL H. 1430. (30.) Pl no. L326; Source music wm 1827

Love was once a little Boy, a Ballad, Written and Composed by J. Augustine Wade, Esq., Arranged with an Accompaniment for the Spanish Guitar, and Respectfully Dedicated to Misses Gordon, by C. M. Sola, No. 2

Last leaf verso

Source: BL H. 1280. (2.) Pl no. L 385; Source music wm 1827

The Vesper Bell, a Ballad, Written and Composed by J. Augustine Wade, Esq., Arranged with an Accompaniment for the Spanish Guitar, and Respectfully Dedicated to Misses Gordon, by C. M. Sola, No. 3

Last leaf verso

Source: BL H. 1280. (3.) Pl no. L 386; Source music wm 1827

Your Heart and Lute, a Ballad, Written by a Lady, Composed by F. W. Crouch, Arranged with an Accompaniment for the Spanish Guitar, and Respectfully Dedicated to Miss Hawkins, by C. M. Sola No. 4

Last leaf verso

Source: BL H. 1280. (4.) Pl no. L 388; Source music wm 1827

Jock o’ Hazledean, a Scotch Ballad, Written by Sir Walter Scott, the Air arranged by Miss Paton

Leaf ii recto

Source: BL H. 1654. ss. (21.) and BOD Mus. 1 c. 529 (10) Pl no. L 2603; Source music wm 1827

LF 4b

Title: A CATALOGUE NEW VOCAL MUSIC, / PUBLISHED BY / F. T. LATOUR, / Music Seller and Publisher to His Majesty, / 50, NEW BOND STREET.

Date: late 1828

Type of Catalogue: Within; Vocal

Process: Letterpress; J. Mallett, Printer, Wardour Street, Soho.

Additional Categories: 1

Songs for the Spanish Guitar, arranged by Sola

Extent: 87 entries

Commentary:

New Entries: 16

[Songs by J. A. Wade Esq.] The Island Maid to her Lover – The Minstrel's Farewell – Sweet, to thy slumbers, away – Spirits we of fairy land, Canon – [Songs by John Barnett] When Clara touch'd – [Songs] The Wandering Boy, by Kirby – If this be love, I'll not complain, by J. Blewitt – Sly Cupid, by Latour – Sleep on, dearest Ellen, by P. H. Bernard – [Songs for the Spanish Guitar, arranged by Sola] Meet me by the moonlight – Love was once a little boy – The Vesper Bell – Your heart and lute – O do you remember – Slowly wears the day – Songs of the Flowers, the poetry and music by J. Augustine Wade, Esq. with illustrations by Corbould, No. 2

Entries at Stationers' Hall:

Sly Cupid, a Ballad, by F. T. Latour, entered at Stationers' Hall 5 October 1826. [No plate number; wm 1825 at BL H. 1287. (22.)]

The Minstrel's Farewell, a Serenade, by J. A. Wade, entered at Stationers' Hall 7 September 1827. [Pl no. L 339]

Sleep on, dearest Ellen, a Serenade, by P. H. Bernard, entered at Stationers' Hall 11 September 1827. [Pl no. L 304]

Spirits we of fairy land, Canon, by J. A. Wade, entered at Stationers' Hall 11 September 1827. [Pl no. L 337]

The Island Maid to her Lover, a Ballad, by J. A. Wade, entered at Stationers' Hall 15 November 1827. [Pl no. L 373]

Meet me by the moonlight, a Ballad, by J. A. Wade, arranged with an Accompaniment for the Spanish Guitar, by C. M. Sola, entered at Stationers' Hall 16 September 1828. [Pl no. L 384; wm 1827 at BL H. 1280. (1.)]

Love was once a little boy, a Ballad, by J. A. Wade, arranged with an Accompaniment for the Spanish Guitar, by C. M. Sola, entered at Stationers' Hall 16 September 1828. [Pl no. L. 385; wm 1827 at BL H. 1280. (2.)]

The Vesper Bell, a Ballad, by J. A. Wade, arranged with an Accompaniment for the Spanish Guitar, by C. M. Sola, entered at Stationers' Hall 16 September 1828. [Pl no. L 386; wm 1827 at BL H. 1280. (3.)]

Your heart and lute, a Ballad, by F. W. Crouch, arranged with an Accompaniment for the Spanish Guitar, by C. M. Sola, entered at Stationers' Hall 16 September 1828. [Pl no. L 388; wm 1827 at BL H. 1280. (4.)]

O do you remember, a Ballad, by J. A. Wade, arranged with an Accompaniment for the Spanish Guitar, by C. M. Sola, entered at Stationers' Hall 16 September 1828. [Pl no. L 393; wm 1827 at BL H. 1280. (5.)]

Slowly wears the day, a Song by N. C. Bochsa, arranged with an Accompaniment for the Spanish Guitar, by C. M. Sola, entered at Stationers' Hall 16 September 1828. [Pl no. L 397; wm 1827 at BL H. 1280. (6.)]

If this be love, I'll not complain, by J. Blewitt, entered at Stationers' Hall 16 September 1828. [Pl no. L 409]

Songs of the Flowers, The Poetry and Music by J. Augustine Wade, Esq. No. 2, entered at Stationers' Hall 16 September 1828. [Pl no. L 410]

Sweet, to thy slumbers, away, by J. A. Wade, entered at Stationers' Hall 16 September 1828. [Pl no. L 432]

Publication Reviews:

"Ballad, The Island Maid to her Lover, written and composed by J. Augustine Wade, Esq. (Latour, New Bond-Street.)" *The Harmonicon*, Vol. 5, no. 11 (November 1827), p. 231.

"Serenade, The Minstrel's Farewell, written and composed by J. Augustine Wade, Esq. (Latour, New Bond-Street.)" *The Harmonicon*, Vol. 5, no. 11 (November 1827), p. 231.

"Songs of the Flowers, the Poetry and Music by J. Augustine Wade, Esq. No. 2. (Latour, 50, New Bond Street.)" *The Harmonicon*, Vol. 6, no. 10 (October 1828), p. 225.

Within:

When the day with rosy light, Der Muntere Alpen Hirt, a Celebrated Swiss Air, as Sung by Madame Stockhausen, also by Madame Vestris, the Works Written by J. Augustine Wade Esqr., Arranged with an Accompaniment for the Piano Forte or Harp, and Dedicated to Mademoiselle Thaden de Zeltner, by F. Stockhausen, No. 2

Leaf ii recto

Source: BL H. 1430. (31.) Pl no. L335; Source music Wm 1827

Once my Song, Das Mädchen auf der Wiese, a Celebrated Swiss Air, as Sung by Madame Stockhausen, at the Nobilities and Public Concerts, Arranged with an Accompaniment for the Piano Forte or Harp, and Dedicated to Mademoiselle, Thadea de Zeltner, by F. Stockhausen, No. 3

Leaf ii recto

Source: BL H. 1430. (32.) Pl no. L370; Source music wm 1825

I'd have my Love both Gentle! Mild! A Ballad, Sung by Miss Stephens, Composed by a Lady and Dedicated to Lady Gordon Cumming

Leaf ii recto

Source: BL H. 1251. (7.) Pl no. L441; Source music wm 1827

Love's Grammar, the admired Song as sung at the Theatre Royal Drury Lane, by Miss Love, in The Favorite Interlude of The School for Gallantry, Composed by T. Cooke

Leaf ii recto

Source: BL H. 1276. (15.) Pl no. L442, Source music wm 1827

"Love's Advance," the much Admired Song, as sung at The Theatre Royal Drury Lane, by Miss Love, in the favorite Interlude of The School for Gallantry, Composed by T. COOKE

Last leaf verso

Source: BL H. 1276. (16.) Pl no. L444, Source music wm 1827

Hurrah for the Emerald Isle, a Ballad, Sung with the greatest applause by Mr. Braham, at the Theatre Royal Dublin, the Poetry by West Diggs Esqr., the Music Composed by G. A. Hodson

Last leaf verso

Source: BL H. 1221. (11.) Pl no. L488; Source music wm 1825.

The Soldier's Home, a Cavatina, Sung with the greatest applause by Mr. Melrose, at the Theatre Royal Dublin, Composed by G. A. Hodson

Last leaf verso

Source: BL H. 1221. (12.) Pl no. L494, Source music wm 1825

My Bonny Highland Lassie, a Scotch Ballad, Sung with the greatest applause by Mr. Sinclair, at the Theatre Royal Dublin, Composed by G. A. Hodson

Source: BL H. 1221. (20.) Pl no. L495; Source music wm 1825

There is a Language of the Eye, a Canzonet, with an Accompaniment for the Piano Forte, by J. Jolly.

Last leaf verso

Source: BOD Mus. Voc. I, 31 (11) Pl no. L497

LF 4c

Title: A CATALOGUE OF NEW VOCAL MUSIC, / PUBLISHED BY / F. T. LATOUR, / *MUSIC SELLER TO HIS MAJESTY*, / 50, NEW BOND STREET.

Date: c. 1829

Additional Categories and sub-categories: 3

Stockhausen's Celebrated Swiss Songs; Songs by Various Authors; Duets

Extent: 121 entries

Commentary:

I see them on their winding Way, by B. Hime [Pl no. L 362; wm 1828 at BL H. 1652. e. (12.)]

New Entries: 39

[Songs by J. A. Wade Esq.] By swift Amoor's enchanted stream – Oh! bid me not cease to remember – Sing not my song yet, Sung by Mr. Wood – The Glen of Al! Sung by Mr. Wood – There is a light about those eyes – Wander! wander with me, dearest! – Wade, When the other Eyes – [Songs by W. Ball] Sweetly, while our bark is steering – Sweetly Shepherd Maid! – The Maiden's Commission, Sung by Miss Foote – The Minstrel's Return – The Milliner – [Stockhausen's Celebrated Swiss Songs] When the day with rosy light – Once my song in my own native dwelling – [Songs by Various Authors] A. Meves, Awake! sweet Lyre – W. Kirby, Cupid caught – Sola, Far, far o'er hill and dell! – G. A. Hodson, Hurrah! for the Emerald Isle – A Lady, I'd have my love both gentle, mild – B. Hime, I see them on their winding way – P. H. Bernard, I've gazed on many a lovely rose – W. Turnbull, I gaze upon the moon's bright beam – T. Cooke, Love's Advance – T. Coke, Love's Grammar – F. J. Klose, Meet again – Hodson, My bonny Highland Lassie – J. Mildmay, Rosanthe, Serenade – W. Ball, Sweetly, while our bark is steeping – W. McGhie, The moon illumines the grove – J. Jolly, There is a language of the eye – A. D. Roche, There is not a breath – Hodson, The Soldier's Home – W. Kirby, The Thornless Rose – B. Hime, Wilt thou meet me there, Love? – [Vocal Duets] Meves, Oh! dearest Maid – Bernard, Oh! time is like a river – [Songs for the Spanish Guitar] Carcassi, 'Twere vain to tell thee all I feel! – M. Carcassi, When the day with rosy light – Carcassi, Once my song in my own native dwelling

Entries Removed: 5

[Songs, Duets and Choruses in the Popular Comic Opera of the Two Houses of Grenada] 'Tis now the promised hour, Finale to 2d Act – Come let us tread the welcome way, Finale to 3d Act – [Songs, Duets & c. In the Farce of a Trip to Wales] Opening Glee – The National Dance – Your smiles will make be blest, Finale

Entries at Stationers' Hall:

Wilt thou meet me there, Love? By B. Hime, entered at Stationers' Hall 11 September 1827. [Pl no. L 296]

When the day with rosy light, by F. Stockhausen, entered at Stationers' Hall 16 September 1828. [Pl no. L 335]

Once my song in my own native dwelling, a Song, by F. Stockhausen, entered at Stationers' Hall 16 September 1828. [Pl no. L 370]

The Wandering Boy, a Ballad, by W. Kirby, entered at Stationers' Hall 16 September 1828. [Pl no. L 411]

The moon illumines the grove, a Serenade, by W. McGhie, entered at Stationers' Hall 16 September 1828. [Pl no. L 414]

Oh! time is like a river, a Vocal Duet, by P. H. Bernard, entered at Stationers' Hall 16 September 1828. [Pl no. L 426]

I'd have my love both gentle, mild, by a Lady, entered at Stationers' Hall 16 September 1828. [Pl no. L 441; wm 1827 at BL H. 1251. (7.)]

Love's Grammar, a Song, by T. Cooke, entered at Stationers' Hall 16 September 1828. [Pl no. L 442]

Love's Advance, a Song, by T. Cooke, entered at Stationers' Hall 16 September 1828. [Pl no. L 444]

Meet again, a Song, by F. J. Klose, entered at Stationers' Hall 16 September 1828.

The Thornless Rose, a Ballad by W. Kirby, entered at Stationers' Hall 16 September 1828. [Pl no. L 449]

I've gazed on many a lovely rose, a Cavatina, by P. H. Bernard, entered at Stationers' Hall 16 September 1828. [Pl no. L 452]

Sing not my song yet, Sung by Mr. Wood, a Ballad, by J. A. Wade, entered at Stationers' Hall 16 September 1828. [Pl no. L 455]

The Minstrel's Return, a Song, by W. Ball, entered at Stationers' Hall 16 September 1828. [Pl no. L 460]

Rosanthe, a Serenade, by J. Mildmay, entered at Stationers' Hall 16 September 1828. [Pl no. L 467]

By swift Amoor's enchanted stream, a Ballad, by J. A. Wade, entered at Stationers' Hall 16 September 1828. [Pl no. L 475]

Oh! bid me not cease to remember, a Canzonet, by J. A. Wade, entered at Stationers' Hall 16 September 1828. [Pl no. L 484]

There is a light about those eyes, a Ballad, by J. A. Wade, entered at Stationers' Hall 16 September 1828. [Pl no. L 485]

When the day with rosy light, arranged with an Accompaniment for the Spanish Guitar, by M. Carcassi, entered at Stationers' Hall 15 October 1828. [Pl no. L 473]

Once my song in my own native dwelling, arranged with an Accompaniment for the Spanish Guitar, by M. Carcassi, entered at Stationers' Hall 15 October 1828.

'Twere vain to tell thee all I feel! arranged with an Accompaniment for the Spanish Guitar, by M. Carcassi, entered at Stationers' Hall 15 October 1828.

Awake! sweet Lyre, by A. Meves, entered at Stationers' Hall 1 November 1828. [Pl no. L 465]

Oh! dearest Maid, a Duet for two Voices, by A. Meves, entered at Stationers' Hall 1 November 1828. [Pl no. L 466]

The Maiden's Commission, Sung by Miss Foote, Composed by W. Ball, entered at Stationers' Hall 1 November 1828. [Pl no. L 500]

Hurrah! for the Emerald Isle, a Ballad, by G. A. Hodson, entered at Stationers' Hall 27 November 1828. [Pl no. L 488]

The Soldier's Home, a Cavatina, by G. A. Hodson, entered at Stationers' Hall 27 November 1828. [Pl no. L 494]

My bonny Highland Lassie, a Ballad, by G. A. Hodson, entered at Stationers' Hall 27 November 1828. [Pl no. L 495]

There is a language of the eye, a Canzonet, by J. Jolly, entered at Stationers' Hall 27 November 1828. [Pl no. L 497]

Sweetly, while our bark is steeping, by William Ball, entered at Stationers' Hall 28 November 1828.

Cupid caught, a Romance, by W. Kirby, entered at Stationers' Hall 3 April 1829. [Pl no. L 518]

I gaze upon the moon's bright beam, a Ballad, by W. Turnbull, entered at Stationers' Hall 3 April 1829. [Pl no. L 527]

The Glen of A! A Ballad, Sung by Mr. Wood, Composed by J. A. Wade, entered at Stationers' Hall 3 April 1829. [Pl no. L 534]

Wander! wander with me, dearest! A Ballad, by J. A. Wade, entered at Stationers' Hall 3 April 1829. [Pl no. L 538]

There is not a breath, a Song, by A. D. Roche, entered at Stationers' Hall 3 April 1829. [Pl no. L 539]

When other Eyes, a Ballad, by J. A. Wade, entered at Stationers' Hall 3 April 1829. [Pl no. L 544]

Publication Reviews:

"Canzonet, "Oh! Bid me not cease to remember," written and composed by J. Augustine Wade, Esq. (Latour.)" *The Harmonicon*, Vol. 6, no. 11 (November 1828), p. 254.

"Ballad, "There is a light about those eyes," written and composed, by J. Augustine Wade, Esq. (Latour.)" *The Harmonicon*, Vol. 6, no. 11 (November 1828), p. 254.

"Ballad, "Sing not my song yet," written and composed, by J. Augustine Wade, Esq. (Latour.)" *The Harmonicon*, Vol. 6, no. 11 (November 1828), p. 254.

"Cavatina, "I've gazed on many a lovely rose," the music by F. H. Bernard, Esq., of the 68th Light Infantry (Latour.)" *The Harmonicon*, Vol. 6, no. 11 (November 1828), p. 254.

"Ballad, "I gaze upon the moon's bright beam," words by W. Warriner, Esq., composed by W. Turnbull. (Latour.)" *The Harmonicon*, Vol. 7, no. 2 (February 1829), p. 47.

"Romance, Cupid caught, composed by W. Kirby. (Latour.)" *The Harmonicon*, Vol. 7, no. 2 (February 1829), p. 47.

Within:

Fourth Edition of Meet me by Moonlight, a Ballad, Sung by Madame Vestris, Written and Composed by J. Augustine Wade Esqr.

Last leaf verso

Source: CAM MR205. a. 80. 13. (22.) Pl no. L 115 [4th edition]; Source music wm 1827

I see them on their winding Way, the Melody and Accompaniment by B. Hime
Last leaf verso
Source: BL H. 1652. e. (12.) Pl no. L 362; *Source music* wm 1827.

LF 4d

Date: c. 1829

Extent: 122 entries

Commentary:

New Entries: 1

[Stockhausen's Celebrated Swiss Songs] The Hunter Boy

Within:

There is not a Breath, Song, the Music Composed by Alexander D. Roche

Leaf ii recto

Source: BL H. 1278. (1.) Pl no. L 539; *Source music* wm 1827

How Lovely and Fair is the Sweet Scented Rose, a Ballad, Sung by Miss Stephens, Composed and Dedicated to Lady Gardiner, by J. A. E. Authoress of I'd have my Love both Gentle! Mild!

Leaf ii recto

Source: BL H. 1668. (2.) Pl no. L 566; *Source music* wm 1828

LE 1

Title: *THE FOLLOWING WORKS / Published by / E. LAVENU, / 24, Edward Street, Manchester Square.*

Date: c. 1821

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Engraved plate

Layout: 2 columns

Extent: 13 entries

Commentary:

Entries at Stationers' Hall:

Ries' 5th Symphony, arranged as a Septett, entered at Stationers' Hall 1 May 1823.

Within:

La Chasse, Overture du Jeune Henri, by Mehul, Performed at the Philharmonic Society, Arranged as a Quintet, for two Violins, Tenor, Violoncello, and Flute, by N. Mori

Leaf ii recto of Violino Primo part

Source: BL h. 1226. d. (1.) *Source music* wm 1821

LE 2

Title: *THE FOLLOWING WORKS / Published by / E. LAVENU, / 24, Edward Street, Manchester Square.*

Date: c. 1821

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Engraved plate

Layout: 2 columns; 2nd column blank

Extent: 15 entries

Commentary:

Beethoven's 3 Overtures, Coriolanus, Fidelio & Egmont, arranged as Septets, by N. Mori [Pl no. 1967; wm 1820 at BL h. 400. qq. (1.)]

Within:

Beethoven's 3 Overtures, Coriolanus, Fidelio & Egmont, arranged as Septets, by N. Mori

Last leaf recto of Violino Primo part

Source: BL h. 400. qq. (1.) Pl no. 1967; *Source music* wm 1820.

LL 1

Title: To be Continued / *A Collection of* / PERIODICAL ITALIAN / *Songs, Duetts, & c.* / [centre left] No. [blank] [centre right] Pr [blank] / *London. Printed & Sold by* L. Lavenu. *Music Seller to His Royal Highness the Prince of Wales, / N^o. 29 New Bond Street.*

Date: c. 1800

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Engraved plate

Layout: 2 columns

Extent: 8 entries

Commentary:

Catalogue serves as the title page.

Within:

Mamma mia non mi gradate, Sung by Signor Viganoni

A Collection of periodical Italian Songs, Duetts, &c, No. 8

Title page

Source: BL H. 1860. ww. (22.)

LL 2

Title: Plate 1. / *MUSICAL PUBLICATIONS,* / *Printed & sold by* Lavenu & Mitchell, / *at their Musical Circulating Library, 26, New Bond Strt. London. / Terms of the Library, Yearly Subscribers* £2. 2. 0, *Half Yearly* £1. 11. 6, *Quarterly,* £1. 1. 0.

Date: c. 1805

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories:

Sonatas, Lessons, & c. Piano Forte; Single Sonatas, Concertos, & c. Piano Forte; Overtures, & c. Piano Forte

Extent: 176 entries

Commentary:

Entries at Stationers' Hall:

Three Sonatas for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall [by L. Lavenu] 30 December 1801.

Pleyel's celebrated Overture in A, adapted for the Piano Forte, with accompaniments, by W. Dance, entered at Stationers' Hall 2 December 1803.

Three Sonatas for the Piano Forte, by J. Woelfl, Op. 35, entered at Stationers' Hall 21 November 1805.

Publication Announcements:

"A Divertimento for the Piano Forte, with a Flute or Violin Accompaniment, inscribed to Miss Monroe, by H. Michele, Op. 3, 3s." *The Times*, 6 October 1802.

"Four Sonatas for the Piano Forte, by J. B. Cramer, Op. 6, 8s." *The Times*, 6 October 1802.

"Three Union Sonatas for the Piano Forte, with Accompaniments, in which is introduced National Airs peculiar to each Country, by Sig. Rampini, Op. 3, 8s." *The Times*, 6 October 1802.

Publication Reviews:

"Three Union Sonatas for the Piano-forte, with an Accompaniment for a Violin and Violoncello Obligato, in which are introduced several National Airs peculiar to each Country, composed by Sig. Rampini. 8s. Lavenu." *MM*, No. 79 (November 1801), p. 333.

"Two Grand Sonatas for the Piano-forte. Composed and dedicated to Miss Griffith, by G. F. Pinto. 7s." *MM*, No. 102 (July 1803), p. 558.

"The New Grand Overture to the Mountaineers; as performed at the Theatre Royal, Covent Garden; and dedicated to J. P. Kemble, Esq. Composed by W. H. Ware. 2s." *MM*, No. 121 (November 1804), p. 337.

Within:

A Grand Sonata, for the Piano Forte, Composed and Dedicated to Mrs. Com, by J. Woelfl, Op. 36

Last leaf verso

Source: BL h. 278. (5.) Source music wm 1804

La Surprise de Diane, ou Le Triomphe de L' Amour, a Favorite Ballet, as Performed at the King's Theatre Haymarket, the Music Composed & Arranged for the Piano Forte, by J. Woelfl, the Ballet by Monsr. Rossi

Last leaf verso

Source: BL h. 278. (11.)

Four Divertimentos, for the Piano Forte, Consisting of Marches, Andantes, and Original German-Waltzes, with an Accompaniment for a Tamburino and Triangle ad Libitum, Composed by J. B. Cramer, Op. 17

Last leaf verso of Piano Forte part

Source: BL g. 443. d. (6.) Source music wm 1803 and 1804

And also at BL 7896. h. 40. (5.)

LL 3a

Title: To be Continued / A Collection of / PERIODICAL DUETTS / for Two Performers On One / PIANO FORTE. / [centre left] N^o. [blank] [centre right] Pr. [blank] / London. Printed by L. LAVENU & MITCHELL, Music Seller to his Royal Highness the PRINCE of WALES / at their New Musical Circulating library N^o. 26, New Bond Street.

Date: c. 1806

Layout: 2 columns

Type of Catalogue: Within; Instrumental - Piano Forte (Duets)

Extent: Nos. 1 to 53

Commentary:

Publication Announcements:

"A Duet for two Performers on one Piano Forte, in which is introduced the celebrated Duet in La Principessa Filosofa, inscribed to Miss Douglas, by F. Daminiani, Op. 14, 5s." *The Times*, 6 October 1802.

Within:

Woelfl's Grand Duett, Adapted for two Performers on One Piano Forte by the Authors.

Last leaf verso

Source: BL h. 278. (2.) Source music wm 1806

Woelfl's Grand Duett, for the Harp and Piano Forte, as Performed at Mr. Salomon's and other Concerts by the Author and Mr. Dizi, dedicated to his Friend Mr. Dizi, Op. 37

Last leaf verso of Harp art

Source: BL h. 278. (6.) Source music wm. 1804; and BL H. 2815. (10.) Source music wm 1804

Introduction, Coda, and Twelve Waltzes, for two Performers on one Piano Forte, Composed and Arranged (So as to form A Duett, by playing each Movement Successively), by Sippel

Last leaf verso

Source: BL g. 352. cc. (13.) Source music wm 1806

The Favorite Overture to Lodoiska, arranged as a Duett, for two performers on the Piano Forte, by T. Haigh

Last leaf verso

Source: BL g. 442. (13.) Source music wm 1804

Three Grand Marches, for two Performers on One Piano Forte, Composed and Dedicated to the Princess Esterhazy, by L. van Beethoven, Op. 45

Last leaf verso

Source: BL h. 383. p. (10.) no wm

Alas at BOD Johnson Mus. c. 21

LL 3b

Title: To be Continued / A Collection of / PERIODICAL DUETTS / for Two Performers On One / PIANO FORTE. / [centre left] N^o. [blank] [centre right] Pr. [blank] / London. Printed by L. Lavenue / Music Seller to his Royal Highness the PRINCE of WALES / at their New Musical Circulating library N^o. 26, New Bond Street.

Date: c. 1808

Page: 1p fol

Extent: Nos. 1 to 53

Commentary:

Contents identical to LL 3a, except the publisher's imprint

Within:

Three Duettinos, for two Performers on the Piano Forte, Composed and Dedicate to Miss Trail, and Miss Mowbray, by Haigh, Op. 28

Last leaf verso

Source: BL g. 352. cc. (8.) Source music wm 1808

Twelve Popular Country Dances, Arranged for two Performers on One Piano Forte, by William Slap

Last leaf verso

Source: BL g. 443. e. (29.) Source music wm 1807

LL 4

Title: 1806. / NEW MUSC, / PRINTED AND PUBLISHED / By LAVENU AND MITCHELL, / MUSIC-SELLERS, / TO HIS ROYAL HIGHNESS THE PRINCE OF WALES, / At their New Musical Circulating Library, / No. 26, NEW BOND-STREET, LONDON.

Date: 1806

Pages: 6pp fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories:

Sonatas, Lessons, & c. Piano-Forte; Single Sonatas, Concertos, & c. Piano Forte; Overtures, & c. Piano Forte; Overtures, & c. Piano-Forte; Opera Dances & Favorite Airs, Arranged for the Piano Forte; Le Melange, a New works for the Piano Forte; Marches for the Piano Forte; Duets for two Performers, on One Piano-Forte; Harp Music; The Bard's Repository, a New Work for the Harp; Instrumental Music; For Violin, & c. Quartets; Violin, & c. Trios; Violin, & c. Duets; Violin, & c.

Solos; Military Music, for a Band; Treatises, & c.; Instruction Books; Vocal Italian; Italian Songs, Duets, Trios, & c. La Clemenza di Tito. By Mozart; Italian Songs, Duets, Trios, & c. in Il Flauto Magico; Italian Songs, Duets, Trios, & c. in Così fan tutte; Italian Songs, Duets, Trios, & c. in Le Nozze di Figaro; Italian Songs, Duets, Trios, & c. in Il Don Giovanni; Italian Songs, Duets, Trios, & c. in Nina, by Paisiello; Elfrida. By Paisiello; Fernando in Messico; I Zingari in Fiera. By Paisiello; Il Barbiere di Siviglia. By Paisiello; Didone. By Guglielmi; L'amour tre le Vendemmie. By Guglielmi; La Pastorella Nobile. By Guglielmi; La Pastorella Nobile. By Guglielmi. L'Astuzie Femmini; Alessandro e Timoteo. By Frederici; Alessandro e Timotea. By Sarti; Evelina. By Sacchini; L'Arbore di Diana. By Martini; Antigona. By Bianchi; Il Consiglio Imprudente. By Bianchi; Il Consiglio Imprudente. By Mozart; Ines de Castro. By Bianchi; Merope. By Bianchi; Merope. By Nasolini; Mitridate. By Nasolini; I Due Gobbi; La Principessa Filosofo; La Vergine del Sole; L'Agiolina; Falstaff ossi le tre Burle. By Salieri; Italian Songs, Duets, & c. By Different Authors; Vocal English; Glees and Catches; Divine Music; Handel's Oratorio, Songs, & c.; Single songs, from Handel's Oratorios & Operas; Single Songs, Duets, and Favourite Scotch Airs; Single English Songs; Single English Duets; Single Glees & Catches; Juvenile Amusement, Consisting of Songs, Duets, Glees, & c.

Extent: 1341 entries

Commentary:

Entries at Stationers' Hall:

Sure Delia can tell me, a ballad, by William Shield, entered at Stationers' Hall 15 April 1802.

Three Duets for a Violin and Violoncello, by R. Lindley, Op. 2, entered at Stationers' Hall 30 July 1802.

Three Duets for two Violoncellos, by R. Lindley, Op. 3, entered at Stationers' Hall 30 July 1802.

A Grand Sonata for the Harp, by J. Davy, entered at Stationers' Hall 8 September 1802.

Four Divertimentos for the Harp and Piano Forte, by J. Davy, Op. 6, entered at Stationers' Hall 26 October 1802.

Publication Announcements:

"The Soldier's Grave, a favourite Song, by Miss Abrams, 1s.6d. Female Hardship, a ditto, by ditto, 1s.6d." *The Times*, 6 October 1802.

"God of Slaughter unit the Field, a Duet, by Miss Parke, 1s.6d." *The Times*, 6 October 1802.

"From the Lake grey Vapours rise, a Glee, by Dr. Callcott, 1s.6d." *The Times*, 6 October 1802.

"The Harmony of Peace, an Ode by Webbe, 3s." *The Times*, 6 October 1802.

"Fain would I strike the Harp to Kings, a Glee, by Webbe, 2s." *The Times*, 6 October 1802.

"The Deserted Cottage, a favourite Song, by Wm. Knyvett, 1s." *The Times*, 6 October 1802.

"New Gilderoy, a favourite Song, by Wm Knyvett, 1s." *The Times*, 6 October 1802.

"Little Sinnings in Love, the Words by T. Moore, Esq. (Author of O Lady fair,) set to Music by J. L. Hummell, 1s.6d." *The Times*, 6 October 1802.

"The Wanderer, by Moorehead, 1s." *The Times*, 6 October 1802.

"Drunilanrig Castle, a Scotch Song, by Watlen, 1s." *The Times*, 6 October 1802.

"New Hymn to Nature, by Fraenzel, 1s." *The Times*, 6 October 1802.

"Le Melange, No. 89, viz. Sir David Hunter Blair's Reel, 1s." *The Times*, 6 October 1802.

Publication Reviews:

"Serenio Raggio di Bella, as sung by Signora Storace, in the Comic Opera of L'Albore di Diana, composed by Sig. V. Martini. 2s.6d. Lavenu." *MM*, No. 18 (June 1797), p. 466.

"Two easy Duets, with an Accompaniment for the Piano-Forte, by Sig. Agrippino Rosselli. 3s. Lavenu." *MM*, No. 18 (June 1797), p. 466.

"The new Hours of Love, a Collection of Canzonets, containing Morning, Noon, Evening, and Night. Particularly adapted for the Harp or Piano Forte, with an Accompaniment for the Violin, or German Flute. Composed by Mr. Hook. Op. 91. 4s. Lavenu." *MM*, Vol. 7, no. 45 (June 1799), p. 390.

"Four Sonatas and Two Duets for the Piano-Forte. Composed and dedicated to Miss Lambs, by Samuel Wesley. 7s.6d. Lavenu." *MM*, No. 74 (July 1801), p. 536.

““Far o’er the Western Ocean,” a Ballad; the Words by R. C. Dallas, Esq. Composed, and inscribed to Mrs. Hall, by Joseph Major, 1s. Lavenu.” *MM*, No. 76 (August 1801), p. 60.

““When I was very Young,” a favorite Song. The Words by W. B. K. The Music by Mrs. Kingston. 1s. Lavenu.” *MM*, No. 84 (March 1802), p. 156.

“Six Divertissements for the Piano-forte, in which are introduced a Variety of popular Airs, composed and respectfully inscribed to Miss Thurlow, by J. Relfe.” *MM*, No. 85 (April 1802), p. 248.

““Poor Ellen,” a Ballad. Set to Music by M. P. King.” *MM*, No. 87 (June 1802), p. 495.

““We Hail Thee, Mirth,” A Cheerful [sic] Glee for Three Voices, as sung at the Glee Club, by Messrs. Knyvett and Sale. Written and composed by M. P. King. 1s. 6d.” *MM*, No. 110 (February 1804), p. 74.

““L’Enfant Gaté,” for the Piano-Forte; composed, and inscribed to Miss Mathew, by H. I. De Michele. 4s.” *MM*, No. 126 (March 1805), p. 166.

““Edwin’s Ghost.” A Ballad, with an Accompaniment for the Piano-Forte; composed and dedicated Miss Ann and Elizabeth Neil, by J. F. Burrowes. 1s.” *MM*, No. 126 (March 1805), p. 166.

Within:

Source: BL 7896. h. 40. (6.)

LL 5a

Title: *THE FOLLOWING WORKS / Published by / L. LAVENU AND C^O. / 24, Edward Street, Manchester Square.*

Date: c. 1820

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Engraved plate

Layout: 2 columns

Extent: 27 entries

Commentary:

Within:

No. 2 of Haydn’s Celebrated old Symphonies, Arranged as Quintetts, for Two Violins, Tenor, Violoncello and Flute, with a part for the Piano Forte or Extra Vass, ad lib., by G. Masi

Leaf ii recto of Violino Primo part

Source: BL h. 655. uu. (1.) Source music wm 1820.

LL 5b

Date: c. 1824

Extent: 31

Commentary:

New Entries: 4

Calypso, Arranged as Septetts or Quintetts, by N. Mori – Haydn’s Celebrated Old Symphonies, Arranged as Quintetts with an additional Bass or Piano Forte (ad lib.) by G. Masi, Nos. 1 to 3 (each separate)

Within:

Ries’ Fourth Grand Symphony, Arranged as a Septett, for Flute, 2 Violins, 2 Tenors, Violoncello and Contra Bass, by the composer, Op. 110

Last leaf verso of Violino Primo part

Source: BL h. 2785. kk. (1.) Source music wm 1823, 1824.

LHH 1a

Title: To be continued / *Periodical Italian Song. / N^o.*, [inserted by hand] *Price* [inserted by hand] / *LONDON. Printed by Lewis, Houston & Hyde, N^o.*, 45 Holborn, where the following /

PERIODICAL ITALIAN SONGS may be had which have been sung with the GREATEST APPLAUSE / in the OPERAS, & PUBLIC CONCERTS in LONDON, PARIS, VIENNA & c. & c.

Date: c. 1795

Pages: 1p fol.

Layout: 3 columns

Type of Catalogue: Within; Vocal

Process: Engraved plate

Layout:

Categories and sub-categories: 2

Periodical Italian Songs; Miscellaneous Songs

Extent: 68 entries (Periodical Italian Songs, Nos. 1 to 53, and 15 miscellaneous Italian song.)

Commentary:

Reprint of Bland's catalogue (BIJ 11a and 11b), with addition of new works; Catalogue serves as the title page.

Within:

Periodical Italian Songs, No. 54

Title page

Source: BOD Harding Mus. H 8 (14) No wm.

LHH 1b

Date: c. 1796

Extent: 77 entries; Periodical Italian Songs Nos. 1 to 60, and 17 entries for miscellaneous Italian Songs

Commentary:

Reprint of J. Bland's catalogue

New entries: 9

Periodical Italian Songs, Nos. 54, 55, 56, 57, 58, 59 and 60 – Righini's 12 Airs – Rauzzini's 6 Canzonetts, with the accompaniment of Harp, Op. 19

Within:

Ah quell' Anima che Sdegnà, Sung by Sigr. Lazzarini, at the King's Theatre, Pantheon in the Opera of Armida, Composed by Sigr. Andreozzi

Leaf i recto

Source: G. 811. (3.)

LHH 2

Title: CATALOGUE of Subjects or Beginnings of Italian Songs & c. *Printed by / Lewis, Houston & Hyde.* N°. 45 Holborn. Where 3 other Catalogues may be had of Subjects of all the Works Printed by Them.

Date: c. 1796

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Thematic

Process: Engraved and punched plate

Layout: 4 columns; 25 staves on each column

Extent: 78 entries

Commentary:

Reprint of J. Bland's catalogue

Within:

Ah quell' Anima che Sdegnà, Sung by Sigr. Lazzarini, at the King's Theatre Pantheon, in the Opera of Armida, Composed by Sigr. Andreozzi

Verso last leaf

Source: G. 811. (3.)

LHH 3

Title: INDEX TO BLAND'S 2VOL^s. OF CATCHES, GLEES, CANONS, CANZONETS, MADRIGALS, & c. & c. / and which are also Printed & Sold in N^{os}. at 1^s/6^d each, by Lewis, Houston & Hyde N^o. 45, Holborn London. / NB. Gl means Glee, Ch Catches, M. Madrigals. Cn Canons, Ct. Canzonett. D Duetts. R. Rounds. E. Elegy. V:1 or 2. Vol^s. 1st. or 2^d.

Date: c. 1796

Type of Catalogue: Within; Vocal

Layout: 4 columns

Categories and sub-categories: 19

[Songs, & c. with titles begin with] A; [title begin with] B; C; D; F; G; H; I & J; L; M; M; O; P; R; S; T; U & V; W; Y

Extent: 254 entries

Commentary:

Reprint of BIJ 3e; printed from the same plate

Within:

The Ladies Collection of Catches, Glees, Canons, Canzonets, Madrigals, & c. Selected from the Works of the Most Eminent Composers, by John Bland, Continued by Lewis, Houston and Hyde, Nos. 15, 28, Last leaf verso

Source: BL R. M. 13. d. 30.

LiF 1

Title: CATALOGUE / of Subjects or Beginnings of Blands Colⁿ. of Divine Music. Printed at N^o. 45 Holborn

Imprint: Printed & Sold by F. Linley, Successor to Mr. Bland, No. 45, Holborn.

Date: c. 1797

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Thematic

Process: Engraved and punched plate

Layout: 4 columns

Extent: 12 entries

Commentary:

Acquisition from J. Bland; Catalogue re-engraved, but contents of the catalogue identical to BIJ 17.

Within:

Linley's Continuation of Bland's Collection of Divine Music, Consisting of Psalms, Hymns & Anthems, for One, Two, Three & Four Voice. The Bases Figured, & proper Harmonies annexed, for the Organ or Harpsichord

Last leaf verso

Source: BL H. 817. Vol. 2, Nos. 17, 18, 19 and 20

LiF 2a

Title: [Le tout Ensemble, Sonatas with Accompaniments for the Piano Forte by the following eminent Masters.]

Date: c. 1797

Pages: 1p fol.

Type of Catalogue: Within; Instrumental –Piano Forte

Process: Punched and engraved plate

Layout:

Extent: Nos. 1 to 36

Commentary:

Reprint of Bland's collection

Within:

Le tout Ensemble No. 2, Hoffmeister's Sonata, with Violin

BL R. M. 17. d. 1.

Le tout Ensemble No. 4, Pleyel's Quartet, Violin and Violoncello

BL R. M. 17. d. 1.

LiF 2b

Date: c. 1797

Extent: Nos. 1 to 42

Commentary:

New Entries: 6

Lentz, No. 37, Op. 12, for the Piano Forte with additional keys, with Flute or Violin Accompaniment – 38, Haydn's Sonata – No. 39, Haydn's Sonata, Op. 68, with Violin and Violoncello Accompaniment – No. 40, Kozeluch's Sonata, Op. 23, with Violin and Violoncello Accompaniment – No. 41, Kozeluch's Sonata, with Violin and Violoncello Accompaniment – No. 42, Kozeluch's Sonata, with Violin and Violoncello Accompaniment

Within:

Source: BL R. M. 17. d. 1.

LiF 3

Title: INDEX TO BLAND'S 2VOL^s. OF CATCHES, GLEES, CANONS, CANZONETS, MADRIGALS, & c. & c. / and which are also Printed & Sold in N^{os}. at 1^s/6^d each, by F. Linley (Successor to M^r. Bland.) N^o. 45, Holborn London. / NB. Gl means Glee, Ch Catches, M. Madrigals. Cn Canons, Ct. Canzonett. D Duetts. R. Rounds. E. Elegy. V:1 or 2. Vol^s. 1st. or 2^d.

Date: c. 1797

Type of Catalogue: Within; Vocal

Layout: 4 columns

Extent: 254 entries

Commentary:

Reprint of BLJ 3e; printed from the same plate

Within:

The Ladies Collection of Catches, Glees, Canons, Canzonets, Madrigals, & c. Selected from the Works of the Most Eminent Composers, by John Bland, Continued by F. Linley, Nos. 1, 8

Last leaf verso

Source: BL R. M. 13. d. 30.

LT 1

Title: NEW MUSIC / FOR FLUTE AND PIANO-FORTE. / LONDON: / Published by / T. LINDSAY, / AT HIS / FLUTE AND MUSIC DEPÔT, / 217, REGENT STREET.

Date: c. 1825

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Flute with Piano Forte accompaniment

Process: Letterpress

Layout: 2 columns

Extent: 15 entries

Commentary:

Nicholson's First Concertino, introducing the French Airs "C'est l'Amour," "Portrait Charmant," and Rondo Brillante "Le Petit Tambour," wm 1823, Pl no. T. L. 76;

Nicholson's Second Concertino, with the Maid of Lodi, Rondo on "Fra tante Angoscie," & c. wm 1823, Pl no. T. L. 105

Publication Reviews:

"Vive le Roi, ou God save the King, en Fantasia et Variations pour la Flute, avec accompagnement de Piano-Forte our Harp, par C. N. Weiss. (Lindsay, 217, Regent-Street.)" *The Harmonicon*, No. 28 (April 1825) p. 66.

"Fantasia Brillante, for the Flute and Piano-Forte, including the Bridesmaids' Song and Cavatina from Der Freischütz, by C. N. Weiss. (Lindsay, 217, Regent-street.)" *The Harmonicon*, No. 28 (April 1825) p. 66.

"Three favourite Airs selected from Der Freischütz, and arranged as Solos for the Flute, with brilliant Variations, by H. Kohler. (Lindsay, 217, Regent-street.)" *The Harmonicon*, No. 28 (April, 1825) p. 66.

"Fantasia Brillante, introducing The cries of Paris, for the Flute, with a Piano-Forte accompaniment, by Tulou, Op. 30. (Lindsay, 217, Regent Street.)" *The Harmonicon*, No. 33 (September 1825), p. 161.

"Melanges from Der Freyschütz for the Flute and Piano Forte, Nos. 2, 3, 4, by T. Lindsay. London. Lindsay." *QMMR*, Vol. 7, no. 28 (December 1825), p. 545.

"A second Melange for the Flute and Piano-Forte, arranged from Der Freischütz by T. Lindsay. (Lindsay, 217, Regent-street.)" *The Harmonicon*, No. 40 (April 1826), p. 78.

"A third Melange for the Flute and Piano-Forte, arranged from Der Freischütz by T. Lindsay. (Lindsay, 217, Regent-street.)" *The Harmonicon*, No. 40 (April 1826), p. 78.

"A second Concerto, introducing The Maid of Lodi, and "Fra ante angocie," composed in an easy and brilliant style for the Flute and Piano-Forte, by Charles Nicholson. (Lindsay, 217, Regent-street.)" *The Harmonicon*, No. 40 (April 1826), p. 78.

"The Wreath, No. 1, containing the Airs in Il Crociato, as Solos for the Flute, by T. Lindsay. Book 1. (Lindsay, 217, Regent-street.)" *The Harmonicon*, No. 40 (April 1826), p. 78.

Within:

A Second Concertino, Introducing the Favorite Italian Airs, The Maid of Lodi, and Fra tante angoscie, Composed in an Easy and Brilliant Style for the Flute and Piano Forte, by C. Nicholson

Last leaf verso

Source: BL g. 525. (7.) Pl no. T. L. 105; Source music wm 1823

LT 2

Title: Catalogue / OF / FLUTE SOLOS, DUETS, AND TRIOS, / CHIEFLY PUBLISHED BY / T. LINDSAY, 35, HIGH HOLBORN, / At his Flute, Guitar, and Musical Repository, opposite Chancery Lane. / Sold also by Messrs. CLEMENTI and Co. Cheapside; Mr. SIMPSON, 260, Regent Street; / and by all respectable Music Sellers.

Date: c. 1827

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Flute music

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 4

Gems, for the Flute; Flute Solos, without Accompaniments; Flute Duets; Trios, for Three Flutes

Extent: 141 entries

Commentary:

Publication Reviews:

"Favourite Airs from Der Freyschütz, arranged as Duets for two Flutes; by C. N. Weiss. T. Lindsay." *QMMR*, Vol. 7, no. 26 (June 1825), p. 261.

"The Nightingale, consisting of twelve short Solos for the Flute, composed in the style of Improvisation, by J. N. Weiss. Lindsay and Co." *QMMR*, Vol. 7, no. 27 (September 1825), p. 404.

"Appendix to Nicholson's Preceptive Lessons, consisting of an entirely new course of Exercises or Capriccios for the Flute, with Piano Forte Accompaniment; the whole fingered with the greatest care according to the Author's mode of practice, and peculiarly adapted for the study and improvement of every Amateur who is ambitious of excelling on the Instrument. London. Nicholson, 12, Caroline-street, Bedford-square. Clementi and Co. Lindsay." *QMMR*, Vol. 8, no. 29 (1826), p. 117.

"Ballad, "Oh! Speak not of love," composed by J. Blewitt. (Lindsay, 35, High Holborn.)" *The Harmonicon*, Vol. 5, no. 6 (June 1827), p. 116.

"The Mountain Daisy; composed by J. Blewitt. Lindsay." *QMMR*, Vol. 9, no. 34 (1827), p. 262.

Within:

Fantasia Brillante, introducing Voilà le plaisir, mes Dames, viola le plaisir, or The Cries of Paris, Composed for The Flute, with a Piano Forte Accompaniment, by Tulou, Op. 30

Last leaf verso of Piano Forte part

Source: BL g. 71. d. (16.) Pl no. 73

LW 1

Title: *PUBLICATIONS* / for the PIANO FORTE / by / W. LING. / To be had of the Author, 4 Moore Place Lambeth, & at all the Principal Music Sellers.

Date: c. 1820

Pages: 1p fol.

Type of Catalogue: Within; Instrumental; Single Composer

Process: Punched and engraved plate

Layout: Single column

Extent: 26 entries

Commentary:

Publication Reviews:

"Three Canoznetts with an Accompaniment for the Piano-forte. Composed and dedicated to Wm. Shield, Esq. by W. Ling. 5s." *MM*, No. 110 (February 1804), p. 74.

"Introduction and Air of Robin Adair; arranged for the Piano-forte, by W. Ling. 2s." *MM*, No. 234 (December 1812), p. 445.

"La Chasse," an Overture for the Piano-forte, composed and dedicated to Miss Ann Hadley, by W. Ling. 2s.6d." *MM*, No. 273 (September 1815), p. 152.

Within:

No. 1, A Rondo, for the Piano Forte, Composed and Inscribed to Miss. A. Hickman, by W. Ling

Last leaf verso

Source: BL h. 1480. m. (14.) Source music wm 1820.

LB 1

Title: LONGMAN and BRODERIP's / CATALOGUE OF / New MUSIC, / Published in London, & c. Since the Commencement of the Year, 1779, to the Month of Septem- / ber inclusive, Sod by them, at their / MUSIC WAREHOUSE, / No. 26, Cheapside, LONDON; / And to be had of all Music and Booksellers, & c. / in England, Ireland and Scotland.

Date: c. 1780

Pages: 4pp 8vo

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: Single column

Categories and sub-categories: 10

Overtures and Symphonies in Parts; Concertos in Parts; Military Music; Quintets and Quartets; Trios; Duets and Solos; Harpsichord Music; Vocal Music; Miscellaneous Works; Songs, Catches, & c.

Extent: 79 entries

Commentary:

Twenty-four Country Dances, for the Year 1780; A Collection of Minuets, for the 1780.

Entries at Stationers' Hall:

A Second Set of Concertos for the Harpsichord or Piano Forte, with Accompaniments, by T. Giordani, Op. 23, entered at Stationers' Hall 12 February 1779.

Six Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for a Violin, by F. Bertoni, Op. 1, entered at Stationers' Hall 17 April 1779.

Three Duets for two Performers on one Harpsichord or Piano Forte, by T. Smith, entered at Stationers' Hall 17 April 1779.

Within:

Source: BOD Johnson d. 1704 (1)

LB 2

Title: Printed and Sold by LONGMAN and BRODERIP N^o. 26 Cheapside LONDON. / Music Sellers to the Royal Family.

Date: c. 1780

Pages: 1p fol

Type of Catalogue: Within; Instrumental

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 10

Solos. Violin; Solos. German Flute; French Horn or Clarinet Music; Guitar Music; Concertos for the Harpsichord or Piano Forte; Lessons for the Harpsichord & c.; Single Lessons, Harpsichord & c.; Airs with Variations, Harpsichord & c.; Voluntaries for the Organ; Overtures. Harpsichord

Extent: 278 entries

Within:

Source: BL Hirsch IV. 1111. (11.) Stand-alone catalogue

The Cottage on the Lawn, as Sung by Mrs. Farrell, Composed by Mr. Michael Arne

Last leaf verso

Source: BL G. 805. i. (1.)

LB 3a

Title: NEW MUSICAL PUBLICATIONS. *Printed & Sold by Longman & Broderip, Music Sellers to the Royal / Family, N^o. 26 Cheapside, LONDON. & to be had at all the Booksellers in England, Scotland, & Ireland, / being A Selection of the most admired Compositions, from their two General Catalogue, NB. All Sorts / of Musical Instruments, Manufactured, & Sold Wholesale, retail & for Exportation on the most reasonable / Terms, likewise HARPSICHORDS, PIANO FORTES & SPINNETS, lent out by the Month, Quarter, or Year, & Tuned in / Town or Country, on the Shortest Notice, also sold Conditionally, if not Approv'd on a fair Trial, to be Exchang^d, / or return'd on Paying for the Hire & Expense of Portage.*

Date: c. 1780

Pages: 2pp fol.

Type of Catalogue: Within; Instrumental

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 28

For concerts. Overtures and Symphonies, in Parts; Single Overtures and Symphonies in Parts; Concertos for Violins; Single Concertos. For Violins; Concertos for Violoncellos and Bassoons; Concertos for Hautboys and Clarinets; Concertos for German Flutes; Military Music; Quintets for Violins, & c.; Quartets for Violins, & c.; Trios for two Violins and Bass; Trios for a Violin, Tenor and Bass; Trios for German Flutes & Bass; Duets for a Violin and Tenor; Duets for a Violin and Violoncello; Duets for Violins or Mandolins; Duets for German Flutes; Violoncello and Bassoon Music; Solos. Violin; Solos. German Flute; French Horn or Clarinet Music; Guitar Music; Concertos for the Harpsichord or Piano Forte; Lessons for the Harpsichord & c.; Single Lessons. Harpsichord & c.; Airs with Variations, Harpsichord & c.; Voluntaries for the Organ; Overtures Harpsichord.

Extent: 493 entries

Within:

Six Duettos for a Violin and Tenor, Composed by F. Schwindle

Page 1 on the last leaf verso of Violin part; Page 2 on the last leaf verso of Viola part

Source: BL g. 421. v. (3.)

A Second Set of Three Favorite Duets, for two Performers on one Harpsichord or Piano Forte, Dedicated to Miss Thomson, and Miss Lucy Thomson, Composed by Theodore Smith

Page 1 on title page verso and page 2 on leaf ii recto

Source: BL g. 131. (11.)

Six Overtures in Eight Parts, Composed by Dr. Arnold, Opera 8th

First of the 2pp only

Leaf ii recto

Source: BL h. 2770. (2.)

Six Solos for a Violin, with a thorough-bass for the Harpsichord, by J. Phil. Desaubrys

Title page verso and leaf ii recto

Source: BL g. 204.

A Second Sett of Six Sonatas for two Violins and a Bass, Humbly Dedicated to his Excellency, Count Vincent of Waldstein, by Antonio Kammell, Opera Terza

Page on leaf ii recto of Violino Secondo part, page 2 on leaf ii recto of Violino primo part

Source: BL g. 420. e. (5.)

LB 3b

Date: c. 1780

Commentary:

Contents identical apart from the prices of 9 items:

Bach's overture to Carattico (the first column), Schwindl's Op. 5 (the second column), and Pla's 1st set of trios, Wendling's Op. 1, Schwindl's Op. 6, Boccherini's duets for two violins, Stamitz's duets for German flutes, Baretti's duets for bassoons, and Schobert's duets for bassoons (all in the third column).

Within:

A Second Sett of Six Sonatas for two Violins & a Bass, by Antonio Kammell, Opera Terza

Source: BL g. 420. e. (5.)

LB 4

Title: Musical Publications. / [centre: rule] / LONGMAN & BRODERIP, / Music-sellers to the Royal-Family; / Present the PUBLIC with an / Additional CATALOGUE, / Of the many Valuable / Instrumental and Vocal COMPOSITIONS, / Purchased by them at the Sale of the late / Mr. WELCKER's Effects; / Now Printed and Sold, Wholesale, Retale [sic] and for Exportation, at

their / MUSIC WAREHOUSE, / The KING's ARMS and APOLLO, / No. 26, / CHEAPSIDE, / LONDON. / And at all the Booksellers in England, Scotland and Ireland.

Date: 1780

Pages: 8pp 8vo

Type of Catalogue: Stand-alone; Instrumental and Vocal

Layout: 2 columns

Categories and sub-categories: 29

For Concerts. Overtures and Symphonies in Parts; For Concerts. Single Overtures and Symphonies in Parts; Concertos in Parts; Single Concertos in Parts; Military Music; Quintets; Quartets; Trios for Violins; Trios for German Flutes; Duets for Violins or Mandolins; Duets for German Flutes; Violoncello Music; Solos for Violin; Solos, & c. for German Flute; Guitar Music; Concertos for the Harpsichord or Piano Forte with Accompaniments; Concertos for Harpsichord or Piano Forte without Accompaniments; Voluntaries and Fugues for the Organ or Harpsichord; Sonatas or Lessons for the Harpsichord or Piano Forte; Single Lessons for the Harpsichord, or Piano Forte; Overtures for the Harpsichord or Piano Forte; Favorite Airs with Variations for the Harpsichord or Piano Forte; Opera-Dances, Cotillons, Allemands and Minuets, for a German Flute, violin or Harpsichord; Vocal Music. English. Operas and Entertainments for a Voice and Harpsichord; Favorite Songs sung at the Public Gardens, & c. For a Voice and Harpsichord; Catches, Canons, Glees, Songs and Canzonets, for 2, 3, 4 and 5 Voices; Vocal Music Italian. Songs, Canzonets, Glees, Catches and Canons; Divine Music; Treatises.

Extent: 428 entries

Commentary:

Within:

Source: BOD Johnson d. 1704 (2)

LB 5

Title: LONGMAN and BRODERIP / AT THEIR / MUSIC WAREHOUSE, / No. 26, CHEAPSIDE, London, / NEW MUSIC, / Engraved, Printed and Sold as above

Date: c. 1780

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 37

For Concerts. Overtures and Symphonies in parts; Concertos in Parts; Select or Single Overtures in Parts; Select or Single Concertos in Parts; Marches in Parts; Quintets; Quartets; Trios for Violins, & c.; Trios for German Flute, & c.; Duets for Violins or Mandolins; Duets for German Flutes; Solos and Duets for Bassoons or Violoncellos, & c.; Duets for French Horns or Clarinets; Solos, & c. for a Violin or Bass; For a Violin without a Bass; Solos, & c. for a German Flute and Bass; German Flute Concertos; For a German Flute without a Bass; Favourite Operas and Entertainments for a German Flute or Violin; For the Guitar; Favourite Operas and Entertainments for the Guitar; Country Dances, Cotillons, Allemands, and Minuets for a German Flute, Violin, or Harpsichord; Country Dances and Cotillons for a Violin or German Flute, without a Bass; Concertos for the Harpsichord, Piano Forte or Organ, with Accompaniments; Concertos for the Harpsichord, Piano Forte, or Organ without Accompaniments; Voluntaries and Fugues for the Organ or Harpsichord; Sonatas and Lessons for the Harpsichord or Piano Forte, without Accompaniments; Sonatas and Lessons for the Harpsichord, or Piano Forte without Accompaniments; Single Sonatas and Lessons for the Harpsichord or Piano Forte; Overtures for the Harpsichord or Piano Forte; Single Overtures from Operas and Entertainments, for the Harpsichord or Piano Forte; Favourite Airs with Variations for the Harpsichord or Piano Forte; Vocal Music. Operas and Entertainments for the Voice and Harpsichord; Favourite Songs sung at the Public Gardens, & c. for the Voice and Harpsichord; Songs, Canzonets, Glees, Catches, and Canons, for 2, 3, 4, and 5 Voices; Divine Music; Instructions, Treatises, Scales, & c. New Editions

Extent: 664 entries

Within:

Source: BL 7896. h. 40. (7.)

LB 6

Title: MDCCLXXXI. / LONGMAN and BRODERIP, / *Music-sellers to the Royal Family, / at the / King's-Arms and Apollo, No. 26, Cheapside, London.*

[On page 3] CATALOGUE / OF / MUSIC.

Date: 1781

Pages: 16 pp 8vo

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 48

For Concerts. Overtures, Symphonies & c. in eight Parts; Single Overtures, Symphonies, & c. in eight Parts; Opera Overtures, in eight Parts; Concertos for Violins, principale [sic]; Single Concertos for Violins, principale; Concertos for Hautboys and Clarinets; Military Music for Clarinets, Hautboys, & c.; Military Music, & c. continued; Violin Music, Quintets for Violins, & c.; Quartets for Violins, & c.; Trios for two Violins and Bass; Trios for a Violin, Tenor and Bass; Duets for two Violins; Duets for a Violin and Tenor; Duets for a Violin and Violoncello; Solos for a Violin; Miscellaneous Pieces for a Violin; Mandolin Music; Violoncello Music; Bassoon Music; German Flute Music. Concerto for a German Flute; Trios for German Flute; Duets for German Flute; Solos for a German Flute; Operas and Entertainments for a German Flute; Miscellaneous Work, for a German Flute; French Horn Music; Guitar Music; Concertos for the Harpsichord or Piano Forte; Single Concertos for the Harpsichord or Piano Forte; Quintets and Quartets for the Harpsichord or Piano Forte; Sonatas or Lessons for the Harpsichord or Piano Forte; Duets for one and two Harpsichords, & c.; Single Sonatas and Lessons for the Harpsichord or Piano Forte; Overtures for the Harpsichord or Piano Forte; Favorite Airs with Variations for the Harpsichord or Piano Forte; Voluntaries and Fugues for the Organ or Harpsichord; Music for the Pedal Harp; Operas and Entertainments, for Voice and Harpsichord; Vocal Music, English. Favorite Songs, Sung at the Gardens, Theatres, & c.; Miscellaneous Collections of Songs, & c. for Voice and Harpsichord; Vocal Music. Italian; Divine Music. Psalms, Hymns, Anthems and Cathedral Services; Minuets, & c. for two Violins or two Flutes and a Bass; Minuet for a German Flute, Violin, and Harpsichord; Dances, Cotillons and Allemands, for a Violin, German Flute or Harpsichord; Dances, & c. for a Flute or Violin, without a Bass; Treatises; Instruction Books, for the following Instruments; Scales for the following Instruments.

Extent: 1465 entries

Within:

Source: BL Hirsch IV. 1110. (1.)

LB 7

Title: New MUSIC, / Published in London, and imported from different / Parts of Europe, in the Year, 1781, / Which may be had at / Longman and Broderip's / *Music Warehouse & Circulating Library, / No. 26, Cheapside, London; And of most Music-sellers and Book-sellers, / in England, Ireland and Scotland.*

Date: 1781

Pages: 4pp 8vo.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: Single column

Categories and sub-categories: 8

Overtures and Symphonies, in Parts; Quartets; Trios; Duets and Solos; Dances and Minuets; Harpsichord Music; Vocal Music; Songs, Minuets and Marches

Extent: 158 entries

Within:

Source: BL Hirsch IV. 1110. (2.)

LB 8a

Title: I. / *MUSICAL PUBLICATIONS* / *Printed and Sold by Longman & Broderip at the / Apollo, N^o. 26, Cheapside & N^o. 13 Hay market London.*

Date: c. 1784

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Engraved plate

Layout: 4 columns

Categories and sub-categories: 15

For Concerts. Overtures, Symphonies & c. in 8 Parts; Single Overtures, Symphonies, & c. in 8 parts; Opera Overtures in 8 Parts; Concertos for Violins Principale [sic]; Single Concertos for Violin Principale; Concertos for Hautboys and Clarinets; Military Music for Clarinets, Hautboys, & c.; Violin Music. Quintets for Violins, & c.; Quartets for Violins, & c.; Trios for two Violins & Bass; Trios for a Violin, Tenor & Bass; Duets for two Violins; Duets for a Violin and Tenor; Duets for a Violin and Violoncello; Solos for a Violin

Extent: 215 entries

Within:

Six Duos pour deux Violons, Op. 13, by Ignaz Pleyel

First leaf recto

Source: BL g. 421. g. (6.)

LB 8b

Date: c. 1785

Extent: 268 entries

Additional Categories and sub-categories: 5

Miscellaneous Pieces for a Violin; Violoncello Music; Bassoon Music; German Flute Music. Concertos for a German Flute; Miscellaneous Works for a German Flute

Commentary:

This second state was used for over 10 years, from c. 1785 to c. 1798, without being updated; music at CAM MR290. a. 75. 16. (1.) Twelve Songs, set to music by J. Gerard, c. 1783, is probably the later issue of 1783 edition, thus should be assigned later date. .

New entries: 53:

[Miscellaneous Pieces for a Violin] McGibbon, Scotch Tunes with Variations – MacGlashan, Reels – McLean, Scotch Tunes with Variations – Pocket Book for the Violin – Siret, Airs with Variations – Tartini, Variations to Corelli's Gavot – Vivaldi, Cuckoo Concerto – Vivaldi, 3d Concerto – Vivaldi, 5th Concerto – Vivaldi, 12th Concerto – [Violoncello Music] Baretti, Divertiments – Cervatto, Duetts, Op. 2 – Cirri, Solos, Op. 7 – Cirri, Duetts, Op. 8 – Cirri, Solos, Op. 11 – Cirri, Concertos, Op. 11 – Eifferi, Solos – Garth, Concertos, Op. 1 – Giordani, Duetts, Op. 18 – Monchau, Airs – Paxton, Solos, Op. 1 – [Bassoon Music] Alcock, Duetts – [Bassoon Music] Baretti, Duetts – Hargreaves, Concerto – Schier & Buhler's Concerto – Schobert, Duetts – [German Guitar Music. Concertos for a German Flute] Fischer, 1st, 2d, 3d and 7th (each separate) – Giordani, 6, Op. 3 – Giordani, 6, single (each separate) – Giordani, Op. 19 – Plas, Concerto – Raimondi, Op. 3 – Toeschi's Concerto – Wendling's – [Miscellaneous Works for a German Flute] Airs & Marches, in 2 Collections (each separate) – Essex Orpheus – Forty five Airs and Variations – Italian Airs – Pocket Books, Vols. 1 and 2 (each separate) – Pocket Book, Vols. 1 & 2 Bound in 1 Vol. – Pocket Companion – Quick Marches, 3d Collection – Tacet, Preludes & Minuet

Within:

Twelve Songs, set to music by J. Gerard

Source: CAM MR290. a. 75. 16. (1.) c. 1783

First page of 4pp stand-alone catalogue

Source: BL Hirsch IV. 1112. (4.)

Six Quartetts for two Violins, a Tenor and Violoncello, Op. 1, by Pleyel

Violino primo part

Source: BOD Tenbury Mus. c. 43 (1) c. 1785

Six Quartetts for two Violins, a Tenor and Violoncello, Opera II, by Pleyel

Last leaf verso of Violino primo part

Source: BOD Tenbury Mus. c. 43 (2) c. 1788

Six Quartetts, for two Violins, a Tenor and Violoncello, Op. III, by Pleyel

Recto leaf ii in Violino Primo part

Source: BOD Mus. Instr. I, 192 (6) and BL g. 213. (10.) c. 1786

Six Quartetts for two Violins, a Tenor and Violoncello, Op. VI, by Pleyel

Violino primo part

Source: BOD Tenbury Mus. c. 43 (4) and BL g. 213. (11.) c. 1786

A Second Set of Three Quintetts for two Violins, two Tenors and a Violoncello, Op. 9, Pleyel

Leaf ii recto

Source: BL h. 318. (5.) c. 1787

Six Duos pour le Violin et Violoncello, Op. 12, composée part Ignace Pleyel

Recto leaf ii in Violino part

Source: BOD Mus. Instr. I, 191 (3) and BL g. 225. (18.) c. 1785

Six Duos pour deux Violins ou deux Flutes compose par I. Pleyel, Op. 13

Leaf ii recto of Violino o Flauto Primo part

Source: BOD Mus. Instr. I, 191 (4) and BL g. 421. g. (6.) c. 1788

Six Duets for Two Violins, by Ignace Pleyel, Op. XV

Leaf ii recto of Violino Primo part

Source: BOD Mus Instr. I, 191 (5) and BL g. 421. l. (4.) c. 1789

Six Duets for Two Violins, Op. XVIII, by Ignace Pleyel

Recto leaf ii in Violino primo part

Source: BOD Mus. Instr. I, 191 (6) and BL g. 218. (9.) c. 1789

Three Favorite Overtures, in Eight Parts, Two Violins, Hautboys, Horns, Tenor and Violoncello, Op. XXI, by John Christian Bach

Recto leaf ii

Source: BL h. 2770. (3.) c. 1785

Sei Divertimenti for due Violini, Op: IIIa, by Luigi Borghi

Leaf ii recto of Violino Primo part

Source: BL g. 421. l. (5.) c. 1785

Six Duets for a Violin and Violoncello, Op. 19, by J. B. Breval

Recto leaf ii

Source: BL g. 225. (15.) and BOD Mus. Instr. I, 29 (5)

Source: music entered at Stationers' Hall 2 May 1786.

Nos. 1 to 3, of Three Quartetts dedicated to the King of Prussia, by Ignace Pleyel

Recto leaf ii

Source: BOD Mus. Instr. I, 192 (5.) and BOD Tenbury Mus. c. 43 (5.) and BL g. 213. (12.) c. 1787

Symphonie, No. 2, à Grand Orchestre, composée par Muzio Clementi, Op. 18

Source: BOD Mus. Instr. I, 49 (1) c. 1787

A Set of Quartetts, expressive of the Passion of our Saviour, Op. 48, by Joseph Haydn

Leaf ii recto of Violino primo part

Source: BOD Mus. Instr. I, 109 (8) and R. M. 14. f. 21. (5.) and BL g. 213. (4.) c. 1787

Per pietà padron mio by Bianchi

Last leaf verso

Source: BL H. 345. (20.) c. 1787

A Favorite Concerto for a Violino Principale and a Full Band, by Pleyel

Leaf ii recto

Source: BL g. h. 318. (10.) c. 1788

Six Duetts Concertants for two Violins, by Viotti, first book

Leaf ii recto

Source: BOD Tenbury Mus. c. 36/1 (2) c. 1789

Six duos for deux violons, by J. Fodor, XII^{me}.

Source: BL g. 218. v. (1.) c. 1790

A Seventh set of Six Quartets for Two Violins, Tenor & Violoncello, by Pleyel

Violino primo part

Source: BOD Tenbury Mus. c. 43 (7) c. 1790

Three Quartets for Two Violins, Alto & Violoncello, performed at the Professional Concerto Hanover Square 1790, composed by Joseph Haydn, Op. 61.

Verso last leaf in Violino primo part

Source: BOD Mus. Instr. I, 109 (10) and BL g. 213. (6.) c. 1790

Eight Duets for two German Flutes, or Violins or German Flute & Violin, Op. IId, by Domenico Mancinelli

Source: BL h. 2070. b. (1.) c. 1790

Three Symphonies for a full orchestra, by Adalbert Gyrowetz

Violino primo part

Source: BL R. M. 17. b. 5. (7.) c. 1795

Six Duos pour deux Violons, by J. Fodor, Op. 17

Recto leaf ii

Source: BOD Tenbury Mus. c. 36/1 (5) c. 1795

The Newest Christmas Box, containing a variety of Bagatelles, arranged for one, two or three voices and the Piano Forte, for Juvenile Amusement, by Reginald Spofforth, Op. 2

Last leaf verso

Source: BL G. 352. (35.) c. 1797

Overture to An Escape into Prison, by W. Reeve

Verso last leaf

Source: BL h. 3865. kk. (12.) c. 1797

Overture for the Pianoforte, in Commemoration of His Britannic Majesty's solemn Procession to the Cathedral of St. Paul's to return the Almighty Thanks, for the splendid Victories obtained by his Many over the Fleets of France, Spain, and Holland, by D. Steibelt

Last leaf verso

Source: BOD Tyson Mus. 1383 (2) c. 1798

Three Sonatas for the Piano Forte, Op. 37, by Clementi

Leaf ii recto

Source: BOD Tyson Mus. 389. c. 1798

Piche Cornacchie e nottole, Sung by Sig^{ra}. Storace & Sig^r. Morelli, in the Opera of Gli Schiavi per Amore, Composed by Sig^r. Paisiello

Last leaf recto

Source: BL G. 197. (4.)

A Grand Symphony in all its parts, performed at the Professional Concert, Hanover Square, 1789, composed by Joseph Haydn of Vienna

Last leaf verso, violino primo part

Source: BOD Mus. Instr. I, 111 (8), no. 2

A Set of Quartetts, expressive of the Passion of our Saviour, with an Introduction and Finale, which represents the Earthquake, for two Violins, Tenor and Violoncello, by Joseph Haydn, Op. 48

Leaf ii recto, violin primo part

Source: BOD Mus. Instr. I, 109 (8)

Three Symphonies for a Grand Orchestra, by Joseph Haydn, Op. 51

Recto leaf ii, Violino primo part

Source: BOD Mus. Instr. I, 112 (2)

Three Symphonies for a Grand Orchestre, by Joseph Haydn, Op. 52

Recto leaf ii, Violino primo part

Source: BOD Mus. Instr. I, 112 (3)

The Favorite Overture, Songs, Duetts & Choruses, in the new Ballet Pantomime, called the Round Tower, Composed by W. Reeve

Leaf ii recto

Source: BL H. 230. a. (5.)

LB 8c

Date: c. 1799

Extent: 300 entries

Additional Categories and sub-categories: 2

German Flute Music. Trios for German Flute; Duets for German Flutes

Commentary:

New entries: 28

[German Flute Music, Trios for German Flutes] Androux, Trios for German Flutes – Bourdani's – Campioni, Op. 1 – Carafa's – Cirri, Op. 9 – Filtz, Op. 2 – Filtz, Trios and Quartet – G. Florio, Op. 3 – Giordani, Op. 12 – Hartley's – Hass's – Hoegi's – Kerntle's – MacGibbon's – Mancinelli's – Martini's – Reinard's – Pla's in 2 Sets (each) – Swindle's – Wendling, Op. 1 – Wendling, Op. 2 – Wendling, Op. 5 – Wendling, Op. 7 – Weiss, Op. 1 – [Duets for German Flutes] Blanc's – Blanc, Chamber Duets – Bourdani's

Within:

Six Duetts for a Violin and Tenor, Composed by C. Stamitz Junior

Leaf ii recto of Violino part

Source: BL g. 421. i. (2.)

LB 9

Title: NEW MUSIC Printed & Sold by LONGMAN and BRODERIP, N^o. 26 Cheapside LONDON, Music Sellers to the ROYAL FAMILY. / NB. Piano Fortes, Harpsichords and Spinnets Manufactured and Sold on the most reasonable Terms, and on condition of exchange if not / approved after a fair trial._ Also Let out on hire by the Month, Quarter or Year and tuned in Town and Country on the Shortest Notice by / an experienced Artist__ Musical Instruments in general sold on the above terms, & repaired in the neatest manner__ Variety of Second hand Music.

Date: c. 1785

Pages: 1p oblong folio

Type of Catalogue: Within; Instrumental

Process: Punched and engraved plate

Layout: 6 columns

Categories and sub-categories: 11

Concertos for the Harpsichord or Piano Forte; Single Concertos for the Harpsichord or Piano Forte; Quintets & Quartets for the Harpsichord or Piano Forte; Sonatas and Lessons for the Harpsichord or Piano Forte; Duets for one or two Harpsichord or Piano Fortes; Airs with Variations for the Harpsichord or Piano Forte; Overtures for the Harpsichord or Piano Forte; Opera Overtures for the Harpsichord or Piano Forte; Voluntaries & Fugues for the Organ or Harpsichord; Harp Music; Guitar Music.

Extent: 318 entries

Within:

The Siege of Curzola, a Comic Opera as performed at the Theatre Royal in the Hay Market, the Music Composed by Dr. Arnold, Organist and Composer to his Majesty; adapted for the Voice and Harpsichord, Opera XXIX

Leaf ii recto

Source: BL E 111. b. (3.)

Love in a Camp, or Patrick in Prussia, a Comic Opera performed with universal applause at the Theatre Royal Covent Garden, Selected and Composed by William Shield, the Words by J: O'Keefe, Esqr

Last leaf verso

Source: BL E. 108. e. (1.) and BOD Mus. Voc. I, 105 (2)

Omai, or A Trip round the World, a Pantomine, Performed with the greatest Applause at the Theatre Royal Covent Garden, Set to Music by William Shield

Last leaf verso

Source: BL E. 108. e. (2.)

The Strangers at Home, a Comic Opera, performed with universal applause at the Theatre Royal Drury Lane, Selected and Composed by Thomas Linley

Last leaf verso

Source: BOD Harding D. 288 and BL E. 100. a. (6.)

Fontainebleau, or Our Way in France, a Comic Opera as Performed at the Theatre Royal Covent Garden, Written by J: O'Keefe Esqr., Selected and Composed by William Shield

Last leaf verso

Source: BOD Harding Mus. D 134 and BL E. 108. c.

Three Sonatas for the Harpsichord or Piano Forte, Composed by Muzio Clementi, Opera IX

Last leaf verso

Source: CAM MR340. a. 75. 59

LB 10

Title: II / *MUSICAL PUBLICATIONS / Printed and Sold by Longman & Broderip at the / Apollo N^o. 26 Cheapside & N^o. 13 Hay market London.*

Date: c. 1786

Pages: 1 fol

Type of Catalogue: Within; Instrumental

Process: Engraved plate

Layout: 4 columns

Categories and sub-categories: 11

German Flute Music. Trios for German Flutes; Duets for German Flutes; Solos for German Flutes; Operas and Entertainments for a German Flute; French Horn Music; Guitar Music; Operas and Entertainments for the Guitar; Single Concertos for the Harpsichord or Piano Forte; Quintets and Quartets for the Harpsichord or Piano Forte; Concertos for the Harpsichord or Piano Forte; Sonatas or Lessons for the Harpsichord or Piano Forte

Extent: 298 entries

Commentary:

Reprinted later by Longman, Clementi, & c. (LC 2)

Within:

Concerto for the Harpsichord, with an Accompaniment for two Violins, two Hautboys, two Horns and Bass ad libitum, Composed by M. Edelmann, Opera XII

Title page verso

Source: BL g. 934. d. (2.)

A grand Concerto for the hautboy, flute, or clarinet obligato, with accompaniments for two violins, two tenors, two flutes, two bassoons, two horns and a violoncello, by C. F. Baumgarten

Leaf ii recto

Source: BOD Mus. Instr. I, 8 (4)

The Favorite concerto for the Harpsichord or Piano Forte, by G. Rush, No. II

Title page verso

Source: BL g. 271. u. (14.)

Trois Sonates pour le Clavecin avec l'Accompagnement d'un Violon and Violoncello, by Joseph Haydn, Œuvre 40

Source: BL g. 75. ll. (1.)

Petit Airs d'une difficulté Graduelle a l'usage des Commens pour le Clavecin ou Piano Forte, by N. J. Hullmandel, Œuvre 5

Leaf ii recto of Piano Forte part

Source: BL g. 272. h. (18.)

Twelve Easy and Favorite Sonatinas for the Piano-forte or Harpsichord, with an Accompaniment for the Violin ad lib., by Ignace Pleyel, Book IId

Source: BL g. 625. (1.)

Page 2 of 4pp stand-alone catalogue

Source: BL Hirsch IV. 1112. (4.)

Trois Sonates pour le Clavecin ou le Piano Forte, Accompagnées d'un Violon et d'un Violoncelle, Composées par Leopoldo Kozeluch, Opera III

Leaf ii recto of Piano Forte part

Source: BL g. 625. (1.) and BL h. 1203. a. (5.)

Six Duets Concertants for a Flute and Tenor, Composed by Mr. Devienne

Leaf ii recto of Flute part

Source: BL g. 421. p. (11.)

A favorite Sonata for the Piano Forte or Harpsichord, Composed by H. B. Schroeder, dedicated to Miss Mylne

Last leaf verso

Source: BL g. 143. (13.) and CAM MR340. a. 75. 50. (13.)

Three Quartets for two Violins, Alto, and Violoncello, performed at the Professional Concerts Hanover Square 1790, Composed by Joseph Haydn, Op. 61.

Last leaf verso of Violino primo part

Source: BL R. M. 14. f. 21. (6.)

The celebrated Overture La Chasse, Composed by Sigr. Giuseppe Haydn, Adapted for the Harpsichord or Piano Forte

Title page verso

Source: BL h. 656. y. (5.)

A Favorite Overture for the Harpsichord or Piano Forte, Composed by C. Vanhal

Leaf ii recto

Source: BL g. 270. d. (56.)

The Favorite Duett of Tink a Tink, Sung by Mrs. Bland and Mr. Bannister Junior, in the Opera of Blue Beard, Arranged as a Rondo for the Piano Forte, in which is introduced favorite Duett Sung by Mrs. Crouch and Miss De Camp, in the Blue Chamber, and the two Principal Choruses by D. Steibelt

Leaf ii recto

Source: BL g. 140. (50.)

Three Sonatas for the Piano Forte or Harpsichord, with Accompaniments for a Flute and Violoncello, Composed by Muzio Clementi, Op. XXI

Leaf ii recto of Piano Forte part

Source: BL Hirsch M. 1471. (9.) and CAM MR340. a. 75. 20. (1.)

The Prisoner, a Musical Romance, as Performed at the Theatre-Royal Hay-Market, Composed and humbly dedicated by permission, to her Royal Highness, the Duchess of York, by Thomas Attwood

Last leaf verso

Source: BL D. 280. (1.)

The Mariners, a Musical Entertainment, in Two Acts, as performed at the King's Theatre, Hay Market, Composed by Thomas Attwood

Last leaf verso

Source: BL D. 280. (3.)

Just in Time, a Comic Opera, as Performed at the Theatre Royal Covent Garden, Composed by Thomas Carter

Last leaf verso

Source: BL D. 286. (5.) and BOD Harding Mus. D 177

Six Chamber Concertos for the German Flute, accompanied by two Violins and a Bass, with a figured Bass for the Harpsichord, Composed by Thomas Giordani, Op. III

Last leaf verso of Flute part

Source: BL g. 280. k. (4.)

Hartford Bridge, or The Skirts or A Camp; an Operatic Farce as Performed at the Theatre Royal Covent Garden; Selected & Composed by William Shield

Leaf ii recto

Source: BOD Harding Mus. D 157

Six Concertos, for the Harpsichord, or Organ, Composed by Mr. Handel

Leaf ii recto

Source: CAM MR340. a. 75. 20. (5.)

Twelve Songs, Set to Music by T. Gerard Song, Set to Music by T. Gerard

Verso of the second to the last leaf

Source: CAM MR290. a. 75. 16. (1.)

Trois Trios Concertants pour le Piano Forte, Violino and Violoncello, Composé et Dediés à Mademoiselle Josephine de Jacobi par J. G. Ferrari, Op. XI

Last leaf verso

Source: BOD Mus. Instr. I, 94 (9)

Three Sonatas for the Grand and Small Piano Forte, with an Accompaniment for the Flute, Oboe, or Violin, Dedicated, by permission, to Miss Maria E. May and Composed by Charles Frederick Horn, Op. 3

Last leaf verso of Piano Forte part

Source: BOD Mus. Instr. I, 125 (3)

The Midnight Wanderers, a Comic Opera, Perform at the Theatre Royal Covent Garden, Composed by Paisiello, Gretry and Shield, the Poetry by William Pearce Esqr.

Last leaf verso

Source: BL D. 287. (3.)

LB 11

Title: III / *MUSICAL PUBLICATIONS* / Printed and Sold by Longman & Broderip at the / Apollo N^o. 26, Cheapside & N^o. 13 Hay Market London

Date: c. 1786

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved Plate

Layout: 4 columns

Categories and sub-categories: 7

Harpsichord Music. Sonatas; Duets for one Harpsichord, & c.; Single Sonatas, & Lessons for the Harpsichord or Piano Forte; Overtures for the Harpsichord or Piano Forte; Favorite Airs with Variations for the Harpsichord or Piano Forte; Voluntaries & Fugues for the Organ or Harpsichord; English Operas & Entertainments for Voice and Harpsichord

Extent: 315 entries

Within:

Six Concertos for the Piano-Forte or Harpsichord, Op. XIV, by Giordani

Recto leaf ii

Source: CAM MR340. a. 75. 8. (2.) reprint of c. 1776 edition, by Longman, Lukey and Broderip.

A Second Set of Six Concertos for the Harpsichord or Piano Forte, with Accompaniments, Opera XXIII, Composed by Giordani

Last leaf verso

Source: CAM MR340. a. 75. 8. (3.) c. 1779

The Storm in the Ombres Chinoise, adapted for the Harpsichord or Piano forte by Sigr. Giordani

Leaf ii recto

Source: BL h. 726. p. (8.) c. 1780

A Second Collection of Songs, Glee's, Elegies, Canons and Catches for one, two, three, four, five, and Thirty Six Voices, by Mr. Harrington of Bath

Last leaf verso

Source: CAM MR260. a. 85. 216. c. 1780

The Original Songs Airs & Choruses, which were introduced in the Tragedy of Macbeth, in Score, Composed by Matthew Locke.

Recto leaf iii

Source: BOD Tenbury Mus. c. 398 (5.) c. 1780

The Celebrated Overture, Composed by Sigr: Haydn, and Performed at Messrs. Bach and Abel's Concerts adapted for Two Performers, on One Piano Forte, or Harpsichord

Leaf ii recto

Source: BL g. 75. l. (9.) c. 1782

No. 5, The Celebrated Overture, Composed by Sig. Haydn, and Performed at Messrs. Bach & Abel's Concerts, Adapted for the Piano Forte or Harpsichord

Leaf ii recto

Source: BL g. 75. ll. (9.) c. 1782

The celebrated Overture La Chasse, Composed by Sigr. Giuseppe Haydn, Adapted for the Harpsichord or Piano Forte

Leaf ii recto

Source: BL h. 656. y. (5.)

No. I. The Favorite Concerto for the Harpsichord or Piano Forte, Composed by Mr. Rush

Recto leaf ii

Source: BL g. 443. d. (27.) c. 1783

Twelve Songs, set to music, by T. Gerard

Recto last leaf

Source: CAM MR290. a. 75. 16. (1.) c. 1783

Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin or German Flute, Op. IV, by Clementi

Recto leaf ii

Source: BL e. 102. d. (2.) c. 1783

Three Sonatas, for the Harpsichord or Piano Forte, Op. 1, Leopold Kozeluch, c. 1783

Recto leaf ii

Source: BL g. 543. u. (11.) c. 1783

A Favorite Concerto for the Harpsichord or Piano Forte, with Accompaniments, by Giuseppe Haydn, Op. 37

Verso last leaf

Source: BL h. 656. y. (1.) and BOD Tyson Mus. 555. c. 1784

A Second Set of Six Sonatas, for the Piano Forte or Harpsichord, with Accompaniments for a Violin & Violoncello, Composed by C. Vanhal

Recto leaf ii

Source: BL g. 272. d. (27.) c. 1785

A Favorite Concerto, for the Harpsichord or Piano Forte, with Accompaniments, Composed by William Evance

Source: BL g. 272. t. (21.) c. 1785

A Favorite Overture for the Harpsichord or Piano Forte, Composed by C. Vanhal, c. 1785;

Last leaf verso

Source: BL h. 1481. u. (9.) c. 1785

Three Sonatas for the Harpsichord or Piano Forte, Composed by Leopold Kozeluch, Op. VIII

Recto leaf ii

Source: BL g. 625. (3.) & CAM MRA340. 75. 42. c. 1785

Trois Sonates pour le Clavecin ou le Piano Forte, Accompagnées d'un Violon et d'un Violoncelle, Opera VI, Leopold Kozeluch

Recto leaf ii

Source: BL g. 625. (2.) c. 1785

A favorite Duet for Two Performers on One Piano Forte or Harpsichord, Composed by Sig. Kozeluch, of Vienna, Op. 4

Source: BL h. 3290. z. (3.) c. 1785

Trois Sonates pour le Clavecin ou Piano Forte, La Troisième est Accomp: d'un Violon Oblig., Œuvre VII, by W. A. Mozart

Source: BOD Mus. Instr. 173 (1) c. 1786

A Favorite Concerto for the Harpsichord or Piano Forte, with Accompaniments, Composed by J. F. Sterkel, Op. 20

Source: BL g. 116. a. (5.) c. 1786

A Set of Twelve Miscellaneous Lessons for the Harpsichord or Piano Forte, being a selection of the most admired Compositions of Haydn, Sterkel, Schobert, Kozeluch, Vanhal, & Edelmann, Compiled and adapted with others, Composed by J. Relfe, Opera IV

Leaf iii recto

Source: CAM MR340. a. 75. 20. (6.) Preface dated May 1786.

Trois Sonatas pour le Clavecin ou Piano Forte avec Accompagnement, d'un Violon ad libitum, Oeuvre XVIII, par L Kozeluch

Verso last leaf

Source: BL h. 70. b. (5.) and BOD Tenbury Mus. c. 46 (1) c. 1786

Source music entered at Stationers' Hall 16 October 1786.

Deux Sonates pour le Clavecin ou le Piano Forte, avec Accompagnement de Violon ad Libitum, Composées par Leopoldo Kozeluch, Opera X

Recto leaf ii

Source: BL h. 70. b. (3.) and BL Hirsch M. 1286. (2.) c. 1786

A Favorite Overture by Giuseppe Haydn, adapted for the Piano Forte or Harpsichord with an Accompaniment for a Violin, by Charles Frederic Horn

Recto leaf ii in Piano forte part

Source: BOD Mus. Instr. I, 108 (17) and BL h. 656. e. (4.) c. 1786

No. 1 of the Opera Overtures adapted for the Harpsichord or Piano Forte, with an Accompaniment for a Violin

Verso last leaf

Source: BL h. 61. (7.) c. 1786

Source music entered at Stationers' Hall 27 June 1786.

Six Sonatas for the Piano Forte or Harpsichord, with an Accompaniment for a Violin, Op. 2, by J. W. Holder

Recto leaf ii in Piano forte part

Source: BOD Mus. Instr. I, 123 (1) c. 1787

Inkle and Yarico, a Comic Opera, by Arnold, Opera XXXth.

Verso last leaf

Source: BOD Harding Mus. D 169. c. 1787

No. 1, Symphonie à Grand Orchestre, Op. 18, Muzio Clementi

Recto leaf ii

Source: BOD Mus. Instr. I, 49 (1.) c. 1787

Chi mi mostra, Sung by Sagra. Storace, in the Opera of Gli Schiavi per Amore, Composed by Paisiello

Last leaf verso

Source: BOD Tenbury Mus. c. 35 (5) c. 1787

Trois Duos pour le Flauto et Piano Forte, ou Clavecin, by Devienne

Leaf ii recto

Source: BL h. 64. (4.) c. 1788

Six Sonatas for the Piano Forte or Harpsichord, with an accompaniment for a Flute or Violin & Violoncello, Composed & Dedicated (by Permission) to Her Majesty, The Queen of Great Britain, by Ignace Pleyel

Leaf ii recto

Source: BL g. 161. a. (4.) c. 1788

Three Sonatas for the Pianoforte or Harpsichord, Composed by Joseph Haydn Op. 53

Leaf ii recto

Source: BOD Mus. Instr. I, 110 (11a) c. 1788

Three Sonatas for the Piano Forte or Harpsichord, with an Accompaniment for a German Flute, Composed by Sigr. Carlo Pozzi

Last leaf recto

Source: BL h. 61. (6.) c. 1788

A favorite Symphony, Composed by Haydn, Adapted for the Harpsichord, or Piano Forte, with an Accompaniment for a Violin, by J: Marsh Esqr.

Leaf ii recto

Source: BL h. 61. (14.) c. 1788

Page 3 of 4pp stand-alone catalogue

Source: BL Hirsch IV. 1112. (4.)

The Prophet, an Opera, composed by Sacchini, Purcell, Giordani, Irwich, Cimarosa, Salieri and Shield

Leaf ii recto

Source: CAM MR260. a. 75. 246 and BOD Mus. Voc. I, 105 (3) c. 1788-89

Haunted Tower, a Comic Opera in Three Acts, by Stephen Storace

Leaf ii recto

Source: BOD Harding Mus. D 160. c. 1789

Martini's Grand Overture to Henry the Fourth, adapted for the Harpsichord or Piano Forte with an Accompaniment for a Violin

Last leaf verso of Piano Forte part

Source: BL g. 271. u. (6.) c. 1790

No Song No Supper, a Comic Opera, in Two Acts, Chiefly Composed & Adapted for the Harpsichord or Piano-Forte by Stephen Storace

Source: BOD Mus. Voc. I, 106 (3, verso last leaf) c. 1790

The Songs, Dialogues, Duetts, Trios, & Marches, in the Historical Romance of the Crusade, Composed by Dr. Arne, Martini, Martin, Cimarosa, Duny, Carolan, Leveridge and Mr. Shield

Leaf ii recto

Source: BOD Harding Mus. D 88. c. 1790

A favorite Sonata for the Harpsichord or Piano Forte, Composed by J. Beckwith Junr., c. 1790

Last leaf verso

Source: BOD Mus. Instr. I. 8. (14) & BL g. 143. (2.)

Six Sonatas for the Piano Forte or Harpsichord, with an Accompaniment for a Violin, Composed by J. Sterkel, Opera III, c. 1790;

Source: BL g. 270. x. (15.)

Trois Sonates pour le Clavecin ou le Piano Forte, Accompagnees d'un Violon et d'un Violoncelle Composees par Leopoldo Kozeluch, Opera III, c. 1790;

Leaf ii recto

Source: BL h. 1203. a. (5.)

A Favorite Lesson for the harpsichord, Composed by G: Haydn, of Vienna, c. 1790

Last leaf verso

Source: BL g. 75. ll. (6.)

The Songs, Duetts, Quartetts, Choruses, & c. & c. in the Picture of Paris, now Performing at the Theatre Royal Covent Garden, Part of which is taken from the Celebrated Opera of Amphion, Composed by the Sigr., Neumann; & the rest Composed by William Shield, c. 1790-91

Last leaf verso

Source: BOD Harding Mus. D 243.

The Woodman, a Comic Opera, Composed chiefly by William Shield, c. 1791

Leaf ii recto

Source: BOD Harding Mus. D 333.

The Overture, Favorite Songs & Finale in the Musical Entertainment of Tippoo Saib, by W. Reeve, c. 1791

Leaf ii recto

Source: BL G. 367. (40.)

Source music entered at Stationers' Hall 9 September 1791.

Three Sonatas for the Piano Forte or Harpsichord, with Accompaniments for Violin and Violoncello, Op. IX, by Adalbert Gyrowetz

Leaf ii recto

Source: BOD Mus. Instr. I, 104 (2), BL g. 161. d. (1.) and BL Hirsch M. 1471. (1.) c. 1792

A Favorite Duetto for Two Performers on the Piano Forte or Harpsichord, composed by Charles Wood, of Bridgwater

Last leaf verso

Source: BL g. 130. (15.) c. 1792

Source music entered at Stationers' Hall 29 August 1792.

Trois Sonates de Krumpholtz de l' Opera 13, Arrangée pour Deux Harpes ou Harpe et Piano Forte, by Philip Seybold

Leaf ii recto

Source: BL g. 996. c. (2.) c. 1795

Seybold's 2d, La Chasse for the Harp, Harpsichord, or Piano Forte

Last leaf verso

Source: BL g. 232. pp. (2.) c. 1795

Four Favorite Sonatas for the Harp or Piano Forte, Two with Accompaniments for a Violin and Violoncello and two Accompanied with a Violin, Selected from the 8th. and 12th. Opera of Krumpholtz, by P. Seybold

Leaf ii recto

Source: BL g. 996. c. (3.) c. 1795

A Grand Concerto for the Piano Forte, Op. 33, by D. Steibelt

Last leaf verso

Source: CAM MR340. a. 75. 46. (1.) c. 1798

Concerto for the Harpsichord, with an Accompaniment for two Violins, two Hautboys, two Horns, and Bass ad libitum, Composed by M. Edelmann, Opera XII

Leaf ii recto

Source: BL g. 934. d. (2.)

Three Sonatas for the Piano Forte or Harpsichord, with an Accompaniment for a German Flute, by Carlo Piozzi

Source: BL h. 61. (6.)

Overture to Virginia, by Tarchi, adapted for the Harpsichord or Piano Forte, with an Accompaniment for a Violin, by J. Mazzinghi

Source: BL h. 61. (7.)

A favorite Symphony by Haydn, adapted for the Harpsichord or Piano Forte, with an Accompaniment for a Violin, by J. Marsh

Source: BL h. 61. (14.)

The Storm in the Ombres Chinoise, adapted for the Harpsichord or Piano Forte, by Giordani

Source: BL h. 726. p. (8.)

A Favorite Concerto, for the Harpsichord or Piano Forte, with Accompaniments, by William Evance

Source: BL g. 272. t. (21.)

The Favorite Concerto for the Harpsichord or Piano Forte, No. 1, by George Rush

Source: BL g. 443. d. (27.)

A Second Set of Six Sonatas for the Piano Forte or Harpsichord, with Accompaniments for a Violin, Violoncello, & c., by J. K. Vanhal

Source: BL g. 272. d. (27.)

A Favorite Overture for the Harpsichord or Piano Forte, by J. K. Vanhal

Source: BL h. 1481. u. (9.)

Trois Duos pour le Flauto et Piano Forte ou Clavecin, by François Devienne

Source: BL h. 64. (4.)

The Overture, Favorite Songs and Finale in the Musical Entertainment of Tippoo Saib, the words by Mr. Lonsdale, the Music by William Reeve
Source: BL G. 367. (40.)

Three Sonatas for the Piano Forte or Harpsichord, Composed by Joseph Haydn, Op. 5
Source: BOD Mus. Instr. I, 110 (11a)

A Favorite Concerto for the Harpsichord or Piano Forte, with Accompaniments, Composed by Giuseppe Haydn, Op. 37
Source: BOD Tyson Mus. 555 and BL h. 656. y. (1.)

A Favorite Overture by Giuseppe Haydn, adapted for the Piano Forte or Harpsichord, with an Accompaniment for a Violin, by C. F. Horn
Source: BL h. 656. e. (4.) and BOD Mus. Instr. I 108 (17)

A favorite Duett for two Performers on the Piano Forte or Harpsichord, by Charles Wood, of Bridgwater
Source: BL g. 130. (15.)

Three Sonatas for the Harpsichord or Piano Forte, Op. 1, by Leopold Kozeluch
Source: BL g. 543. u. (11.)

Trois Sonates pour le Clavecin ou le Pianoforte, accompagnées d'un Violon et d'un Violoncello, Opera iii, by Leopold Kozeluch
Source: BL h. 1203. a. (5.)

A Favorite Duett for two Performers on One Piano Forte or Harpsichord, Op. 4 by Leopold Kozeluch
Source: BL h. 3290. z. (3.)

Trois Sonates pour le Clavecin ou le Piano Forte, Accompagnées d'un Violon et d'un Violoncelle, Composée par Leopoldo Kozeluch, Opera VI
Leaf ii recto of Piano Forte part
Source: BL g. 625. (2.)

Three Sonatas, for the Harpsichord or Piano Forte, Composed by Leopoldo Kozeluch, Op. VIII
Leaf ii recto of Piano Forte part
Source: BL g. 625. (3.)

Deux Sonates pour le Clavecin ou le Piano Forte, avec Accompagnement de Violon ad libitum, Composées par Leopold Kozeluch, Opera X
Leaf ii recto of Piano Forte Part
Source: BL h. 70. b. (3.)

Trois Sonatas pour le Clavecin ou Piano Fort, avec Accompagnement d'un Violin ad libitum, par L. Kozeluch, Oeuvre XVIII
Last leaf verso of Piano Forte Part
Source: BL h. 70. b. (5.)

Six Sonatas for the Piano Forte or Harpsichord, with an Accompaniment for a Violin, Composed by J. Sterkel.
Last leaf verso of Piano Forte part
Source: BL g. 270. x. (15.)

A Favorite Concerto for the Harpsichord or Piano Forte, with Accompaniments, Op. 20
Source: BL g. 116. a. (5.)

Haydn's celebrated overture adapted for two Performers on One Piano Forte or Harpsichord

Source: BL g. 75. l. (9.)

A Favorite Sonata for the Harpsichord or Piano Forte, Op. 3, John Christmas Beckwith

Source: BL g. 143. (2.) and BOD Mus. Instr. I, 8 (14)

Seybold's 2d La Chasse for the Harp, Harpsichord or Piano Forte

Source: BL g. 232. pp. (2.)

Trois Sonates de Krumpholtz de l' Opera 13, Arrangées pour Deux Harps ou Harpe et Piano-Forte, Par Philip Seybold

Leaf ii recto

Source: BL g. 996. c. (2.)

Four favorite Sonatas for the Harp or Piano Forte, two with Accompaniments for a Violin and Violoncello, and two Accompanied with a Violin, Selected from the 8th and 12th Operas of Krumpholtz, by P. Seybold

Leaf ii recto of Piano Forte part

Source: BL g. 996. c. (3.)

Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin or Flute, dedicate to Mrs. Phillips, Op. IV

Source: BL e. 102. d. (2.)

Chi mi mostra, Sung by Sigr. Storace, in the Opera of Gli Schiavi per amore, Composed by Sigr. Paisiello

Source: BOD Tenbury Mus. c. 35 (5)

Trois Sonatas pour le Clavecin ou le Piano Forte avec accompagnement d'un Violin ad libitum, par L. Kozeluch, Oeuvre, XVIII

Source: BOD Tenbury Mus. c. 46 (1)

The Songs, Dialogue, Duetts, Trio and Marches, in the historical Romance of the Crusade, Composed by Arne, Martini, Cimarosa, Duny, Carolan, Leveridge, and Mr. Shield

Source: BOD Harding Mus. D 88

The Prophet, an Opera performed at the Theatre Royal, Covent Garden, Composed by Sacchini, Purcell, Giordani, Irwich, Cimarosa, Salieri, and William Shield

Source: BOD Mus. Voc. I, 105 (3) and CAM MR260. a. 75. 246

No Song, no Supper, a comic Opera in two Acts as performed at the Theatre Royal Drury Lane, the music chiefly Composed and adapted for the Harpsichord or Piano Forte, by Stephen Storace

Source: BOD Mus. Voc. I, 106 (3)

The Haunted Tower, a comic Opera in three Acts, as performed at the Theatre Royal Drury Lane, the music selected, adapted and Composed by Stephen Storace

Source: BOD Harding Mus. D 160

No. 1, Symphonie Grand Orchestre, Composed by Muzio Clementi, Op. 18

Source: BOD Mus. Instr. I, 49 (1)

Inkle an Yarico, a comic Opera as Performed at the Theatre Royal, in Hay Market, the words by Georg Colman Esqr., Junior, the Music Composed by Dr. Arnold, adapted for the Voice, Harpsichord, Piano Forte, & c. Opera XXXth

Source: BOD Harding Mus. D 169

Three Sonatas for the Piano Forte or Harpsichord, with Accompaniments for Violin and Violoncello, Composed by Adalbert Gyrowetz, Op. IX

Source: BOD Mus. Instr. I, 104 (2) and BL g. 161. d. (1.)

Martini's Grand Overture to Henry the Fourth, adapted for the Harpsichord or Piano Forte, with Accompaniment for a Violin

Source: BL g. 271. u. (6.)

Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Flute or Violin and Violoncello, dedicated to the Queen of the Great Britain, by Ignaz Pleyel

Source: BL g. 161. a. (4.)

Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin, Composed by J. Holder, Op. 2

Source: BOD Mus. Instr. I, 123 (1)

A Set of twelve miscellaneous lessons for the Harpsichord or Piano Forte; being a selection of the most admired compositions of Haydn, Sterkel, Schobert, Kozeluch, Vanhal and Edelmann, Opera IV, compiled and adapted with others composed by J. Relfe

Source: CAM MR340. a. 75. 20. (6.)

Twelve Songs, Set to music by J. Gerard

Source: CAM MR290. a. 75. 16. (1.)

A Grand Concerto for the Piano Forte, Op. 33, Composed by D. Steibelt

Source: CAM MR340. a. 75. 46. (1.)

A second sett of six concertos for the harpsichord or pianoforte, with accompaniments, by T. Giordani, opera XXIII

Source: CAM MR340. a. 75. 8. (3.)

The Songs, Duets, Quartets, Choruses, & c. & c. in the Picture of Paris, now performing at the Theatre Royal Covent Garden, part of which is taken from the celebrated Opera of Amphion, Composed by Sigr. Naumann, and the rest Composed by William Shield

Source: BOD Harding Mus. D 243

The celebrated overture, Composed by Sigr. Haydn and performed at Messrs. Bach & Abel's concerts, adapted for the piano forte or harpsichord. [Sinfonia III]

Source: CAM MRA340. 75. 42

Trios Sonates pour le Clavecin ou Piano Forte, La troisieme est accomp: d'un violon oblige, Oeuvre VII, by Mozart

Source: BOD Mus. Instr. I, 173 (1)

LB 12

Title: IIII / *MUSICAL PUBLICATIONS, / Printed and sold by Longman & Broderip, at the / Apollo, N^o. 26, Cheapside, N^o. 13 Hay-Market, London*

Date: c. 1786

Pages: 1p fol.

Type of Catalogue: Within and Stand-alone; Instrumental and Vocal

Process: Engraved plate

Layout: 4 columns

Categories and sub-categories: 5

Harp Music; Vocal Music. Favorite Songs sung at the Gardens, Theatres, & c.; Miscellaneous Collections of Songs, & c. for Voice and Harpsichord; Catches, Canons, Canzonets, Elegies, Gleees,

Odes & Songs, for 2, 3, 4, & 5 Voices; Dances, Cotillions and Allemands for a Violin, German Flute or Harpsichord

Extent: 282 entries

Within:

Riccardo I, rè d'Inghilterra. T'amo si sarai, Composed by Handel

Source: BOD Mus. 2 c. 157 (9)

Conqual [sic] core oh Dio : sung by Sigr. Giuliane, in the opera of Giulio Sabino, Composed by Sigr. G. Sarti

Source: BOD Mus. Voc. I, 47 (45)

Trois Sonates de Krumpholtz de l' Opera 13, Arrangées pour Deux Harps ou Harpe et Piano-Forte, Par Philip Seybold

Last leaf verso

Source: BL g. 996. c. (2.)

The Nosegay, a favorite Rondo, Sung by Mrs. Kennedy at Vauxhall-Gardens, Composed by Mr. Dibdin
Last leaf verso

Source: BL H. 1652. ll. (29.)

Six Canzonets and a Gipsy Song with an Accompaniment for the Piano Forte or Harp , by J. Fislin, Op. 5th.

Source: BL G. 369. (5.)

Six Songs, with an Accompaniment for the Harpsichord, or Two Violins and a Violoncello, Composed by Mr. King

Leaf iii recto

Source: BL G. 424. g. (3.)

Thomas and Susan or The Fortunate Tar, a musical Entertainment, by William Reeve

Source: BL H. 130. (7.)

With consent of one's Friends. A favorite Song sung by Miss Newman at Vauxhall, by M. Arne

Source: BL H. 131. (4.)

Twelve Favorite Songs with an Accompaniment for the Piano Forte, Opera Seconda, by J. Davy

Source: BL G. 362. (2.)

A Miscellaneous Collection of Vocal Music, by R. Broderip, Op.ix

Source: BL G. 359. (1.) and CAM MR208. a. 75. 1. (11.)

La Regina di Golconda, a Serious Opera, Composed by Sigr. Venanzio Rauzzini

Leaf ii recto of Alto Secondo part

Source: BL G. 760. c. (1.)

Con un moto. [Song.] Sung by Sigr Morelli in the Opera of Gli Schiavi per, by B. Mengozzi

Source: BL H. 345. (6.)

Idol mio quest' alma amante. [Air.] Sung by Sigr Rubinelli, Composed by A. Tarchi

Source: BL H. 345. (11.)

La mia sposa [Song], in the Opera of Virginia, by G. Albertini

Source: BL H. 345. (14.)

Pupille venose del caro mio bene. sung by Sigr Rubinelli, etc, Composed by A. Tarchi

Source: BL H. 345. (21.)

Quando sarà quel di, [song,] sung by Madam Mara, etc, Composed by A. F. Gresnick
Source: BL H. 345. (22.)

Resta ingrata. Sung by Sigr Rubinelli in the Opera of Armida, Composed by M. Mortellari
Source: BL H. 345. (24.)

Scherza il nocchier talora, [song,] sung by Sigr Rubinelli, etc, Composed by A. F. Gresnick
Source: BL H. 345. (25.)

Son regina e sono amante. Sung by Madam Mara in [the pasticcio] Didone Abbandonata, Composed by A. Sacchini
Source: BL H. 345. (29.)

A collection of catches, canons and glees, for three, four, five and six voices, Composed by J. W. Holder
Source: BOD Mus. Voc. I, 96 (3)

The triumph of beauty, a musical entertainment as performed with universal applause at Vauxhall Gardens, written by a lady, and set to music by J. Hook. Op. 46
Source: BOD Harding Mus. D 307

The Death of Auld Robin Gray and Jenny's Happy Return, Composed by J. Hook
Source: BL H. 1651. b. (62.)

Thirteen Canzonets for Two Voices, by T. Tremain, Op. 5
Source: BL H. 1652. (8.)

Elements of thorough bass and composition: in which the rules of accompaniment for the harpsichord or piano-forte are rendered amusing by the introduction of eight Italian, eight French & twelve English songs ... with proper lessons for practice : opera quinta, by Edward Miller.
Source: CAM MR260. a. 75. 216. (4.)

Twelve songs, Set to music by J. Gerard
Source: CAM MR290. a. 75. 16. (1.)

Non e la mia speranza, sung by Madame Mara in the opera of Perseo, Composed by Sigr. Sacchini .
Source: CAM MR290. a. 75. 16. (7.) and BL H. 345. (17.)

T'amo sisaria, Sung by Madame Mara & Sigr. Rubinelli, in the Opera of Giulio Cesar, Composed by G. F. Handel
Last leaf verso
Source: BL G. 197. (10.)

Page 4 of 4pp stand-alone catalogue
Source: BL Hirsch IV. 1112. (4.)

LB 13

Title: 1786. / [centre: small rule] / A / COMPLETE REGISTER / OF ALL THE / New Musical Publications / IMPORTED FROM DIFFERENT PARTS OF *EUROPE* / BY / *LONGMAN* and *BRODERIP*, / No. 26, *Cheapside*; and No. 13, *Haymarket*; / WITH THE ADDITION OF / NEW MUSIC, printed by them in *LONDON*; / And which may be had of most Music-Sellers and Booksellers in ENGLAND, / SCOTLAND, and IRELAND.

Date: February 1786

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 19

Musical Instruments in general manufactured and sold, Wholesale and Retail; Overtures or Symphonies, in Parts; Concertos, in Parts; Quintets; Quartets; Trios; Duets – Two Violins; Duets – Violin and Tenor; Duets – Violin and Violoncello; Duets – Two Flutes; Duets – Two Clarinets; Solos; Concertos – Harpsichord or Piano Forte; Sonatas – Harpsichord or Piano Forte; Duets for Harpsichord or Piano Forte; Overtures, & c. – Harpsichord or Piano Forte; Harp Music; Vocal Music – Italian and French; Vocal Music – English; Miscellaneous Articles

Extent: 293 entries

Commentary:

The catalogue was advertised in *The Daily Universal Register*, 24 February 1786.

Entries at Stationers' Hall:

Opera Dances, in *Il Convitato di Pietra*, by Gluck, adapted by F. H. Barthélemon, entered at Stationers' Hall 3 May 1785.

The Nunnery, a Comic Opera by W. Shield, entered at Stationers' Hall 10 May 1785.

3 Sonatas, Op. 3, for the Harpsichord or Piano Forte, by L. Kozeluch, entered at Stationers' Hall 21 May 1785.

Twenty Four American Dances, entered at Stationers' Hall 26 May 1785.

1785, The favorite dance of Robin Gray, adapted for the Harpsichord, Piano Forte, Flute and Violin, by F. H. Barthélemon, entered at Stationers' Hall 6 August 1785.

The Nunnery, a Comic Opera by W. Shield, arranged for the German Flute, entered at Stationers' Hall 6 August 1785.

The Nunnery, a Comic Opera by W. Shield, adapted for the Guitar, entered at Stationers' hall 6 August 1785.

The Cholerick Fathers, a Comic Opera, by W. Shield, entered at Stationers' Hall 6 December 1785.

The Strangers at Home, a Comic Opera, by T. Linley, entered at Stationers' Hall 11 January 1786.

Omai, a Pantomime, Composed by W. Shield, entered at Stationers' Hall 9 February 1786.

Love in a Camp, a Comic Opera, by W. Shield, entered at Stationers' Hall 10 March 1786.

Mara's Favourite Song in *Didone Abbandonate*, by N. Piccini, entered at Stationers' Hall 29 March 1786.

Sonatas for the Piano Forte or Harpsichord, Op. 1, by H. B. Schroeder, entered at Stationers' Hall 15 April 1786.

Three Sonatas for the Piano Forte, with an accompaniment for a Violin or German Flute, by J. Mazzinghi, Op. 2, entered at Stationers' Hall 8 December 1786.

Six Rondos for the Harpsichord or Piano Forte, by G. A. Schmid, entered at Stationers' Hall 13 March 1787.

Publication Announcement:

"Piano Concerto in A, (Concerto No. 1) [K. 414.], in F, (Concerto no. 2) by Mozart. [K. 413.] and in C, (Concerto no. 3) by Mozart." *The Daily Universal Register*, 24 September 1785.

"The Nunnery, a Comic Opera, performing with universal Applause at the Theatre-Royal, Covent-Garden; composed by Mr. Shield, Price 8s." *The Public Advertiser*, 28 May 1785.

"The following favourite serious and comic Opera Dances, performed at the King's Theatre, viz. *Il convitato di Pietra*, 3s.6d. *Macbeth*, 2s.6d. and the *Deserter*, with new Additions, 3s.6d." *The Public Advertiser*, 28 May 1785.

"Six Sonatas for Piano forte and Violin, by Mozart, Op. 2." *The Public Advertiser*, 11 January 1786.

Within:

Source: BL 7896. h. 40. (9.)

LB 14

Title: AUGUST, 1786. / [centre: rule] / A / COMPLETE REGISTER / OF ALL THE / New Musical Publications / IMPORTED FROM DIFFERENT PARTS OF *EUROPE* / BY / *LONGMAN* and *BRODERIP*, / No. 26, *Cheapside*; and No. 13, *Haymarket*; / WITH THE ADDITION OF / NEW MUSIC, printed by them in *LONDON*; / And which may be had of most Music-Sellers and Booksellers in *ENGLAND* / *SCOTLAND* and *IRELAND*.

Date: August, 1786

Pages: 4pp 8vo.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 19

Overtures or Symphonies, in Parts; Concertos, in Parts; Quintets; Quartets; Trios; Duets. Two Violins; Duets. Violin and Tenor; Duets. Violin and Violoncello; Duets. Two Flutes; Duets. Two Clarinets; Solos; Concertos. Harpsichord or Piano Forte; Sonatas. Harpsichord or Piano Forte; Duets for Harpsichord or Piano Forte; Overtures, & c. Harpsichord or Piano Forte; Harp Music; Vocal Music. Italian and French; Vocal Music. English; Miscellaneous Articles

Extent: 281 entries

Commentary:

Entries at Stationers' Hall:

Six Sonatas for the Piano Forte, with accompaniment for a violin or German flute, entered at Stationers' Hall 25 May 1785.

Three Duets for two Performers on one Piano Forte, by M. Clementi, Op. 14, entered at Stationers' Hall 11 March 1786.

Three Sonatas for the Piano Forte, by M. Clementi, Op. 15, entered at Stationers' Hall 11 March 1786.

La chasse, for the Harpsichord or Piano Forte, Op. 5, by L. Kozeluch, entered at Stationers' Hall 29 March 1786.

Overture and Irish Melody to The Isle of Saints, adapted for the Piano Forte or Harpsichord, by T. Giordani, entered at Stationers' Hall 5 May 1786.

Son Regina e Sono Amante, Madam Mara's Song in Didone Abbandonata, by A. Sacchini, entered at Stationers' Hall 20 May 1786.

Song in Perseo, non e la mia Speranza, sung by Madam Mara, Composed by A. Sacchini, entered at Stationers' Hall 27 May 1786.

How sweet the rosy Blush of Morn, sung by Mr. Wilson at Ranelagh, composed by J. Moulds, entered at Stationers' Hall 9 June 1786.

Pantomime Tunes in Omai, by W. Shield, entered at Stationers' Hall 9 June 1786.

Twenty-four new Cotillions for 1786, danced at Bath and the polite Assemblies, entered at Stationers' Hall 12 June 1786.

Now when the vernal Sun appears, sung by Mr. Wilson at Ranelagh, by J. Moulds, entered at Stationers' Hall 13 June 1786.

Non lagrimar bin mio, Duet in Virginia, by A. Tarchi, entered at Stationers' Hall 23 June 1786.

Balmy Pledge of Love sincere, a Ballad, by L. C. Nielson, entered at Stationers' Hall 27 June 1786.

When absent from thy much lov'd sight, a Ballad, by L. C. Nielson, entered at Stationers' Hall 27 June 1786.

The Triumph of Beauty, a Musical entertainment, by J. Hook, entered at Stationers' Hall 10 July 1786.

La Chasse, for the Harpsichord or Piano Forte, Op. 16, by M. Clementi, entered at Stationers' Hall 10 July 1786.

Sweet Willy, a favorite Rondo for the Harpsichord or Piano Forte, by C. Dibdin, entered at Stationers' Hall 10 July 1786.

Ma chère Amie, a Song sung by Mr. Incledon, at Vauxhall, composed by J. Hook, entered at Stationers' Hall 19 July 1786.

Sei Sonata per Cimbalo, by L. Cherubini, entered at Stationers' Hall 31 July 1786.

Within:

Source: BL Hirsch IV. 1110. (3.)

LB 15

Title: 1789. / A / COMPLETE REGISTER / OF / NEW MUSIC published in ENGLAND, / AND IMPORTED / From different Parts of EUROPE, / BY / LONGMAN and BRODERIP, / No. 26, Cheapside; and No. 13, Haymarket; / And may be had of most MUSIC-SELLERS and BOOKSELLERS in England, / Scotland, and Ireland

Date: March 1789

Pages: 8pp 8vo

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 25

Overtures, or Symphonies, in Parts; Concertos, in Parts, Quintets; Quartets; Trios. Two Violins and Violoncello; Trios. Violin, Tenor and Violoncello; Trios. Two Flutes and Bass; Duets. Two Violins; Duets. Violin and Tenor; Duets. Violin and Violoncello; Duets. Two Flutes; Duets. Two Violoncellos; Solos. Violin; Solos. Violoncello; Concertos. Harpsichord or Piano Forte; Duets. Harpsichord or Piano Forte; Sonatas. Harpsichord or Piano Forte; Overtures. Harpsichord or Piano Forte; Harp Music; Vocal Music. Italian and French; Vocal Music. English. Operas and Entertainments; Songs and Canzonets; Catches, Glees, & c.; Dances and Minuets; Operas, & c. for German Flute and Guitar; Miscellaneous Articles.

Extent: 506 entries

Commentary:

Entries at Stationers' Hall:

6 Duets for Violin and Violoncello, Op. 19, by J. B. Bréval, entered at Stationers' Hall 2 May 1786.
Resta in grata, Rubinelli's song in Armida, by M. Mortellari, entered at Stationers' Hall 23 June 1786.

Overture to Virginia, adapted for the Harpsichord or Piano Forte, by J. Mazzinghi, entered at Stationers' Hall 27 June 1786.

Overture to Armida, adapted for the Harpsichord or Piano Forte, by J. Mazzinghi, entered at Stationers' Hall 26 July 1786.

Ah Tornate o Do serene, Mara and Rubinelli's Duet in Armida, by M. Mortellari, entered at Stationers' Hall 31 July 1786.

The Siege of Curzola, a Comic Opera, by Dr. S. Arnold, entered at Stationers' Hall 5 September 1786.

A Duet, for the Harpsichord or Piano Forte, Op. 19, by L. Kozeluch, entered at Stationers' Hall 7 September 1786.

Two Collections of Ballads, 1st Collection, by J. Haydn, adapted to English words with Accompaniment for the Harpsichord or Piano Forte, by W. Shield, entered at Stationers' Hall 14 September 1786.

6 Quartets, for two Violins, a Tenor and Violoncello, Op. 6, by I. Pleyel, entered at Stationers' Hall 25 September 1786.

Sonatas for the Harpsichord or Piano Forte, Op. 18, by L. Kozeluch, entered at Stationers' Hall 18 October 1786.

3 Sonatas, for the Harpsichord or Piano Forte, Op. 43, by J. Haydn, entered at Stationers' Hall 26 October 1786.

Air with Variations for the Harpsichord or Piano Forte, by J. Vanhal, Op. 34, entered at Stationers' Hall 26 October 1786.

Richard Coeur de Lion, an Opera, entered at Stationers' Hall 4 November 1786.

Two Sonatas, for the Harpsichord or Piano Forte, Op. 10, by L. Kozeluch, entered at Stationers' Hall 13 November 1786.

J. Haydn's Favorite Overture, adapted for the Piano Forte or Harpsichord, by C. F. Horn, entered at Stationers' Hall 16 November 1786.

6 Quartets, for two Violins, a Tenor and Violoncello, Op. 3, by I. Pleyel, entered at Stationers' Hall 27 November 1786.

3 Quintets, for Flute, Hautboy, & c. Op. 8, by I. Pleyel, entered at Stationers' Hall 5 December 1786.

Fantasia, for the Piano Forte, Op. 11, W. A. Mozart, entered at Stationers' Hall 6 December 1786.

Three Sonatas for the Piano Forte, with an accompaniment for a Violin or German Flute and Violoncello, Op. 2, by P. Lee, entered at Stationers' Hall 8 December 1786.

Sonata caratterista, for the Harpsichord or Piano Forte, by G. Sarti, Op. 1, entered at Stationers' Hall 16 December 1787.

Deh t'affretti, astir tiranni, a short Duet in Alceste, by A. F. G. Gresnick, entered at Stationers' Hall 1 January 1787.

Concerto, for the Harpsichord or Piano Forte, Op. 18, by J. F. Sterkel, entered at Stationers' Hall 4 January 1787.

"Golden Treasures still bestowing," a Song, by W. Shield, entered at Stationers' Hall 5 January 1787.

2d Collection of 12 English Ballads, by J. Haydn, adapted to English words by Dr. S. Arnold, entered at Stationers' Hall 13 January 1787.

Three Capriccios for the Harpsichord or Piano, by J. Vanhal, entered at Stationers' Hall 13 January 1787.

Deh risplendi, Duet in Alceste, by A. F. Gresnick, entered at Stationers' Hall 16 January 1787.

Overture to Alceste, adapted for the Harpsichord or Piano Forte, by J. Mazzinghi, entered at Stationers' Hall 2 February 1787.

Three sonatas for the Harpsichord or Piano Forte, by L. Kozeluch, Op. 20, entered at Stationers' Hall 7 February 1787.

Easy Pieces, for the Harpsichord or Piano Forte, by J. Haydn, Op. 44, entered at Stationers' Hall 21 February 1787.

The Enchanté Castle, a Pantomime, by W. Shield, entered at Stationers' Hall 21 February 1787.

Six Voluntaries for the Organ, by F. H. Barthélemon, Op. 11, entered at Stationers' Hall 22 February 1787.

Three Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for Violin, by J. F. Sterkel, Op. 19, entered at Stationers' Hall 28 February 1787.

Ah! Ti lascio amato bene, Mara and Rubinelli's Songs in Alceste, by A. F. Gresnick, entered at Stationers' Hall 28 February 1787.

Love in a Camp, a comic opera by W. Shield, adapted for the German Flute, entered at Stationers' Hall 2 March 1787.

Capriccio for the Harpsichord or Piano Forte, by M. Clementi, Op. 17, entered at Stationers' Hall 7 March 1787.

Six Duets for two German Flutes, by F. Devienne, Op. 18, entered at Stationers' Hall 19 March 1787.

Love in a Camp, a comic opera by W. Shield, adapted for the Guitar, entered at Stationers' Hall 12 March 1787.

The Dying Thrush, by J. Hook, entered at Stationers' Hall 27 March 1787.

Six Trios for two German Flutes and a Bass, by F. Devienne, Op. 19, entered at Stationers' Hall 31 March 1787.

Symphony for the Harpsichord or Piano Forte, with accompaniments, by J. F. Sterkel, Op. 21, entered at Stationers' Hall 11 April 1787.

Three Quartets dedicated to the King of Prussia, by I. Pleyel, entered at Stationers' Hall 13 April 1787.

A Select Collection of French Airs, arranged for two German Flutes, by G. G. Cambini, entered at Stationers' Hall 18 April 1787.

2 Grand Symphonies, Op. 18, by M. Clementi, entered at Stationers' Hall 23 April 1787.

Quartet, arranged for the Piano Forte or Harpsichord with an accompaniment for a Violin, Tenor and Violoncello, by I. Pleyel, entered at Stationers' Hall 23 April 1787.

Three Sonatas for the Harpsichord or Piano Forte, with an accompaniment for a Violin and Violoncello, by L. Kozeluch, Op. 21, entered at Stationers' Hall 24 April 1787.

Three Quintets for two Violins, two Tenors and a Violoncello, by I. Pleyel, Op. 9, entered at Stationers' Hall 30 April 1787.

The Cholerick Fathers, a comic opera by W. Shield, adapted for the German Flute, entered at Stationers' Hall 5 May 1787.

Chi mi mostra, in Gli Schiavi, by G. Paisiello, entered at Stationers' Hall 21 May 1787.

1 Grand Symphony, to Henry the Fourth, by J. P. A. Martini, entered at Stationers' Hall 18 May 1787.

Longman & Broderip's select Collection of Catches, Canons, Glees and Madrigals, Vol. 1, entered at Stationers' Hall 22 May 1787.

When lovely Woman stoops, by J. Relfe, entered at Stationers' Hall 6 June 1787.

Sonata for two Performers on one Harpsichord or Piano Forte, by J. F. Sterkel, Op. 15, entered at Stationers' Hall 9 June 1787.

A Scheme, shewing the Distance of Intervals, by C. Lindsey, entered at Stationers' Hall 18 June 1787.

Overture to Gli Schiavi, adapted for the Harpsichord or Piano Forte, by J. Mazzinghi, entered at Stationers' Hall 30 June 1787.

Platt's Cotillions, Book 20, entered at Stationers' Hall 11 July 1787.

Longman & Broderip's select Collection of Catches, Canons, Glees and Madrigals, Vol. 2, entered at Stationers' Hall 19 July 1787.

Three Sonatas for the Piano Forte or Harpsichord, by Philip Cogan, Op. 4, entered at Stationers' Hall 31 July 1787.

Ola dico, a quartet, in Gli Schiavi, by G. Paisiello, entered at Stationers' Hall 9 August 1787.

Quartet in Gli Schiavi, by G. Paisiello, entered at Stationers' Hall 9 August 1787.

Preludes and Cadences, for the Harpsichord or Piano Forte, by M. Clementi, Op. 19, entered at Stationers' Hall 9 August 1787.

Edwin and Ella, by J. Hook, entered at Stationers' Hall 27 August 1787.

Haydn's Quartets arranged as three Duets for two Performers on one Harpsichord or Piano Forte, by T. Giordani, entered at Stationers' Hall 31 August 1787.

While o'er the Moon, a Scotch song, by J. Hook, entered at Stationers' Hall 31 August 1787.

Inkle and Yarico, a comic Opera, by Dr. S. Arnold, entered at Stationers' Hall 10 September 1787.

A Concerto for the Harpsichord or Piano Forte, by R. Broderip, Op. 7, entered at Stationers' Hall 11 September 1787.

Nina, a musical entertainment, by W. Shield, entered at Stationers' Hall 19 September 1787.

Sonata for the Piano Forte or Harpsichord, by M. Clementi, Op. 20, entered at Stationers' Hall 1 October 1787.

Gentle Air, thou Breath of Lovers, by J. Hook, entered at Stationers' Hall 3 October 1787.

See that Pretty Creature there, by W. Reeve, entered at Stationers' Hall 13 October 1787.

Air with Variations for the Harpsichord or Piano Forte, by W. A. Mozart, Nos. 1 to 7, entered at Stationers' Hall 15 October 1787.

Six Solos for the Violoncello, by J. B. Bréval, Op. 28, entered at Stationers' Hall 29 October 1787.

Richard Coeur de Lion, an opera, adapted for the German Flute, entered at Stationers' Hall 1 November 1787.

Thomas and Susan, a musical entertainment, by W. Reeve, entered at Stationers' Hall 14 November 1787.

Dances in Don Juan, by W. Reeve, entered at Stationers' Hall 14 November 1787.

Richard Coeur de Lion, an opera, adapted for the Guitar, entered at Stationers' Hall 14 November 1787.

Grand Sonatas for the Harpsichord or Piano Forte, with accompaniment for violin ad lib., by I. Pleyel, Op. 7, entered at Stationers' Hall 21 November 1787.

Trois Trios Concertante for Violin, Tenor and Violoncello, by I. Pleyel, Op. 11, entered at Stationers' Hall 29 November 1787.

The Farmer, a comic opera by W. Shield, entered at Stationers' Hall 1 December 1787.

Three Sonatas for the Piano Forte or Harpsichord, with an accompaniment for a Violin, by J. F. Sterkel, Op. 22, entered at Stationers' Hall 7 December 1787.

Instructions for the Harp, by F. H. Barthélemon, entered at Stationers' Hall 22 December 1787.

Care Donne, che bramati, sung by Signora Storace, in *Il Re Teodore in Venezia*, by S. Storace, entered at Stationers' Hall 31 December 1787.

Quartet for the Harpsichord or Piano Forte, with an accompaniment for a violin, tenor and violoncello, by W. A. Mozart, entered at Stationers' Hall 31 December 1787.

Quartets for two Violins, Tenor and Violoncello, by J. Haydn, Op. 48, entered at Stationers' Hall 2 January 1788.

Three Symphonies, by J. Haydn, Op. 51, entered at Stationers' Hall 2 January 1788.

A Fourth Set of Six Canzonets, by G. Millico, entered at Stationers' Hall 8 January 1788.

Seven Sonatas, for the Harpsichord, by J. Haydn, Op. 45, entered at Stationers' Hall 19 January 1788.

Three Duets for the Piano Forte and Flute, by F. Devienne, entered at Stationers' Hall 21 January 1788.

Three Symphonies, by J. Haydn, Op. 52, entered at Stationers' Hall 31 January 1788.

Six Duos for the Violin and Violoncello, by I. Pleyel, Op. 12, entered at Stationers' Hall 4 February 1788.

Twelve New Country dances for the year 1788, entered at Stationers' Hall 9 February 1788.

Con quelle tue manine, a Duetto sung by Signora Storace and Signor Morelli, composed by D. Cimarosa, entered at Stationers' Hall 9 February 1788.

The Wreath, 12 Ariettes, by J. Hook, Op. 52, entered at Stationers' Hall 12 February 1788.

Viva tutti le vezze, adapted to English words, Here's a Health to all good Lasses, entered at Stationers' Hall 18 February 1788.

Aria, Dica pure chi vuol, by J. Haydn, entered at Stationers' Hall 18 February 1788.

Haydn's Overture from Op. 51, No. 1, adapted for the Piano Forte or Harpsichord, by Clementi, entered at Stationers' Hall 20 February 1788.

Eight Canzonets, by M. Mortellari, entered at Stationers' Hall 5 March 1788.

Aria, Sereno raggio, by Martin y Soler, entered at Stationers' Hall 22 March 1788.

Opera Dances of L'Amour et Psyché, Act 1, by J. Mazzinghi, entered at Stationers' Hall 22 March 1788.

Select Collection of Catches and Gleees, No. 3, entered at Stationers' Hall 22 March 1788.

Caprice for the Piano Forte, by J. Haydn, Op. 55, entered at Stationers' Hall 8 April 1788.

Opera Dances of L'Amour et Psyché, Act 2, by J. Mazzinghi, entered at Stationers' Hall 8 April 1788.

Con qual core oh Dio, sung by Signora Giuliani in the opera of Giulio Sabino, by G. Sarti, entered at Stationers' Hall 10 April 1788.

Lungi dal caro bene, sung by Signor Marchesi, in the opera of Giulio Sabino, by G. Sarti, entered at Stationers' Hall 15 April 1788.

Three Sonatas for the Piano Forte or Harpsichord, by C. Pozzi, entered at Stationers' Hall 15 April 1788.

Six Duos for two Violins or two Flutes, by I. Pleyel, Op. 13, entered at Stationers' Hall 18 April 1788.

Duetto, Ah Cara sposa, sung by Signora Guiliani and Signor Marchesi, composed by G. Sarti, entered at Stationers' Hall 19 April 1788.

Three Trios for the Piano Forte or Harpsichord, Violin and Violoncello, by J. B. Cramer, Op. 3, entered at Stationers' Hall 21 April 1788.

Pleyel's Concerto for a Violino Principale, and a full Band, entered at Stationers' Hall 23 April 1788.

Haydn's 3 Sonatas, Op. 53, Book I, entered at Stationers' Hall 23 April 1788.

Three Sonatas for the Piano Forte or Harpsichord, with an accompaniment for the Violin, by T. Giordani, Op. 34, entered at Stationers' Hall 29 April 1788.

The Farmer, a comic Opera by Shield, adapted for the German Flute, entered at Stationers' Hall 5 May 1788.

A favorite Symphony, by J. Haydn, adapted for the Harpsichord or Piano Forte, by J. Marsh, entered at Stationers' Hall 7 May 1788.

Haydn's 3 Sonatas, Op. 53, Book II, entered at Stationers' Hall 20 May 1788.

Se cerca sé dice, Sung by Signor Marchesi in the Opera Olimpiades, by Sacchini and Cimarosa, entered at Stationers' Hall 23 May 1788.

12 Dances, Book 21 for the year 1788, entered at Stationers' Hall 23 May 1788.

Six Duos for two Violoncellos, by J. B. Bréval, Op. 25, entered at Stationers' Hall 4 June 1788.

Marian, an Opera by W. Shield, entered at Stationers' Hall 12 June 1788.

Grandi e ver son le tue pene, sung by Signora Giuliani in Olimpiades, by J. Mazzinghi, entered at Stationers' Hall 16 June 1788.

Six Sonatas for the Piano Forte or Harpsichord, by V. Nicolai, Op. 11, entered at Stationers' Hall 16 June 1788.

A Select Collection for one, two and three guitars of six favourite English Songs, French Songs and Italian Songs, by Ghillini di Asuni, entered at Stationers' Hall 4 June 1788.

The Milkmaid, by W. Shield, entered at Stationers' Hall 23 June 1788.

Bonny Bet, by W. Shield, entered at Stationers' Hall 23 June 1788.

Questa non ear O cara, by G. Sarti, entered at Stationers' Hall 23 June 1788.

Three Quartets by Pleyel, adapted for the Piano Forte with accompaniments for the Violin and Bass, by Lachnitt, 1st Set, entered at Stationers' Hall 27 June 1788.

Jockey was a braw young lad, a Scotch ballad, by Dr. S. Arnold, entered at Stationers' Hall 30 June 1788.

The Feast of Anacreon, a serenata, by J. Hook, entered at Stationers' Hall 12 July 1788.

The Farmer, a comic opera by W. Shield, adapted for the Guitar, entered at Stationers' Hall 21 July 1788.

Pleyel's Fourth Quartet from his 7th Set, adapted for the Piano Forte, by M. Clementi, entered at Stationers' Hall 25 July 1788.

Adieu ma Liberté, by J. Hook, entered at Stationers' Hall 26 July 1788.

Three Quartets by Pleyel, adapted for the Piano Forte with accompaniments for the Violin and Bass, by Lachnitt, 2d Set, entered at Stationers' Hall 4 August 1788.

'Ere Around the Huge Oak, a song, composed by W. Shield, entered at Stationers' Hall 22 August 1788.

The Rose has been wash'd, a ballad, by Mr. Knowles, entered at Stationers' Hall 22 August 1788.

Three Sonatas for the Piano Forte or Harpsichord, with accompaniments for a flute and violoncello, by M. Clementi, Op. 21, entered at Stationers' Hall 8 September 1788.

Gli Schiavi per Amore, a comic opera by Paisiello, Act 1, arranged for the Piano Forte or Harpsichord, entered at Stationers' Hall 22 September 1788.

Yarrow Vale, a Scotch song, by J. Hook, entered at Stationers' Hall 22 September 1788.

Hark Echo, Sweet Echo, by J. Hook, entered at Stationers' Hall 22 September 1788.

The Plough Boy, with Variations for the Piano Forte, by M. Clementi, entered at Stationers' Hall 22 September 1788.

A Sonata for the Piano Forte, with an accompaniment for the Violin, by I. Pleyel, entered at Stationers' Hall 31 October 1788.

Three Sonatas for the Piano Forte, by J. A. Adams, Op. 4, entered at Stationers' Hall 1 December 1788.

Trio for the Piano Forte, with accompaniments for a Violin or Clarinet and Tenor, by W. A. Mozart, Op. 14, entered at Stationers' Hall 3 December 1788.

Maria, an Opera by W. Shield, adapted for the German Flute, entered at Stationers' Hall 3 December 1788.

Book 22 of Platts' Cotillions and Country Dances, entered at Stationers' Hall 3 December 1788.

Inkle and Yarico, a comic Opera by Dr. S. Arnold, adapted for the German Flute, entered at Stationers' Hall 3 December 1788.

Twelve Capriccios and Rondos for the Piano Forte, by G. Paisiello, entered at Stationers' Hall 3 December 1788.

The Highland Reel, a musical romance, by W. Shield, entered at Stationers' Hall 10 December 1788.

Three Quartets for a Piano Forte, Flute, Violin and Tenor, by J. Mazzinghi, Op. 3, entered at Stationers' Hall 19 December 1788.

Simplicity, thou favorite Child, by Dr. S. Arnold, entered at Stationers' Hall 29 December 1788.

What Citadel so proud can say, by Dr. S. Arnold, entered at Stationers' Hall 29 December 1788.

Inkle and Yarico, a comic Opera by Dr. S. Arnold, adapted for the guitar, entered at Stationers' Hall 8 January 1789.

Three Sonatas for the Piano Forte, by John Clarke Whitfeld, Op. 1, entered at Stationers' Hall 9 January 1789.

A Second Overture for the Piano Forte, by J. L. Hoberecht, entered at Stationers' Hall 9 January 1789.

A Sonata for the Piano Forte, by John Day, Op. 1, entered at Stationers' Hall 9 January 1789.

C'est l'Amour, a favorite duet, with French and English words, entered at Stationers' Hall 14 January 1789.

Six Duets for two Violins, by I. Pleyel, Op. 15, entered at Stationers' Hall 14 January 1789.

Dolci mi parve un di, in the opera of La Cosa Rara, entered at Stationers' Hall 21 January 1789.

With Truth on her Lips, by W. Shield, entered at Stationers' Hall 24 January 1789.

Consola le pene, composed by Messrs. Martin y Soler and J. Mazzinghi, entered at Stationers' Hall 24 January 1789.

Black Eyed Susan, a cantata, by R. Broderip, entered at Stationers' Hall 30 January 1789.

Marian, a favorite Opera, by W. Shield, adapted for the guitar, entered at Stationers' Hall 3 February 1789.

I was, d'ye see, a Waterman, a ballad, by C. Dibdin, entered at Stationers' Hall 3 February 1789.

La Cosa Rara, No. 5 of the Opera Overtures, by Martin y Soler, entered at Stationers' Hall 7 February 1789.

Two Sonatas, Six songs and English Airs with Variations, by C. Campbell, Op. 2, entered at Stationers' Hall 7 February 1789.

Pace Caro mio Sposo, by Vincent Martin y Soler, entered at Stationers' Hall 14 February 1789.

Three Sonatas for the Piano Forte, with an accompaniment for a Violin and Violoncello, by W. A. Mozart, Op. 15, entered at Stationers' Hall 8 April 1789.

Three Sonatas for the Piano Forte, with accompaniments for violin and Violoncello, by T. Attwood, entered at Stationers' Hall 14 April 1789.

A Grand Symphony, performed at the Professional Concert, Hanover Square, 1789, by Joseph Haydn, No. 1, entered at Stationers' Hall 23 July 1789.

A Grand Symphony, performed at the Professional Concert, Hanover Square, 1789, by Joseph Haydn, No. 2, entered at Stationers' Hall 18 September 1789.

Publication Announcements:

"Fantasia and Sonata in C minor, for the Piano, by Mozart, Op. XI." *The World*, 2 January 1787.

"Three Sonatas for the Harpsichord, by L. Kozeluch, Op. 20, price 6s. – three Sonatas for the Harpsichord by ditto, with accompaniment for a violin and violoncello, Op. 21, 7s.6d." *Daily Universal Register*, 25 June 1787.

"Simphonie for the Harpsichord, with accompaniments for 2 Violins and Violoncello, by J. F. Sterkel, Op. 21, 3s." *Daily Universal Register*, 25 June 1787.

"Quartett arranged for the Harpsichord, by Ignace Pleyel, 3s.6d." *Daily Universal Register*, 25 June 1787.

"No. 1, of three Quartets, by Pleyel, dedicated to the King of Prussia, 7s.6d." *Daily Universal Register*, 25 June 1787.

"A Select Collection of elegant French Airs, arranged for two German Flutes, by Sig. Cambini, 7s.6d." *Daily Universal Register*, 25 June 1787.

"Six easy Duets, for two German Flutes, composed by H. Devienne, Op. 18, 7s.6d." *Daily Universal Register*, 25 June 1787.

"Six Trios, for two flutes and a bass, by Devienne, Op. 19, 7s.6d." *Daily Universal Register*, 25 June 1787.

"No. 1, and 2, of a grand Orchestra Symphony, composed by Muzio Clementi, Op. 18, each 4s." *Daily Universal Register*, 25 June 1787.

"Haydn's easy pieces for the Piano Forte or Harpsichord, Op. 44, 3s." *Daily Universal Register*, 25 June 1787.

"The favourite Songs and Duett, sung by Sig. Storace and Sig. Morelli, in the Opera of Gli Schiavi per Amore." *Daily Universal Register*, 25 June 1787.

"A 2d Set of three Quartetts, by Pleyel." *Daily Universal Register*, 25 June 1787.

"Piano Quartets in E flat, by Mozart, Op. 13." *Daily Universal Register*, 1 December 1787; *The Times*, 1 January 1788.

"Six Quartets, by Mozart, Op. 10." *The World*, 21 December 1787.

"J. Haydn. Three symphonies for a Grand Orchestra, dedicated to his Royal Highness the Prince of Wales, Op. 51. 10s.6d." *The Times*, 1 January 1788.

"J. Haydn. A Set of Quartetts for two Violins, Tenor and Violoncello expressive of the Passion of our Saviour, Op. 48. 8s.0d" *The Times*, 1 January 1788.

"Mozart, two Symphonies for a Grand Orchestra, Op. 8 and 9, each 6s.0d." *The Times*, 1 January 1788.

"Mozart, Six Quartetts, dedicated to Mr. Haydn, Op. 10. 15s.0d." *The Times*, 1 January 1788.

"Storace, Care Donne che bramate, sung by Signora Storace, in Il Re Teodore in Venezia. 2s.6d." *The Times*, 1 January 1788.

"Pleyel, Two Sonatas for the Harpsichord with an Accompaniment for a Violin, Op. 7. 4s.0d." *The Times*, 1 January 1788.

"Pleyel, Trios for a Violin, Tenor and Violoncello, Op. 11. 6s.0d." *The Times*, 1 January 1788.

"Giordani, Three Grand Duets for the Harpsichord, from the works of Haydn. 7s.6d." *The Times*, 1 January 1788.

"Chalon, Three Duets for the Harpsichord, Op. 7. 7s.6d." *The Times*, 1 January 1788.

"Barthelemon. Complete Instructions for the Pedal Harp, with Airs, Arpeggios and Sonatas, and an easy method of tuning. 10s.6d." *The Times*, 1 January 1788.

"Percy, Six Italian Ariettas in the Venetian style, for the Voice and Piano Forte, Op. 5. 5s.0d." *The Times*, 1 January 1788.

"Sterkel, Three Sonatas for the Harpsichord, with Accompaniments, Op. 22. 7s.6d." *The Times*, 1 January 1788.

"Millico, A Fourth Set of Six Italian Canzonets, dedicated to Lady Louisa Hervey. 5s.0d." *The Times*, 1 January 1788.

"Shield, The Farmer, a Comic Opera, for the Voice and Harpsichord. 6s." *The Times*, 1 January 1788.

"Sonata in F major for piano duet, Op. 12." *The Times*, 17 March 1788.

"The Cavatina, and favourite Songs in the Opera of Giulio Sabino Sung by Sig. Marchesi and Signora Guiliani, each 2s.6d." *The Times*, 10 April 1788.

"The 1st and 2d Act of L'Amour et Psyche, each 3s.6d." *The Times*, 10 April 1788.

"Three Sonatas for the Piano Forte or Harpsichord, and an accompaniment for the Flute by Signor Carlo Pozzi, 7s.6d." *The Times*, 10 April 1788.

"Caprice for the Piano Forte or Harpsichord, composed by Signor Haydn, Op. 15, 3s." *The Times*, 10 April 1788.

"A Concerto for the Piano Forte or Harpsichord with accompaniments by J. B. Adams, 4s." *The Times*, 10 April 1788.

"Three Sonatas for the Piano Forte or Harpsichord, with accompaniments for Violin and Violoncello, by L. Kozeluch, Op. 23. 7s.6d." *The Times*, 10 April 1788.

"Six Duets for two Flutes or Violins, by Ignace Pleyel, Op. 13. 7s.6d." *The Times*, 10 April 1788.

"An Overture for the Piano Forte or Harpsichord, with an Accompaniment for a Violin, composed by J. L. Hoberecht, price 3s." *The Times*, 10 April 1788; 5 February 1789.

"Pleyel's Concerto for a Violino Principale, and a full Band." *The Times* 19 May 1788, 5 June 1788, and 9 July 1788.

"Haydn's three Sonatas for the Piano Forte or harpsichord, Op. 53, Book 1st." *The Times* 19 May 1788, 5 June 1788 and 9 July 1788.

"Cramer's three Trios for the Piano Forte or Harpsichord, Violin and Violoncello, Op. 3d." *The Times* 19 May 1788, 5 June 1788 and 9 July 1788.

"Haydn's Overtures, No. 1 and 2, from Opera 51, adapted for the Piano Forte, with an Accompaniment for the Violin, by M. Clementi." *The Times* 19 May 1788; 5 June 1788.

"Six Quartettos by Pleyel, arranged for the Flute, Violin, Tenor and Bas, by F. Devienne." *The Times* 19 May 1788, 5 June 1788 and 9 July 1788.

"Trio in E flat for piano, clarinet and viola, by Mozart, Op. 14." *The Times*, 28 November 1788.

"Marian, an Opera." *The Times* 26 December 1788.

"Jockey was a brae young lad." *The Times* 26 December 1788.

"The Feast of Anacreon." *The Times* 26 December 1788.

"Adieu ma Libertie." *The Times* 26 December 1788.

"Hark Echo, sweet Echo." *The Times* 26 December 1788.

"Inkle and Yarico, arranged for the Guitar." *The Times*, 26 December 1788.

"Pleyel, 6 Duets, Op. 15, for 2 Violins, 7s.6d." *The Times*, 5 February 1789; 11 March 1789; 29 July 1790.

"Mazzinghi – Quartettos for the Piano Forte, Flute, Op. 3, Violin and Tenors. 10s.6d." *The Times*, 5 February 1789; 11 March 1789.

"Clarke, Oxford. – Three Sonatas for Piano Forte, Violin, and Tenor, dedicated to Earl Cholmendeley, Op. 3. 10s.6d." *The Times*, 5 February 1789.

"Day. – A Sonata for the Piano Forte. 2s." *The Times*, 5 February 1789.

"Adams. – Three Sonatas for the Piano Forte with an accompaniment for a Flute or Violin, Op. 4. 6s." *The Times*, 5 February 1789.

"Cambini. – Quartettos for two Violins, Alto and Violoncello, printed in four books, each 5s." *The Times*, 5 February 1789.

"Dussek. – Favourite Airs for the Piano Forte, or Harpsichord, 7s.6d. Ditto – Three Sonatas for ditto, Op. 6, with an accompaniment for Violin, Op. 5, 7s.6d." *The Times*, 5 February 1789.

"Arnold. – Overture to Inkle and Yarico, Piano Forte, 1s.6d." *The Times*, 5 February 1789.

"Shields. – Overture to Marian, for Piano Forte, 1s. Ditto. – Ditto Farmer, for Piano Forte, 1s." *The Times*, 5 February 1789.

"Percy. – C'est L'amour, a favourite Duett, with French and English words, 1s." *The Times*, 5 February 1789.

"Pleyel's – 1st, 2d, 3d, and 5th Suites of Quartettos for the Harpsichord, by Lachnith. 7s.6d." *The Times*, 11 March 1789.

"Pleyel, Single Sonata, Piano Forte, 2s." *The Times*, 11 March 1789.

"Percy – English Sonnets, selected from Op. 7, from the Works of Spencer. 5s." *The Times*, 11 March 1789.

"C. Campbell – Op. 2. Two Sonatas, 6 Songs, and some Airs, with Variations for the Pedal Harp. 7s.6d." *The Times*, 11 March 1789.

"Platts – Dances and Cotillion, 1789. 2s.6d." *The Times*, 11 March 1789.

"Three Piano Trios, by Mozart, Op. 15." *The World*, 21 April 1789.

Within:

Source: BOD Johnson d. 1704 (3)

LB 16

Title: [on page 1] 1792. / [centre: small rule] / LONGMAN and BRODERIP, / MANUFACTURERS / OF / MUSICAL INSTRUMENTS, / AND / MUSIC-SELLERS / TO / THEIR MAJESTIES, / THEIR ROYAL HIGHNESSES / The PRINCE of WALES, DUKE of YORK, / And all the ROYAL FAMILY, / No. 26, CHEAPSIDE, and No. 13, HAYMARKET, / LONDON; / Wholesale, Retail, and for Exportation.

[on page 3] [underlined] 1792. / LONGMAN and BRODERIP's / ANNUAL CATALOGUE / OF / NEW MUSIC, / PUBLISHED in ENGLAND, / And imported from different Parts of EUROPE: / Which may be had of them, / No. 26, Cheapside; No. 13, Haymarket; / And of most MUSIC-SELLERS and BOOKSELLERS in England, Scotland, Ireland, / and every other Part of Europe.

Date: 1792

Pages: 4pp 8vo; catalogue of musical instruments 2pp; music 2pp

Type of Catalogue: Stand-alone; Instrumental

Process: Letterpress; printed by C. Richards, Printer, 18, Warwick-street, Golden-square, London.

Layout: 2 columns

Categories and sub-categories: 14

Overtures and Symphonies, in Parts; Concertos, in Parts; Quintets; Military Music; Quartets; Trios. Two Violins and Violoncello; Trios. Two Violins and Tenor; Trios. Violin, Tenor and Violoncello; Trios. Flute, Violin and Violoncello; Trios. Two Flutes and Violoncello; Duets. Two Violins; Duets. Violin and Tenor; Duets. Violin and Violoncello; Duets. Two Flutes

Extent: 213 entries

Commentary:

Entries at Stationers' Hall:

Three Quartets for two Violins, Alto and Violoncello, by J. Haydn, Op. 57, entered at Stationers' Hall 7 July 1789.

Twelve Military Pieces, by C. F. Eley, entered at Stationers' Hall 10 August 1789.

Six Duets Concertants for two Violins, by G. B. Viotti, entered at Stationers' Hall 12 October 1789.

Six Duets for two Violins, by I. Pleyel, Op. 18, entered at Stationers' Hall 13 October 1789.

Three Quartets for a Flute, Violin, Tenor and Violoncello, by I. Pleyel, Op. 19, entered at Stationers' Hall 31 December 1789.

Six Quartets for two Violins, Tenor and Violoncello, by F. Giardini, Op. 29, entered at Stationers' Hall 13 May 1790.

Three Quartets for two Violins, Tenor and Violoncello, by I. Pleyel, 8th Set, entered at Stationers' Hall 26 February 1791.

Three Duetts for two German Flutes, by W. T. Parke, entered at Stationers' Hall 13 April 1791.

Three Duetts for two Flutes, by C. Hartmann, Op. 7, entered at Stationers' Hall 15 October 1791.

No. 1, A Concerto for the Violin, by J. Brooks, entered at Stationers' Hall 10 January 1792.

Three Duets for two German Flutes, 2d Set, by W. T. Parke, entered at Stationers' Hall 14 February 1792.

Quick March in Cymon, by C. F. Eley, entered at Stationers' Hall 4 May 1792.

The Duke of York's Favorite Short Troop, by C. F. Eley, entered at Stationers' Hall 23 May 1792.

Publication Announcements:

"Pleyel's Three Quartets, for Flute, Violin, Tenor and Violoncello, op. 19. 8s.0d." *The Times*, 29 July 1790.

Within:

BL Hirsch IV. 1110. (4.)

LB 17

Title: To be continued, / *A Collection of* / PERIODICAL ITALIAN / *Songs, Duets, & c.* / [centre left]
Nº. [centre right] *Price* [blank]

Date: c. 1794

Pages: 2pp fol.

Type of Catalogue: Within; Vocal

Process: Engraved plate

Layout: 2 columns

Extent: 112 entries

Commentary:

Nos. 17 to 22 [blank entries]; Nos. 35 to 37 [blank entries]; Nos. 47 to 49 [blank entries]; Nos. 53 to 56 [blank]; Nos. 62 to 66 [blank]; Nos. 74 to 77 [blank]; Nos. 81 to 83 [blank]; Nos. 94 to 96 [blank]; Nos. 103 to 105 [blank]; Nos. 115 to 117 [blank]; Nos. 123 and 124 [blank]; Nos. 129 to 133 [blank]; Nos. 147 to 152 [blank]; Nos. 157 to 161 [blank]; Nos. 163 to 165 [blank]; Nos. 171 to 178 [blank].

Room for the further entries already prepared, i.e., numbered

Titles are listed in roughly alphabetical order; blank entries provided room for further titles to be entered, in alphabetical order

Entries at Stationers' Hall:

Periodical Songs, Duets, & c., No. 7, Ah non lasciarmi, by M. Mortellari, entered at Stationers' Hall 6 April 1786.

No. 98, Ombra cara ombra tradita, by J. Schuster, entered at Stationers' Hall 6 April 1786.

No. 108, Partiro dal Caro Sposa, by A. Salieri, entered at Stationers' Hall 15 April 1786.

No. 134, Son regina e Sono Amante, by A. Sacchini, entered at Stationers' Hall 20 May 1786.

No. 67, La mia Sposa, by G. Albertini, entered at Stationers' Hall 1 June 1786.

- No. 58, *Idol mio quest alma amante*, by A. Tarchi, entered at Stationers' Hall 1 June 1786.
- No. 140, *Scherzo il nocchier talora*, by A. F. G. Gresnick entered at Stationers' Hall 28 December 1786.
- No. 118, *Quando sarà quell di*, by A. F. G. Gresnick, entered at Stationers' Hall 1 January 1787.
- No. 136, *Se libra non sono*, by A. F. Gresnick, entered at Stationers' Hall 2 February 1787.
- No. 156, *Ti consola amato*, by G. Gazzaniga, entered at Stationers' Hall 15 February 1787.
- No. 38, *Donne Donne chi vi crede*, by B. Mengozzi, entered at Stationers' Hall 21 May 1787.
- No. 110, *Pupille venose*, by A. Tarchi, entered at Stationers' Hall 27 May 1786.
- No. 58, *Idol mio quest*, by A. Tarchini, entered at Stationers' Hall 1 June 1786.
- No. 67, *La mia sposa*, by G. Albertini, entered at Stationers' Hall 1 June 1786.
- No. 26, *Calma la pena*, by M. Mortellari, entered at Stationers' Hall 12 June 1786.
- No. 125, *Resta Ingrata*, by M. Mortellari, entered at Stationers' Hall 23 June 1786.
- No. 140, *Scherza il nocchier*, by A. F. Gresnick, entered at Stationers' Hall 28 December 1786.
- No. 118, *Quando Sara*, by A. F. Gresnick, entered at Stationers' Hall 1 January 1787.
- No. 121, *Quel labro adorato*, by A. F. Gresnick, entered at Stationers' Hall 1 January 1787.
- No. 45, *Deh risplendi* (Duet), Composed by Sigr. Gresnick, entered at Stationers' Hall 16 January 1787.
- No. 73, *La Donna che e amante*, by D. Cimarosa, entered at Stationers' Hall 29 March 1787.
- No. 111, *Piche cornacchie*, by Paisiello, entered at Stationers' Hall 21 May 1787.
- No. 109, *Per pietà pardon mio*, by F. Bianchi, entered at Stationers' Hall 24 May 1787.
- No. 41, *Dove ridotta sono*, by G. Paisiello, entered at Stationers' Hall 21 June 1787.
- No. 57, *T'amo sì sarai*, by G. F. Handel, entered at Stationers' Hall 21 June 1787.
- No. 24, *Con un moto*, by B. Mengozzi, entered at Stationers' Hall 9 July 1787.
- No. 1, *Amare tacere* (duet), by Paisiello, entered at Stationers' Hall 26 July 1787.
- No. 59, *Io voglio a Napoli*, by D. Cimarosa, entered at Stationers' Hall 4 February 1788.
- No. 32, *Con quelle tue Manine* (Duet), by Cimarosa, entered at Stationers' Hall 9 February 1788.
- No. 68, *Lilla mia dove sei*, by Martin y Soler, entered at Stationers' Hall 18 February 1788.
- Cari Figli, un' altro amplesso*, by G. Sarti, entered at Stationers' Hall 8 April 1788.
- No. 61, *n quell barbaro moment*, by G. Sarti, entered at Stationers' Hall 15 April 1788.
- No. 15, *Ah cara Sposa* (Duet), by Sigr. Sarti, entered at Stationers' Hall 19 April 1788.
- No. 91, *Nel lasciarti amato bene*, by A. Tarchi, entered at Stationers' Hall 11 February 1789.
- No. 4, *A Quei Cari Amati*, by A. Tarchi, entered at Stationers' Hall 19 March 1789.
- No. 6, *A voi torno sponde amate*, by L. Cherubini, entered at Stationers' Hall 29 January 1789.
- No. 91, *Nel lasciarti*, by Sigr. Tarchi, entered at Stationers' Hall 11 February 1789.
- No. 120, *Quel labbro vezzoso*, by A. Tarchi, entered at Stationers' Hall 7 July 1789.
- No. 13, *Ah chi sà*, by G. Paisiello, entered at Stationers' Hall 7 July 1789.
- No. 145, *Se mai pici saro geloso*, by A. Tarchi, entered at Stationers' Hall 23 July 1789.
- No. 143, *Son prigionier* (Trio), by Sigr. Tarchi, entered at Stationers' Hall 3 October 1789.
- No. 100, *Occhietto furbetto* (Duet), by Martin y Soler, entered at Stationers' Hall 24 March 1790.
- No. 71, *La Rachelina*, by Paisiello, entered at Stationers' Hall 30 November 1790.
- No. 39, *Donne Donne*, by C. Pozzi, entered at Stationers' Hall 22 February 1794.

Publication Reviews:

"The favourite Duet in *La Belle Arsene*, by Paisiello [No. 14, *Abbracciami o Sposo* (duet)], 2s.6d." *Monthly Magazine*, vol. 1, no. 1 (February 1796), p. 53.

"Nel lasciarti amato bene, the favourite Rondo, sung by Roselli; the music by Sig. Andreozzi, [No. 92] 2s.6d." *Monthly Magazine*, vol. 1, no. 2 (March 1796), p. 141.

"Per Vivere Contento [No. 114]; sung by Sig. Viganoni, at the King's Theatre, Haymarket, in the Opera of *I Due Gobbi*, composed by Sig. Paër. Price 1s.6d." *Monthly Magazine*, vol. 1, no. 3 (April 1796), p. 229.

"Io Parto mi Bene; sung by Sig. Viganoni, at the King's Theatre, Haymarket, in the Opera of *I Due Gobbi*, composed by Sig. Scismayer. Price 1s.6d." *Monthly Magazine*, vol. 1, no. 3 (April 1796), p. 229.

Within:

Moriamo mia Vita, a favorite Song, Sung by Madame Banti in the Opera of Zenobia in Palmira, Composed by Sigr. Anfossi, No. 79 of the Periodical Italian Songs, Duets, & c.

First leaf recto and verso

Source: BL G. 811. (2.)

Also at BOD Johnson Mus. c. 21

LB 18

Title: A CATALOGUE of the / FAVORITE OPERAS with the OVERTURES & SONGS, & c. / Extracted Composed & Selected by different Authors / Printed by Longman & Broderip & to be had / only / at 26, Cheapside & 13 Haymarket, / LONDON.

Date: .c. 1798

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 13

[Songs, & c. from] Joan of Arc, Composed by Mr. Reeve; [from] Round Tower, Composed by Mr. Reeve; [from] Trip to the Nore, Composed by Linley and Attwood; [from] The Charity Boy, by Reeve; [from] Escape into Prison, by Reeve; [from] Harlequin & Oberon, by Reeve; [from] Olympus in an Uproar, by Reeve; [from] The Smugglers, by T. Attwood; [from] Merry Sherwood, by Reeve; [from] The Adapted Child, by Attwood; [from] The Poor Sailor or Little Bob & Little Ben, by Attwood; [from] The Shipwreck, by Dr. Arnold; Favorite Airs, by different Authors

Extent: 86 entries

Commentary:

Source music title page has imprint: Printed by Longman & Co. 26 Cheapside & No. 13 Haymarket.

Entries at Stationers Hall: ‘

The Adopted Child, a musical drama in two acts, by T. Attwood, entered at Stationers’ Hall 16 June 1795.

My Father was a tinker's Son, by W. Reeve, entered at Stationers’ Hall 1 January 1796.

A Beggar I am, by W. Reeve, entered at Stationers’ Hall 1 January 1796.

The Shipwreck, a comic opera in two acts, by S. Arnold, Jr., entered at Stationers’ Hall 31 December 1796.

Overture to Harlequin and Oberon, by W. Reeve, entered at Stationers’ Hall 11 January 1797.

‘Twas on an Autumn Day, a Scotch Air, sung by Mr. Dignum in A Trip to the Nore, entered at Stationers’ Hall 19 November 1797.

The Night was dark, Composed by William Linley, entered at Stationers’ Hall 19 November 1798.

Hang War, Hang Car, composed by William Reeve, entered at Stationers’ Hall 5 March 1798.

Affection warms the Heart, composed by W. Reeve, entered at Stationers’ Hall 5 March 1798.

Your Minstrel asks a Subject’s Tear, composed by W. Reeve, entered at Stationers’ Hall 5 March 1798.

Overture to Joan of Arc, or the Maid of Orleans, composed by W. Reeve, entered at Stationers Hall 6 March 1798.

Lie still, my trembling Heart, composed by W. Reeve, entered at Stationers Hall 6 March 1798.

Victorious La Pucelle, composed by W. Reeve, entered at Stationers Hall 8 March 1798.

Publication Reviews:

“The Adopted Child, by Mr. Attwood, 8s. Longman and Broderip.” *MM*, vol. 1, no. 1 (February 1796), p. 53.

“The favourite Overture and Songs in Merry Sherwood, 1s. each. L. and B.” *MM*, vol. 1, no. 1 (February 1796), p. 53.

““To Fortune lost, my native shore,” by Thomas Attwood, 1s. Longman and Broderip.” *MM*, no. 10 (November 1796), p. 815.

“The Overture and New Songs in the entertainment of Olympus in an Uproar, by W. Reeve. Longman and Broderip.” *MM*, no. 11 (December 1796), p. 895.

“The Shipwreck, a comic Opera, in 2 Acts, as performed at the Theatre Royal, Drury-lane, composed by Doctor Arnold, 8s. Longman and Broderip.” *MM*, no. 13 (January 1797), p. 61.

““Blue Beard,” a favourite Air in the Pantomime of that name, performed at Drury-lane Theatre, arranged as a Rondo, for the Piano-Forte, by D. Steibelt. Price 1s. 6d. Longman and Broderip.” *MM*, Vol. 5, no. 28 (February 1798), p. 218.

“The favourite Air danced by Mr. and Mrs. Laborie, in the Ballet of “L’Offrande a Terpsichore, arranged as a Rondo for the Piano-Forte, by D. Steibelt. Price 1s. Longman and Broderip.” *MM*, Vol. 5, no. 28 (February 1798), p. 218.

Within:

Admiral Nelson’s Glorious Victory Obtained over the French Fleet, 1st August 1798, Composed for the Piano Forte, by T. Latour

Last leaf verso

Source: BL h. 721. bb. (5.)

LB 19

Title: A CATALOGUE / of Songs / Printed by John Longman & C^o, 131 Cheapside London.

Date: c. 1810

Pages: 3pp fol.

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 10

Songs; Sonatas [Piano Forte]; Piano Forte. Duets; Airs with Variations [P. F.]; Overtures [P. F.]; Marches [P. F.]; Books of Songs; Single Songs; Vocal Duets & Gleees; Flute & Violin Music

Extent: 250 entries

Commentary:

Entries at Stationers Hall:

The Confession, a canzonet, by an amateur, entered at Stationers’ Hall 3 February 1797.

Crazy Jane, a ballad, by John Davy, entered at Stationers’ Hall 21 June 1799.

The Blue Bell of Scotland, sung by Mrs. Jordan, entered at Stationers’ Hall 13 May 1800.

Publication Announcements:

“Mrs. Billington and Mrs. Mountain’s two admired Duetts, “Fair Aurora,” price 1s. and “For Thee I live,” 1s.6d. with all the Graces and Embellishments, as introduced by them in the above Opera [Artaxerxes]; and a Piano Forte Accompaniment; newly arranged from the original score by Dr. Busby – together 2s.” *MC*, 23 December 1801.

“The Caledonian Monthly Museum, 1s.6d.” *MC*, 23 December 1801.

“The Bee, an elegant and select monthly work, from Mozart, Haydn, Shield, & c. 1s.6d.” *MC*, 23 December 1801.

Publication Reviews:

“Number I. of The Caledonian Museum; or, the Beauties of Scottish Harmony, intended to form a select Collection of the most esteemed Songs for the Piano-forte, and German-flute. Longman.” *MM*, No. 78 (October 1801), p. 236.

“A Sonata for the Piano-forte, with an Accompaniment for the Violin; in which is introduced, as an Adagio, Handle’s favourite Song, “Lord, remember David,” composed, and dedicated to Mrs. Gregso, by F. Yaniewicz. 3s.6d. Clementi & Co.” *MM*, No. 78 (October 1801), p. 236.

“Three Pieces, consisting of two Rondos and an Andante for the Piano-forte; composed by W. A. Mozart. 4s. Longman.” *MM*, No. 78 (October 1801), p. 236.

"Number I, of The Bee, being a Selection of the most esteemed Vocal Productions, consisting of Songs, Duetts, and Glees, including the Compositions of Haydn, Mozart, Dr. Arne, Mr. Michael Arne, Jackson, Shield, Hook, & c. & c. adapted for the Piano-forte, Violin, or German-flute. 1s. 6d. Longman." *MM*, No. 79 (November 1801), p. 334.

"Number II, of the Caledonian Museum; or, the Beauties of Scottish Harmony, intended to form a select Collection of the most esteemed Songs for the Piano-forte, Violin and German-flute. 1s. 6d. Longman." *MM*, No. 79 (November 1801), p. 334.

"Fair Aurora, prithee stay," and "For Thee I Live, my Dearest." Two favourite Duets in the Opera of Artaxerxes, with all the Variations, Graces and Embellishments introduced by Mrs. Billington and Mrs. Mountain, at the Theatre Royal, Drury Lane. With an Accompaniment for the Piano-forte, newly arranged from the Original Score by Dr. Busby. 2s. Longman." *MM*, No. 81 (January 1802), p. 544.

"The Imperial Medley," a Characteristic Sonata for the Piano forte, in which are interspersed celebrated Airs of various Nations, by J. Jansen. 2s. 6d." *MM*, No. 111 (March 1804), p. 169.

"The Bugle-horn Overture to the Grand Spectacle of Joanna of Surinam; composed by J. Sanderson. 2s." *MM*, No. 125 (February 1805), p. 67.

"Numbers One, Two, and Three, of Sonatas for the Piano-Forte; composed, and dedicated to Miss Catherine Christie, by Fiorillo, 7s.6d." *MM*, No. 127 (April 1805), p. 268.

"The Rustic Hornpipe and Dance, performed by Mrs. Holmes, at the Royal Circus. Composed by J. Sanderson. 1s." *MM*, No. 191 (November 1809), p. 418.

Within:

Source: BL 7896. h. 40. (10.)

LC 1

Title: I / *MUSICAL PUBLICATIONS* / *Printed and Sold by Longman, Clementi & C^o.* / N^o. 26, Cheapside, London

Date: c. 1799

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Layout: 4 columns

Categories and sub-categories: 19

For Concerts. Overtures, Symphonies, & c. in 8 Parts; Opera Overtures in 8 Parts; Concertos for Violins Principale; Single Concertos for Violins Principale; Concertos for Hautboys and Clarinets; Military Music for Clarinets, Hautboys, & c.; Violin Music. Quintets for Violins, & c.; Quartets for Violins, & c.; Trios for two Violins and Bass; Trios for a Violin, Tenor and Bass; Duets for two Violins; Duets for a Violin and Tenor; Duets for a Violin and Violoncello; Solos for a Violin; Miscellaneous Pieces for a Violin; Violoncello Music; Bassoon Music; German Flute Music; Miscellaneous Works for a German Flute

Extent: 268 entries

Within:

Three Duets, Concertants, for two Violins, by Giovanni Battista Viotti, Op. 5

Source: BL h. 1747. (2.)

Eight Airs, with Variations for Two Violoncellos, by L Duport

Leaf ii recto

Source: BL h. 204. b. (5.)

Three Quartetts for two Violins, Tenor and Violoncello, by Joseph Haydn, Op. 76

Leaf ii recto

Source: BOD Mus. Instr. I, 110 (1, Vn primo part)

Three Quartetts for two Violins, Tenor and Violoncello, by Joseph Haydn, Op. 61

Last leaf verso

Source: BOD Mus. Instr. I, 109 (10, Vn primo part)

Six Duets for two Violins, by I. Pleyel, Op. XV,
Source: BL h. 214. c. (1.Vn Primo part)

LC 2

Title: II / *MUSICAL PUBLICATIONS / Printed and Sold by Longman, Clementi & C^o.* / N^o. 26
Cheapside. London.

Date: c. 1800

Pages: 1p fol

Type of Catalogue: Within; Instrumental

Process: Engraved plate

Layout: 4 columns

Categories and sub-categories: 11

German Flute Music. Trios for German Flutes; Duets for German Flutes; Solos for German Flutes;
Operas and Entertainments for a German Flute; French Horn Music; Guitar Music; Operas and
Entertainments for the Guitar; Single Concertos for the Harpsichord or Piano Forte; Quintets and
Quartets for the Harpsichord or Piano Forte; Concertos for the Harpsichord or Piano Forte; Sonatas
or Lessons for the Harpsichord or Piano Forte

Extent: 298 entries

Commentary:

Identical to LB 10; Reprint.

Within:

Three Sonatas, for the Piano Forte, with an Accompaniment for a Violin and Violoncello, by Adalbert
Gyrowetz, Op. 23

Leaf ii recto of Piano Forte part

Source: BOD Mus. Instr. I, 104 (8), BL Hirsch M. 1471. (2.) and BL g. 161. d. (5.)

A Favorite Duet, for the Piano Forte, Composed by L van Beethoven, Op. 6

Leaf ii recto

Source: BOD Tyson Mus. 103.

A New Grand Sonata, for the Piano Forte, Composed and Inscribed to his Friend Muzio Clementi, by J.
B. Cramer, Op. 20

Last leaf verso

Source: BOD Tyson Mus. 400.

Six Duets, for Two Violins, Composed and Dedicated to Wilson Braddyll Esqr., by Ignace Pleyel / [left]
Op. XV

Leaf ii recto

Source: BL h. 214. c. (1.)

Duet for two Performers on one Harp, and two favorite Airs also as Duets for one Harp, by Viscount d
Marin, Op. 12

Leaf ii recto

Source: BL g. 198. (8.)

A new edition of Corelli's twelve solos for the violin & violoncello with a thorough bass for the piano
forte or harpsichord: in which a simple method is adopted for facilitating the reading of the tenor clef by
Muzio Clementi

Source: CAM MR290. a. 75. 101. (2.)

LC 3

Title: III / *MUSICAL PUBLICATIONS / Printed and Sold by Longman, Clementi & C^o.* / N^o. 26,
Cheapside, London.

Date: c. 1800

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Layout: 4 columns

Categories and sub-categories: 7

Harpsichord Music. Sonatas; Duets for one Harpsichord, & c.; Single Sonatas, & Lessons for the Harpsichord or Piano Forte; Overtures for the Harpsichord or Piano Forte; Favorite Airs with Variations for the Harpsichord or Piano Forte; Voluntaries & Fugues for the Organ or Harpsichord; English Operas & Entertainments for Voice and Harpsichord

Extent: 315 entries

Commentary:

Identical to the catalogue of the same title, issued by Longman & Broderip. (See LB 14)

Catalogue reprint of LB 11 .

Within:

Three Sonatas, for the Piano Forte, with an Accompaniment for a Violin & Violoncello, Op. 23, by Adalbert Gyrowetz

Last leaf verso

Source: BL g. 161. d. (5.) and BL Hirsch M. 1471 (2.) and BOD Mus. Instr. I, 104 (8).c. 1799

Three Duets, for the Piano Forte, Op. 12, by J. G. Graeff

Leaf ii recto

Source: BOD Mus. Instr. I, 102 (4) and BL g. 130. (3.) c. 1799

Three Sonatas, for the Piano-Forte, Op. 39, Dussek

Leaf ii recto

Source: CAM MR340. a. 75. 50. (2.) and BOD Mus. Instr. I, 85 (1) c. 1799

A Favorite Duet for Piano Forte, Op. 6, by Beethoven

Source: BL h. 383. e. (6.) c. 1800

Six Duets Concertanti, for Two Violoncellos, J. B. Viotti, Op. 6

Title page verso

Source: BL h. 1747. (4.)

Six Duets Concertanti, for Two Violoncellos, Op. 6. Book 1st, by G. B. Viotti

Last leaf recto

Source: BL h. 219. (8.) c. 1800

Three Sonatas, for the Piano Forte, Op. 37, Muzio Clementi

Leaf ii recto

Source: BL Hirsch M. 1471 (3.) c. 1800

No Song No Supper, a Comic Opera, in Two Acts, Music Chiefly Composed & Adapted for the Harpsichord or Piano-Forte by Stephen Storace

Last leaf verso

Source: BOD Harding Mus. D 226. c. 1800

Six Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for a Violin or German Flute, Composed by Luigi Boccherini, Op. 3

Leaf ii recto

Source: BL g. 398. h. c. 1800

LG 1

Title: Manufacturer of the Royal Patent Improved Orchestrina, the Improved Flageolet Piano, Campanella Accompaniment, Pianoforte, Harps, Guitars, and every description of Musical Instruments, / [G. Luff] 92, GREAT RUSSELL STREET, BLOOMSBURY, LONDON. / NEW AND POPULAR VOCAL AND INSTRUMENTAL MUSIC JUST PUBLISHED.

Date: c. 1834

Pages: 1p fol

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 9

Songs, Duets, & c.; Sacred. Beauties of Sacred Harmony containing a Series of Vocal and Instrumental Music; Piano-Forte Music; Quadrilles, Waltzes, & c.; Piano Forte Duets; Organ and Pianoforte; Harp; Flute, Violin, & c.

Extent: 174 entries

Commentary:

Contains 'Let love by love be guarded, Cavatina', Composed by A. Lee [Pl no. 206]

Entries at Stationers' Hall:

Dry up your tears, a Ballad, by A. Lee, entered at Stationers' Hall 17 July 1834.

My own! oh, that's the name for thee, a Ballad, by A. Lee, entered at Stationers' Hall 18 July 1834.

Let love by love be guarded, a Cavatina, by A. Lee, entered at Stationers' Hall 18 July 1834.

Publication Announcements:

"Beauties of Sacred Harmony, by J. C. Nightingale. Price 18s. [1st edition.]" *The Times*, 10 February 1832; 24 October 1832; ; 17 November 1832; 20 November 1832; 24 November 1832; 18 December 1832; 7 January 1833; 15 January 1833; 12 November 1833.

"New Music. – Just published, price 9s. boards, or separate 2s. each, Songs for Leisure Hours, containing – 1. "I watch for thee." 2. "There is a tender flower." 3. "Fading Flowers." 4. "The lark has her gay song begun." 5. "There is a spot." 6. "Spirits, Spirits, awake, awake." The poetry by Mrs. Cornwall Baron Wilson, Kirk White, and other authors. Composed and dedicated to Lady Ann Coke, by Robert K. Brewer. By the same composer. "Come when the stars are awake." *The Times*, 11 June 1833; 5 July 1833; 11 July 1833; 3 August 1833; 12 November 1833; 26 November 1833; 7 December 1833; 24 December 1833.

"The Soldier's Farewell," now singing by Mr. Collyer at all the public dinners, private concerts, & c." *The Times*, 12 November 1833; 26 November 1833; 7 December 1833; 24 December 1833.

"Beauties of Sacred Harmony, by J C. Nightingale, 12s. 2d edition." *The Times* 23 April 1834; 30 April 1834.

"Beauties of Sacred Harmony, by J C. Nightingale, 12s. 3d edition." *The Times*, 24 May 1834; 4 June 1834; 3rd 17 June 1834; 19 June 1834; 21 June 1834; 23 June 1834; 25 June 1834; 6 June 1834. .

"The Last Sigh of Herold, [for the Piano forte] 1s.6d." *The Times*, 30 April 1834; 24 May 1834; 4 June 1834.

"Rondoletto on Motifs from Pierre et Catherine, [for the Piano forte by] Adolphe Adam, 3s." *The Times*, 30 April 1834; 24 May 1834; 4 June 1834.

"La Brigantine Capriccio, [for the Piano forte] by Chaulieu, 3s." *The Times*, 30 April 1834; 24 May 1834; 4 June 1834.

"Beauties of Auber, [for the Piano forte] by [E.] Rimbault, 3s." *The Times*, 30 April 1834; 24 May 1834; 4 June 1834.

"Beauties of Herold, [for the Piano forte] by [E.] Rimbault, 3s." *The Times*, 30 April 1834; 4 June 1834.

"Divertisement from Gustavus, [for the Piano forte] by [E.] Rimbault, 3s." *The Times*, 30 April 1834; 24 May 1834; 4 June 1834.

Publication Reviews:

"Ballad, The Sylphs of the Flowers, written, composed for, and dedicated to H. R. H. The Duchess of Kent, by F. E. Lacy. (Luff, Great Russell Street, Bloomsbury.)" *The Harmonicon*, Vol. 7, no. 3 (March 1829), p. 62.

"Waltz and Trio, by C. Della Torre. (Luff, Great Russell Street, Bloomsbury.)" *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 164.

"La Suisse, March and Waltz, composed by S. F. Rimbault. (Luff, Great Russell-street.)" *The Harmonicon*, Vol. 7, no. 8 (August 1829), p. 197

"Song, Weber's farewell, sung by Miss Stephens, written by Mr. R. Butler, adapted, & c. by Gesualdo Lanza. (Chappell.)" *The Harmonicon*, Vol. 7, no. 8 (August 1829), p. 198.

"Song, 'Love and Lovers.' Written and composed by F. E. Lacy. (Luff, Great Russell Street.)" *The Harmonicon*, Vol. 7, no. 8 (August 1829), p. 199.

"Song, 'The Bonny Blue Cap,' written by Sir Walter Scott. Composed by Luff. (Luff, Great Russell Street.)" *The Harmonicon*, Vol. 7, no. 8 (August 1829), p. 199.

"Ballad, 'One look from thy lattice,' composed by C. A. Smith. (Luff, Great Russell Street.)" *The Harmonicon*, Vol. 7, no. 8 (August 1829), p. 199.

"Fantasia, in which are introduced a Grand March and an Air, with Variations, by W. A. King. (Luff, 92, Great Russell Street.)" *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 304.

"La chamiere, a Rondo, by W. A. King. (Luff.)" *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 304.

"La Louise, an Air with Variations, composed by Wm. Grantham. (Luff.)" *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 304.

"Duet, 'The farewell of Day,' from La Semiramide. (Luff, Great Russell Street.)" *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 36.

"Luff's fourth set of Quadrilles, entitled Les Croisades, selected from the Overtures of Rossini and Auber. (Luff, Russell Street, Bloomsbury.)" *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 123.

"Gems of Melody, a Selection of Popular Airs, arranged in a familiar Style. Nos. 7, 8, and 9. (Luff, Great Russell Street, Bloomsbury.)" *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 68.

"Le Souvenir, a Collection of Popular Airs. Book 3. (Luff, Great Russell Street, Bloomsbury.)" *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 68.

"Duet, 'I looked on the Waters,' composed by Henry R. Phillips. (Luff.)" *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 69.

"The Village Festival, a Rondo, composed by W. A. King. (Luff, Great Russell Street.)" *The Harmonicon*, Vol. 9, no. 6 (June 1831), p. 145

"Marcia per Flauto e Piano-Forte, composta da Giulio Le Souef. (Luff.)" *The Harmonicon*, Vol. 9, no. 6 (June 1831), p. 145

"Kracoviac, Danse Polonaise, and Quadrille Allemand, composed by Francois Finart. (Luff.)" *The Harmonicon*, Vol. 9, no. 6 (June 1831), p. 145

"The Temple of Terpsichore, Six Waltzes, composed by A. Wesbecker. (Luff.)" *The Harmonicon*, Vol. 9, no. 6 (June 1831), p. 145

"A Selection of Airs, & c., in Spohr's Opera, Azor and Zemira, arranged by J. C. Nightingale. Books I and II. (Luff, Great Russell Street, Bloomsbury.)" *The Harmonicon*, Vol. 9, no. 9 (September 1831), p. 220.

"Harp. A Polacca and Polonaise, arranged with a Flute accompaniment (ad lib.), and an Introduction composed by T. Reuiseaux. (Luff.)" *The Harmonicon*, Vol. 9, no. 9 (September 1831), p. 223.

"The Tunbridge Wells Quadrilles, composed by Thomas Pradt. (Luff.)" *The Harmonicon*, Vol. 9, no. 10 (October 1831), 243.

"Harp. The Air 'Sul Margine d'un Rio,' arranged with Variations, in a brilliant and familiar style, by Charles Egan. (Luff.)" *The Harmonicon*, Vol. 9, no. 10 (October 1831), p. 247.

"Midsummer Night, Quadrilles, composed by H. W. (Luff.)" *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 279.

"Duets, Piano-Forte. Pastoral, composed by Charles M. King. (Luff.)" *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 279.

"Divertissement à la militaire, in which is introduced, 'Caller Herring,' with a Flute accompaniment, composed by Joseph Coggins. (Luff, Great Russell Street.)" *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 15.

"Duet, "Who shall winged Cupid blame?" the words by J. Brown, LL.D.; the music composed by Rossini. (Luff.)" *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 17.

"Le Porte Feuille, containing, Le Petit Waltzer, La Petite Chasseuse, La Petite Savoyard, Le Petit Souvenir, La Petite Chanteuse, et Les Petites Quadrilles, arranged as Rondos by J. Coggins. (Luff, Great Russell Street.)" *The Harmonicon*, Vol. 10, no. 2 (February 1832), p. 37.

"Beauties of Sacred Harmony, containing a Series of Vocal and Instrumental Music, selected from Corelli, Handel, Haydn, Mozart, Beethoven, & c., arranged for the voice, with an Accompaniment for the Pianoforte or Organ, by J. C. Nightingale, Organist of the Foundling. (Luff, Great Russell Street.)" *The Harmonicon*, Vol. 10, no. 3 (March 1832), p. 63.

"March and Rondo, composed by Joseph Coggins. (Luff, Great Russell Street.)" *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 132.

"Una Voce poco fa," Rossini's Air in Il Barbiere, arranged [for two performers on the Piano forte] by George Perry. (Luff.)" *The Harmonicon*, Vol. 11, no. 2 (February 1833), p. 33.

Within:

Dry up your tears, a Ballad, the Melody by Herold, Sung by Mrs. Waylett, with the most distinguished Applause at the Salle de Spectacle, Boulogne Sur Mer, the Poetry by Thomas Haynes Bayly, Esqr., Symphonies and Accompaniment by Alexander Lee

Last leaf verso

Source: CAM MUS. 22. 1. (21.) and BL H. 1287. (36.) Pl no. 204; no wm

My Own! Oh that's the name for thee, Ballad, Sung by Mrs. Waylett, at the Salle de Spectacle, Boulogne sur Mer and by Miss H. Cawse, at the New Theatre Royal English Opera House, the Poetry by Thomas Haynes Bayly Esqr., Composed by Alexander Lee

Source: BL H. 1287. (35.) and CAM Mus. 22. 1. (23.) Pl no. 205; no wm

Let Love by Love be guarded, Cavatina, Sung by Miss Stephens at the Theatres Royal Drury Lane Covent Garden, the Poetry by Thomas Haynes Bayly Esqr., Composed by Alexander Lee

Last leaf verso

Source: BL H. 1287. (34.) Pl no. 206

My own Green Isle, the Irish Maiden's Song, poetry by Bernard Barton Esqr., and Music by Mrs. Waylett

Source: BL H. 1687. (18.) and BOD Mus. Voc. I, 59 (23) Pl no. 207

MR 1

Title: *FOREIGN OPERAS & c. / ARRANGED FOR THE PIANO-FORTE AND AS PIANO-FORTE DUETS. / [centre: small rule] / Published by R. MILLS, (late BIRCHALL) __ 140 New Bond Street.*

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte music

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 2

Piano-Forte [Music]; Piano-Forte Duets

Extent: 191 entries

Commentary:

Entries at Stationers' Hall:

Handel's Choruses as Duets for the Piano Forte, No. 1, Sing unto God, from Judas Maccabeus, No. 2, Ye sons of Israel, from Joshua, and No. 3, Fall'n is the foe, from Judas Maccabeus, by Dr. Crotch, entered at Stationers' Hall 11 April 1837.

Scaramuccia, arranged for two Performers on the Piano Forte, by W. H. Callcott, entered at Stationers' Hall 9 May 1837.

Handel's Choruses, arranged for two Performers on the Piano Forte, by W. Crotch, No. 4, entered at Stationers' Hall 9 May 1837.

Within:

Grandes Variations, pour le Piano, seul sur La Marche Favorite, de l'Opéra I Puritani, Musique de Bellini, Dédiées à Lady Jane Parsons et Composées Par Henri Herz

Last leaf verso

Source: BL h. 721. rr. (9.)

MR 2

Title: DR. CROTCH'S COMPOSITIONS AND ARRANGEMENTS, / PUBLISHED BY R. MILLS.
Imprint: [from the source music title page] London: Published by R. Mills (Nephew of and Successor to the late R. Birchall), 140 New Bond Street.

Date: c. 1837-38

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal music

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 7

Organ or Piano Forte. Handel's Concertos, Overtures and Choruses; Handel's Overtures, printed separately; Handel's Choruses, printed separately; Handel's Choruses as Duets; Twelve Fugues for the Organ or Piano Forte; Vocal Music; Sacred Music

Extent: 147 entries

Commentary:

No. 4, Immortal Lord of earth and skies, from Deborah, arranged for two Performers on the Organ or Piano Forte, by W. Crotch [Pl no. 2946];

No. 7, Moses and the children of Israel, and I will sing unto the Lord (usually called the horse and his rider), from Israel in Egypt, arranged for two Performers on the Organ or Piano Forte, by W. Crotch [Pl no. 3001];

No. 13, He gave them hailstones, from Israel in Egypt, arranged for two Performers [Pl no. 3142];

No. 16, Fix'd in his everlasting seat, from Samson, arranged for two Performers [Pl no. 3170]

Entries at Stationers' Hall:

Psalm Tunes for Cathedrals & Parish Churches, by Dr. Crotch, entered at Stationers' Hall 9 July 1836.

Fugues for the Organ or Pianoforte, No. 7, The Subject from a Chant by Jones, No. 8, The Subject from a Chant by Dr. Hayes, No. 9, The Subject from a Chant by Dr. P. Hayes, No. 10, The Subject from a Chant by Rev. W. R. Crotch, and No. 11, The Subject from a Chant by Dr. Blow, by Dr. Crotch, entered at Stationers' Hall 11 April 1837.

No. 1, Sing unto God, from Judas Maccabeus, arranged for two Performers on the Organ or Piano Forte, by W. Crotch, entered at Stationers' Hall 11 April 1837. [Pl no. 2947]

No. 2, Ye sons of Israel, from Joshua, arranged for two Performers on the Organ or Piano Forte, by W. Crotch, entered at Stationers' Hall 11 April 1837. [Pl no. 2949]

No. 3, Fall'n is the foe, from Judas Maccabeus, arranged for two Performers on the Organ or Piano Forte, by W. Crotch, entered at Stationers' Hall 11 April 1837.

Within:

Handel's Celebrated Choruses, No. 16, Fix'd in his everlasting seat, from Samson, arranged for two Performers on the Organ or Pianoforte, by W. Crotch, Mus. Doc., Professor of Music in the University of Oxford

Last leaf verso

Source: BL h. 436. m. (1.) Pl no. 3170

MiC 1

Title: A Catalogue of / VOCAL MUSIC / Composed by / Will^m., Carnaby. / Sold by C. Mitchell, at his Musical Circulating Library, 51, Southampton Row, Russell Square, / and all the Music Shops in Town & Country.

Date: c. 1802

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental; Single composer

Layout: 2 columns

Categories and sub-categories: 6

Single Songs, Col: [Collection] of Songs; Duettos; Gleees; Divine Music; Piano Forte.

Extent: 31 entries

Commentary:

Entries Stationers Hall:

Six Songs, dedicated to Lady Templeton, composed by William Carnaby, entered at Stationers Hall by the composer 10 January 1798.

Within:

The Shepherd Harry, a Ballad, by William Carnaby

Last leaf verso

Source: CAM MR280. a. 8. 2. (15.)

Invocation to a Spirit, Serious Glee, for Soprano, Counter Tenor, Tenor and Bass, Composed and most humbly Dedicated (by permission) to His Royal Highness, The Duke of Cambridge, by William Carnaby, Published May 1802

Last leaf verso

Source: BL G. 809. (44.)

Azid or the Song of the Captive Negro, from Peter Pindar's Works by William Carnaby

First leaf recto

Source: BL G. 810. (17.)

MiC 2a

Catalogue Title: Plate 1 / MUSICAL PUBLICATIONS, / Printed & Sold by C. Mitchell, at his Musical Circulating Library, / & Instrument Ware-rooms, 51, Southampton Row Russell Square.

Date: c. 1810

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 9

Sonatas, Lessons, & c. Piano Forte – Overtures & c. Piano Forte; Single Sonatas, Concertos, & c. Piano Forte; Variations & Rondos. Piano Forte; Military Music for a Band; Le Passe-tems Agreeable, a new work for the Piano Forte, consisting of Rondos, Airs, with Variations, Military Pieces, & c.; Marches. Piano Forte; Duets. Piano Forte; Harp Music; Treatises & c.

Extent: 198 entries

Commentary:

Le Passetems Agrèable Nos. 1 to 5

Air Russe, Composed and Arranged as a Rondo, for the Piano Forte, by J. L. Dussek [Pl no. 87; wm 1811 at BL H. 3691. j. (4.)]

A Sonata for the Piano Forte, Composed by M. Clementi, Op. 21, No. 2 [Pl no. 203]

Entries at Stationers' Hall:

A German Air, arranged as a Rondo for the Piano Forte, by W. Dance, entered at Stationers' Hall 6 February 1807.

La Chasse, for the Piano Forte, with an Accompaniment for a Violin, entered at Stationers' Hall 29 October 1811.

Publication Reviews:

"Three Sonatas for the Piano-Forte; expressly composed and calculated for the Improvement of juvenile Performers, by L. Hoberecht. 4s." *MM*, No. 129 (June 1805), p. 496.

"Tamerlane et Bajazet, a new Grand Heroic Ballet, as performed at the King's Theatre, Haymarket. Composed, selected, and arranged for the Piano forte, by H. R. Bishop. 10s.6d." *MM*, No. 144 (July 1806), p. 556.

"The celebrated Marches from the Grand Ballet of Tamerlane and Bajazet; arranged for a Military Band by Kramer and Corri, and performed by the Band of his Royal Highness the Duke of Kent. 5s." *MM*, No. 146 (August 1806), p. 58.

"Six Sonatinas for the Piano-forte. Composed and dedicated to the Right Hon. Lady Louisa Atherley, by D. Bruguier, 5s.6d." *MM*, No. 155 (April 1807), p. 263.

Within:

March and Military Pollacca, for the Piano Forte, Composed and Dedicated to his friend, D.C. Flowerdew Esqr., by W.H. Steil

Source: University of Canterbury (NZ) M28. S818

MiC 2b

Date: c. 1810

Extent: 195 entries

Commentary:

Contains Le Passetems Agrèable Nos. 1 to 10; works for the Piano forte duets removed.

New Entries: 50

[Sonatas, Lessons, & c. Piano-Forte] Crouch, 2 Sonatas, Op. 9 – Clementi, Preludes, Op. 19 – Dussek, Airs, Op. 6 – Kreusser, 12 Waltzes, Op. 11– Kreusser, 12 Waltzes, Op. 12 – Pleyel, 3 Sonatas with Scotch Airs, Set 2 – Pleyel, 3 Sonatas, with Favorite Airs – 3 Divertissements, by Steibelt – [Single Sonatas, Concertos, & c. Piano-Forte] Dussek, Op. 24 – Dussek, Op. 25, Nos. 1 to 3 (each separate) – Graeff, Op. 18 – Kreusser, Op. 20 – Steibelt, La Bastaille – Steibelt, Le rappel à L'armée – King, Le Jeu D'Esprit – Mozart, Sonata, Op. 3 – Corri, Wilderness Sylph – von Esch, Aria & Grand Pastorale – von Esch, Delasement – von Esch, Military Divertimento – von Esch, Plaintes & Air Savoyard – von Esch, Serenade – [Overtures, & c. Piano Forte] Hoberecht, No. 1 – [Variations and Rondos] Kiallmark, Allegretto & Valse – Carnaby, Aria – Dussek, Countess of Sutherland Reel – Dussek, Chansen du Nord – Kiallmark, L'Esperance – Kiallmark, L'Oiseau de Venus – Dussek, My lodging is on the – Dussek, L'Amour est un – One fingered Waltz – Dussek, Oma tendre Mussette – Princess C. of Wales Strathspey – Dussek, Lise Chantoit – Dussek, Chanton L'Hymen – Dussek, Romance de Nina – Carnaby, Theme with Variations – Jackson, Tekeli – Le Passetems Agèable No. 6, La Bagatelle, By Graeff – Le Passetems, No. 7, Les Plaisirs de la Campagne, by Dance – Le Passetems, No. 8, O whistle & I'll come, by Woelfl – Le Passetems, No. 9, March & Impromptu, by Burney – Le Passetems, No. 10, La Chasse, by Carnaby – [Marches] Burney's & Impromptu – Steil's March & Military Pollacca – Steil, March & Waltz – [Harp Music] Jackson, Tekeli

Entries removed: 53

[Sonatas, Lessons, & c. Piano-Forte] 6, Op. 8, by Bruguier – 24 Sonatinas Selected (from Haydn, Mozart, Pleyel, & c.) by F.W. Crouch – [Overtures, & c. Piano-Forte] La Pastorella Nobil – [Single Sonatas, Concertos, & c.] Griffin, Concerto, Op. 1 – Griffin, Concerto, Op. 4 – Mozart's Sonata, by Kreusser, Op. 4 – [Variations & Rondos. Piano Forte] Carnaby, Jockey to the Fair – Pleyel, Swiss Air – Beethoven, Swiss Air – [Marches. Piano Forte] Griffin, Grand March – Griffin, Military

Rondo [Duets for the Piano Forte] Beethoven, Op. 6 – Beethoven, Op. 45 – Clementi, Op. 6 – Carnaby, Nos. 1 and 2 (each separate) – Colizzi, Op. 11 – Fall of Paris – Graeff, Op. 16 – Haydn's Overture – Haydn's Andante – Handel's 3 Grand Choruses – Handel, Awake the Trumpet – Handel, Fix'd in his everlasting seat – Handel, For unto us a child is born – Handel, Hallelujah – Handel, Hailstone – Handel, How Excellent – Handel, Let their celestial – Handel, Now different Measure try – Handel, Thy right hand O Lord – Handel, The Lord shall reign – Handel, Venus laughing – Handel, Welcome mighty King – Handel, Coronation Anthem – Handel, Water Music – Kozeluch, Op. 4 – Kozeluch, Op. 8 – Kozeluch, Op. 19 – Kozeluch, Op. 29 – Haigh, Lewie Gordon – Mozart, Op. 3 Nos. 1 and 2 (each separate) – Mozart, Op. 8 – Mozart, Op. 16 – Overture to Artaxerxes – Overture to Henry the Fourth – Overture to Lodoiska (Haigh) – Overture to Thomas & Sally – Smith, 3, 1st Set – Shepherds I have lost my love – Graeff, Tweed side – Together let us range the field

Entries at Stationers' Hall:

Aria, for the Piano Forte, by William Carnaby, entered at Stationers' Hall 29 October 1810.

Theme with Variations for the Piano Forte, by William Carnaby, entered at Stationers' Hall 29 October 1810.

Within:

The favorite Scotch Air of Donald, Arranged as a Rondo for the Piano Forte, by Joseph Woelfl

Last leaf verso

Source: BL g. 354. (12.)

Le Rappel à l' Armée, Fantaisie Militaire, pour le Piano Forte, Composée par D. Steibelt, Op. 65

Last leaf verso

Source: BL g. 272. n. (41.) Source music wm 1805

March and Military Pollacca, for the Piano Forte, Composed and Dedicated to his Friend, D. C. Flowerdew Esqr., by W. H. Steil

Last leaf verso

Source: BL g. 232. ff. (10.)

MiC 4c

Title: [right] *Plate I. / CATALOGUE OF / PIANO FORTE MUSIC Printed and Sold by C. MITCHELL, / AT HIS MUSICAL CIRCULATING LIBRARY, & INSTRUMENT WARE-ROOMS, / N^o., 51, Southampton Row, Russell Square.*

Date: c. 1811

Categories and sub-categories: 7

Sonatas, & c.; Single Sonatas, & c.; Overtures; Variations & Rondos; Le Passetems Agreeable; Marches; Instructions & Treatises.

Extent: 227 entries

Commentary:

Publisher's imprint on the catalogue differs from the source music title page: 159 New Bond Street, opposite Clifford Street.

New Entries: 59

[Sonatas, Lessons, & c. Piano-Forte] Bach, 3 Sonatas, Op. 20 – Cramer, 3 Sonatas, Op. 43 – Haydn, Mozart, Pleyel, & c., 24 Sonatinas – Corelli, Solos, Op. 5 – Dussek, 6 Sonatas, Op. 28 – Ferrari, Amusements, Op. 47 – Graeff, 7 Preludes – Hoberecht, 3 Sonatas, Op. 18, Set 2 – Kotzwara, 3, Op. 38 – Lord, 6 Sonatinas, Op. 4 – Schulz, 6 Waltzes, Set 1 – Schulz, 6 Waltzes, Set 2 – Wilkins, Airs & Pieces – [Single Sonatas, & c.] von Esch, Aria & la Convalescence – Voigt, Beauty & Virtue – Carnaby, 9th Divertimento – Carnaby, 10th Divertimento – Carnaby, 2 Sonatas, Op. 8, Nos. 1 and 2 (each separate) – Carnaby, Sonatas, Op. 9, Nos. 1 to 3 (each separate) – Carnaby, Concerto, Op. 10 – Clementi, Octave, Op. 2, No. 2 – Corri, Hey Day, Divertissement – Dussek, Op. 12, No. 1 – Dussek, Concerto, Op. 27 – von Esch, Divertimento with Mary's Dream – King, Le Retour Heureux –

Evance, Concerto – Graeff, Sonata, Op. 19 – Mozart, Sonata in A – Kiallmark, Serenade – Masi, Serenata – Lord, Sonata – Mozart, Op. 7 – Mozart, Op. 37 – Pleyel, Set 1, Nos. 1 to 3 (each separate) – Pleyel, Set 2, Nos. 1 to 3 (each separate) – Pleyel, 3 Sonatas (each separate) – Corri, The Fugitive Sonata – King, Toujours Gai – von Esch, Air Religieux & Pastorelle – von Esch, Happy Escape in answer to La Colombe – von Esch, Valse Hongroise – von Esch, Romance & Valse – [Variations & Rondos, Piano-Forte] Dussek, God save the King – Graeff, Le Clair de Lune – Voigt, Moss Rose – Voigt, One Finger'd Waltz – [Le Passetems Agreeable] Horn, No. 11, St. Julian's Cottage – [Marches, Piano-Forte] Kiallmark, March and Pastoral – Major, March – [Instructions and Treatises] King, Thorough Bass

Entries Removed: 26

[Sonatas, Lessons, & c. Piano-Forte] Arnold, 12 Lessons, Op. 12, 1st Set – P. A. Kreusser, 3 Sonatinas, Op. 2 – Kreusser, 3 Airs, Op. 6 – Kreusser, 12 Waltzes, Op. 11 – Kreusser, 12 Waltzes, Op. 12 – Kreusser, 2 Airs & Rondos, Op. 17 – Steibelt, 3 Divertiments – [Single Sonatas, Concertos, & c. Piano-Forte] Dalberg, Op. 12, Nos. 2 and 3 (each separate) – Kreusser, Sonata, Op. 3 – Kreusser, Sonata, Op. 7 – Kreusser, Sonata, Op. 8 – Kreusser, Sonata, Op. 9 – Kreusser, Sonata, Op. 13 – Kreusser, Sonata, Op. 15 – Kreusser, Military Divertimento, Op. 18 – Kreusser, Op. 19 – Kreusser, Op. 20 – Steibelt, La Bastaille – Mozart, Sonata, Op. 3 – Mozart, Sonata, Op. 5 – Mozart, Sonata, Op. 10 – [Harp Music] Dizi, Pas de deux in Alzira – Jackson, Tekeli – [Treatise &c.] Parkinson, Instructions, P.F. – [Military Music for a Band Marches from Tamerlane – Pieces from Tamerlane

Within:

A Divertimento, in which is introduced the air of “Oh Nanny” with a Military Rondo, Composed and Dedicated to Miss Hollenweger, by Louis von Esch

Leaf ii recto

Source: BL g. 443. d. (10.)

MiC 3

Title: [right] *Plate II. / CATALOGUE OF / MUSIC Printed and Sold by C. MITCHELL, / AT HIS MUSICAL CIRCULATING LIBRARY & INSTRUMENT WARE-ROOMS, / N^o., 51, Southampton Row, Russell Square.* / [centre] PIANO FORTE DUETTS

Date: c. 1810

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte

Layout: 3 columns

Categories and sub-categories: 4

[Piano Forte Duets]; Handel's Choruses; Haydn's Choruses; Overtures

Extent: 60 entries

Commentary:

Nightingale, Arranged for Two Performers on the Piano Forte [Pl no. 211

Join Voices, a favorite Chorus from Milton's Hymn, Arranged for Two Performers on the Piano Forte, by Osmond Saffery [Pl no. 227]

Within:

Three Duets for two Performers on the Piano Forte, Composed by T. Haigh, Op. 42

Leaf ii recto

Source: BL g. 545. k. (11.) Pl no. 249

MiC 4a

Title: *CATALOGUE OF / PIANO FORTE MUSIC. Printed and Sold by C. MITCHELL, / AT HIS MUSICAL CIRCULATING LIBRARY & INSTRUMENT WARE-ROOMS, / N^o., 51, Southampton Row, Russell Square.*

Date: c. 1810

Pages: 1p fol

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 8

Sonatas, Lessons, & c. Piano-Forte; Single Sonatas, & c.; Overtures; Variations & Rondos. Piano-Forte; Le Passe-tems Agreeable Anew Work for the Piano Forte, consisting of Rondos, Airs with Variations, Military Pieces, &c.; Marches. Piano-Forte; Instructions & Treatises

Extent: 210 entries

Commentary:

L'Oiseau de Venus, with Variations for the Piano Forte [Pl no. 330]

Within:

A Sonata, for the Piano Forte, with an Accompaniment for a Violin (ad libitum), Composed and respectfully dedicated to Her Grace, The Duchess of St. Albans, by G. E. Griffin, Op. 2, Second Edition
Last leaf verso

Source: BL h. 61. e. (5.) Source music wm 1808

MiC 4b

Date: c. 1811

Extent: 227 entries

Commentary:

New Entries: 18

[Sonatas, & c.] Bach, 3 Sonatas, Op. 20 – Dalberg, 3 Sonatas, Op. 12 – Dussek, 6 Sonatas, Op. 28 – Graeff, 7 Preludes – Hoberecht, 3 Sonatas, Op. 18, Set 2 – [Single Sonatas, & c.] von Esch, Aria & La Convalescence – Cramer, 9th Divertimento – Cramer, 10th Divertimento – Clementi, Octave, Op. 2, No. 2 – Dussek, Concerto, Op. 27 – Carnaby, Sonata – von Esch, Divertimento with Mary's Dream – King, Le Retour Heureux – Graeff, Sonata, Op. 19 – Mozart, Sonata in A – Masi, Serenata – Seybold, La Chasse – [Marches] Kiallmark, March & Pastorale

Entries Removed: 1

[Sonatas, & c.] Steibelt, 3 Divertimentos

Within:

Six Waltzes, for the Piano Forte, Composed and Dedicated to Miss Blackburn, by D. Bruguier, Op. 13
Leaf ii recto

Source: BL h. 722. xx. (20.) Pl no. 365; Source music wm 1811

MiC 4c

Date: c. 1811

Extent: 228 entries

Commentary:

Divertimento with Mary's Dream, by von Esch [Pl no. 214]

New Entries: 1

[Instructions and Treatises] Hullmandel, Principles

Commentary:

Source music Plate no. 312, no visible wm. The imprint on the catalogue is C. Mitchell at 51, Southampton Row, c. 1808-14, whereas the imprint on the title page of music is [William] Mitchell, 'Published at Mitchell's Musical Library & Instrument Warehouse, 159 New Bond Street, opposite Clifford Street. c. 1811-21.

Within:

A Divertimento, in which is Introduced the Air of "Oh Nanny" with a Military Rondo, Composed and Dedicated to Miss Hollenweger, by Louis von Esch
Leaf ii recto

Source: BL g. 443. d. (10.) Pl no. 312.

MW 1

Title: CATALOGUE of MUSIC, / *Published at Mitchell's Musical Library, & Instrument Warehouse, / 159, New Bond Street, opposite Clifford Str^l.*

Date: c. 1815

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Layout: 3 columns

Categories and sub-categories: 7

Handel's Single Songs, & c; Divine Music; Vocal Italian; Harp Music; Duets. Harp and Piano Forte;
Military Music; Instructions & Treatises

Extent: 130 entries

Commentary:

Robin Adair, with Variations, for the Piano Forte, with Flute Accompaniment, by G. Kiallmark [Pl no. 320, wm 1812 at BL g. 443. o. (20.)]

Within:

Three Sonatinas for the HARP, Composed & Dedicated to Miss Emily Strombom, by John Michael Weippert, Op. 69

Leaf ii recto

Source: BL h. 1480. h. (18.) Pl no. 534, wm 1811

MW 2a

Title: CATALOGUE of MUSIC / *Published at Mitchell's Musical Library & Instrument Warehouse / 159 New Bond St, opposite Clifford St.*

Date: c. 1815

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Layout: 3 columns

Categories and sub-categories: 3

Sonatas, & c.; Single Sonatas & c.; Overtures

Extent: 220 entries

Commentary:

Introduction and Grand March, for the Piano Forte, by G. Kiallmark [Pl no. 225; wm 1810 at BL h. 62. p. (8.) Publisher, C. Mitchell]

Publication Reviews:

"Three favourite Parisian Airs for the Piano-forte, with Variations and Imitations. By J. L. Dussek, Esq. 7s.6d." *MM*, No. 209 (February 1811), p. 63.

Within:

A Selection of Beautiful French Contre Dances, Respectfully Inscribed to the Most Noble the Marchioness of Blandford

Leaf ii recto

Source: BL g. 443. o. (7.) Pl no. 539; no wm

MW 2b

Title: CATALOGUE of MUSIC / *Published at Mitchell's Musical Library & Instrument Warehouse's, / 159 New Bond St, opposite Clifford St. & 13 Southampton Row, Russell Sq^{re}.*

Date: c. 1817

Extent: 265 entries

Commentary:

3 Cottage Divertimentos, for the Piano Forte, Sets 1 and 2, by P. Antony Corri [Pl no. 290; wm 1813, 1814, 1815]

A Divertissement, with an Air Varie, for the Piano Forte, by G. Kiallmark [Pl no. 390; wm 1815]

New Entries: 51

[Sonatas & c.] Bruguier, 6 Sonatinas, Op. 16 – P. A. Corri, 3 Cottage Divertimentos, Sets 1 and 2 (each separate) – Dussek, 6 Sonatas (opus number not given) – Dussek, 6 Sonatas, Op. 32 – Eavestaff, 6 Pieces – Ferrari, 12 Recreations (Op. 36) – Ferrari, Fifteen Waltzes, Sets 1 and 2 (each separate) – Lord, 6 Sonatinas, Op. 3 – Mozart, 12 Waltzes, Sets 1, 2 and 3 (each separate) – Parody on Preludes – Steibelt, 3 Divertimentos – Steibelt, 10 Exercises – Six Airs for Young Beginners – Hummel, The Allies, 6 Waltzes – Bruguier, 3rd – Dussek, No. 1, Op. 14 – Dussek, Sonata No. 1, Op. 32 – Dussek's [arranged] by Cramer, Op. 37 – Dussek's [arranged] by Wilkinson, Op. 38 – Dussek, La dernière, Op. 78 – Haydn, Sonata, by Kiallmark, Op. 40 – Kiallmark, Divertissement – Sonata by Bruguier, arranged by Kiallmark, Op. 19 – Kozeluch, Op. 29 – Steibelt, 6 Sonatas, Op. 50 (each separate) – Steibelt, 3 Sonatas, Op. 51 (each separate) – Von Esch, Aria et Allemande – Von Esch, Il faut attendre avec patience & favorite Waltz – Von Esch, La Colombe retrouvée – Von Esch, La Jeune Roxelane – Von Esch, Le Depart de Londres – Von Esch, Grand Sonata – Dover, Valentine Day – Corri, White Cockade – Dupuis, Wellington's Return – [Overtures] Mayer, Adelaide – Paër, Griselda – Mozart, Don Giovanni – Latour, Overture with Hope told – Devienne, Rose & Aurèle

Entries Removed: 6

[Sonatas, & c.] Dance, Preludes – Dussek, 6 Waltzes – Ferrari, 12 Amusements, Op. 47 – Dussek, 3 Favorite Airs (each separate)

Entries at Stationers' Hall:

Parody on Preludes, for the Piano Forte, by an eminent composer, entered at Stationers' Hall 18 August 1817. [Pl no. 619]

Within:

Auld Lang Syne, arranged as a Divertimento, for the Piano Forte, and Dedicated to Mrs. Faulkner, of Belle vue House, by W. Eavestaff

Leaf ii recto

Source: BL g. 272. e. (6.)

MW 3

Title: A LIST of the PUBLICATIONS of D. BRUGUIER / which may be had at all the Principal Music Shop.

Date: c. 1818

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Single composer

Layout: 3 columns

Categories and sub-categories: 5

Piano Forte Music; Piano Forte Duets; Piano Forte Duets. Handel; Piano Forte Duets. Pergolesi; Vocal Music

Extent: 63 entries

Commentary:

Entries at Stationers' Hall:

Six Sonatinas for the Piano Forte, by D. Bruguier, entered at Stationers' Hall [by the composer] 26 February 1807.

Treasures of the loom, a ballad, by D. Bruguier, entered at Stationers' Hall [by the composer] 9 June 1808.

The Fire King, a glee for three Voices, by D. Bruguier, entered at Stationers' Hall 3 March 1817.

Publication Reviews:

““Lieber Augustine,” a favourite Suabian Air, with Variations, by Willing, for the Piano-forte. Arranged by D. Bruguier. 2s.” *MM*, No. 177 (November 1808), p. 373.

“A Concerto, by Mozart, adapted as a Sonata for the Piano-forte, by D. Bruguier, and dedicated to his friend, F. Lanza. 6s.” *MM*, No. 186 (July 1809) p. 596.

“A favourite Movement, selected from Steibelt’s Ballet, “Le Retour de Zephyr,” arranged as a Duett for two Performers on the Piano forte, dedicated t the Miss Birt and Lister, by D. Bruguier. 3s.6d.” *MM*, No. 297 (June 1817), p. 440.

Within:

Bohemian Air Fanfare, with Variations, Arranged as a Duett, for two Performers on the Piano Forte, with an Accompaniment for the Flute (ad lib.) by D. Bruguier

Last leaf verso

Source: BL g. 1780. q. (5.) Source music wm 1818

Mozart’s Celebrated Overture to Il Don Giovanni, Arranged for Harp & Piano Forte, with an Accompaniment for the Flute and Violoncello, by D. Bruguier

Last leaf verso

Source: BL h. 2605. kk. (19.) Pl no. 666; Source music wm 1817

MoJ 1a

Title: NEW MUSIC, PUBLISHED BY / J. MONRO. / AT HIS NEW MUSIC AND MUSICAL INSTRUMENT WAREHOUSE, / 60 SKINNER STREET, SNOW HILL, LONDON.

Date: c 1815

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 5

Sonatas, Divertimentos, & c.; Piano-Forte and Flute; Duets [for Piano Forte]; Songs, & c.; Dances.

Extent: 21 entries

Commentary:

Entries at Stationers’ Hall:

O! Cold was the Climate, (originally published under the title of Ellen Aureen) a favorite Ballad, sung by Mr. Pyne of the Theatre Royal, Drury Lane, composed by J. Monro, entered at Stationers’ Hall 22 July 1815.

Publication Reviews:

“Number I. of Albion, being a Collection of Practical Pieces for the Piano-forte, and adapted to the use of Young Performers, by J. Monro. 2s.” *MM*, No. 268 (May 1815), p. 342.

“Seraphina, a favourite Theme; composed and arranged, with Variations for the Piano-forte and Flute, by J. Monro. 2s.” *MM*, No. 269 (June 1815), p. 439.

““Ellen Aureen,” a favourite Ballad, sung by Mr. Pyne, Theatre-Royal, Drury-Lane; composed by Mr. Monro. 1s.6d.” *MM*, No. 274 (October 1815), p. 248.

“Meliora, a favourite Song, set to music with an Accompaniment for the Piano-forte, by Mrs. B.” *MM*, No. 288 (October 1816), p. 246.

““My Life, I love you!” a Ballad, set to Music, with an Accompaniment for the Piano-forte, by Mrs. B. 1s.” *MM*, No. 290 (December 1816), p. 452.

““O! Gentle Mistress open the Door,” or, the Captive Linnet; an admired Ballad, sung by Master Barnett at the Bath Concerts, composed by John Monro. 1s.6d.” *MM*, No. 290 (December 1816), p. 452.

““The Hero’s Orphan Girls,” a favorite Ballad, sung by Mrs. Ashe, at the London and Bath Concerts, written by Mr. C. F. Webb, and composed by Mr. Monro. 1s.6d.” *MM*, No. 293 (February 1817), p. 55.

““The Wanderers,” a favourite Duett, sung by Mrs. Ashe and Master Barnett, at the Bath Concerts, composed and dedicated to J. Braham, Esq., by Master Barnett, written by W. Bristow, Esq. 2s.” *MM*, No. 294 (March 1817), p. 157.

““Dear Object of Defeated Care,” written by Lord Byron, and set to Music by Mrs. B. 1s.” *MM*, No. 295 (April 1817), p. 252.

Within:

O cold was the Climate, a Favorite Ballad, Sung by Mr. Pyne, of the Theatre Royal, Drury Lane, and by Master Barnett at the Bath Concerts, and Oratorios, Drury Lane, Composed by John Monro. Last leaf verso

Source: BL H. 1601. kk. (11.) Source music wm 1815

Source music entered at the Stationers’ Hall 22 July 1815.

MoJ 1b

Date: c. 1815

Extent: 21 entries

Commentary:

New Entries: 1

[Songs, & c.] Beauty smiling thro’ her tears, Sung by Miss Tunstall at Vauxhall Gardens, Written by Mr. John Randall, Composed by J. Monro

Entries Removed: 1

[Sacred Music] A New Edition of the Morning, Evening, & Easter Hymns, adapted for Juvenile Performers on the Piano Forte

Publication Reviews:

““Beauty Smiling through her Tears,” a favourite Song, sung by Miss Tunstall, at Vauxhall Gardens. Written by Mr. John Randall, composed by Mr. J. Monro. 1s.6d.” *MM*, No. 293 (February 1817), p. 56.

Within:

The Hero's Orphan Girls, a Favorite Ballad, Sung by Mrs. Ashe, at the London and Bath Concerts, Written by Mr. C. F. Webb, Composed by J. Monro

Last leaf verso

Source: BL G. 805. c. (12.)

MoJ 1c

Title: NEW MUSIC, PUBLISHED BY / J. MONRO, / AT HIS NEW MUSIC AND MUSICAL INSTRUMENT WAREHOUSE, / 60 SKINNER STREET, SNOW HILL, LONDON.

Date: c. 1815

Extent: 23 entries

Commentary:

New Entries: 2

[Sonatas, Divertimentos, & c.] The Saxe Cobourg Waltz, composed and arranged with Variations for the Harp or Piano Forte, by J. Monro – [Songs & c.] The Mild Breeze of Eve, Sung by Mr. Pyne of the Theatre Royal Drury Lane, Written by Mr. L. H. Cove, Composed by G. F. Harris

Publication Reviews:

““The mild Breeze of Eve,” a favourite Song, sung by Mr. Pyne, of the Theatre Royal Drury Lane, written by J. H. Cove, composed by Geo. Frederick Harris. 1s.6d.” *MM*, No. 291 (January 1817), p. 537.

“The Saxe-Cobourg Waltz, composed and arranged with Variations for the Piano-forte, by J. Monro. 2s.” *MM*, No. 295 (April 1817), p. 252.

Within:

Beauty smiling thro' her tears, a favorite Song, Sung with unbounded applause by Miss Tunstall, at Vauxhall Gardens, Written by Mr. John Randall, Composed by J. Monro

Last leaf verso

Source: BL G. 794. (20.)

MoJ 1d

Title: *NEW MUSIC*, / Published by / J. MONRO, / AT HIS MUSIC & MUSICAL INSTRUMENT WAREHOUSE, 60, SKINNER-STREET, SNOW-HILL, LONDON.

Date: c. 1816

Extent: 32 entries

Commentary:

New Entries: 9

[Piano Forte Music] J. E. Clarke, "Les Plaisirs du Bocage," a favorite Divertimento for the Piano Forte, Composed and respectfully inscribed (by Permission) to Lady Harriot Blaquiere – [Piano Forte and Flute] J. Monro, "Waltziana," a Selection of the most popular and admired Waltzes, arranged for the German Flute, Violin, or Flageolet – [Vocal Music] "The Boatswain's Shrill Whistle, or Sailor Boy's Adieu," a favorite Ballad, sung by Master Barnett, of the Theatre Royal, Covent Garden, written by John Lee Lewes, Esqr., composed by J. Monro – "The Lily reminds me of one so unkind," a favorite Ballad, sung by Miss Matthews, of the Theatre Royal, Covent Garden, written by Mr. G. E. Gifford, composed by J. Monro – "The Wandering Stranger, or Child of Misfortune," a pathetic Ballad, sung by Miss Tunstall, at the London Concerts, written by Mr. G. E. Giffard, composed by J. Monro – "Sweet Winny the Maid of the Dee," a favorite Ballad, sung by Mr. Broadhurst, at the London Concerts (extracted from the 288th number of the Sporting Magazine) written by Mr. Upton, and set to Music, with an Accompaniment for the Piano Forte, by J. Monro – New Edition of the Morning, Evening, & Easter Hymns, adapted for Juvenile Performers on the Piano Forte – [Dances] No. 5, containing The Heir of Veroni, Hadley Sports, L' Entrenne, The much admired Saxon Dance, The Celebrated National Waltz, danced by the Misses Dennetts in the Broken Sword, The Stop Waltz – No. 6, containing The Ravens, The Cuckoo Waltz, The Tyrolese, or Bavarian Waltz, The New May Moon, The Regent's Favorite, or I'll gang nae mair to yon Town, The Gloucester Nuptials

Publication Reviews:

““Sweet Winny, the Maid of the Dee,” a favourite Ballad, sung by Mr. Broadhurst at the London Concerts, set to Music by J. Monro. 1s.6d” *MM*, No. 298 (July 1817), p. 533.

““The Wandering Stranger, or Child of Misfortune,” a pathetic Ballad, sung by Miss Tunstall, at the London Concerts. Written by Mr. G. E. Gifford, composed by Mr. J. Monro. 1s.6d.” *MM*, No. 302 (September 1817), p. 151.

Within:

My Life, I Love You! Written by Lord Byron, Set to Music with an Accompaniment for the Piano Forte, by Mrs. B.

Last leaf verso

Source: BL G. 425. ss. (2.) Source music wm 1811

MT 1a

Title: To be continued, / *A Collection of* / PERIODICAL ITALIAN / *SONGS, DUETS, TRIOS, & c.* / N^o., [inserted by hand] Price [inserted by hand]

Imprint: London: Printed for T. Monzani.

Date: c. 1799

Pages: 1p fol.

Type of Catalogue: Within; Vocal – Italian

Process: Engraved plate

Layout: 2 columns

Extent: 17 entries

Commentary:

Catalogue contains Nos. 1 to 17.

Within:

Periodical Italian Songs, No. 18, Prederò quell brunettino. Duet from Così fan tutte.

Catalogue serves as passépartout title page

Source: BL H. 1653. vv. Source music wm 1799

MT 1b

Date: c. 1799

Extent: 23 entries

Commentary:

Catalogue contains Nos. 1 to 23.

Within:

No. 19, Crudel perchè finora. Duetto from Le Nozze di Figaro.

Catalogue as title page

Source: BL H. 1653. vv.

No. 20, Il core vidono, Duetto from Così fan tutte

Title page

Source: BL H. 1653. vv.

No. 21, Là ci darem la mano, Duetto from Don Giovanni

Title page

Source: BL H. 1653. vv.

MT 1c

Date: c. 1800

Extent: 42 entries

Commentary:

New Entries: 19

Mozart, No. 24, Ah! Perdona al Primo Affeto, Duetto – Mozart, No. 25, Al Fato dan Legge, Duetto – Mozart, No. 26, Vedrai Carino, Aria – Mozart, No. 27, Fin ch' han dal Vino, Aria – Mozart, No. 28, Il mio tesoro intanto, Aria – Mozart, No. 29, Dalla sua pace, Aria – Mozart, No. 30, Batti, Batti, O bel masetto, Aria – Mozart, No. 31, Ah! guarda Sorella, Duetto – Mozart, No. 32, Non Siate ritrosi, Aria – Mozart, No. 33, Un' aura Amorosa, Aria – Mozart, No. 34, Una donna a quindici anni, Aria – Mozart, No. 35, Secondate aurette amiche, Duetto – Mozart, No. 36, E' amore un ladroncello, Aria – Mozart, No. 37, Fran gli amplessi, Duetto – Mozart, No. 38, Deh prendi un Dolce amplesso, Duetto – Mozart, No. 39, Torna di Tito alato, Aria – Mozart, No. 40, Deh per questo instante solo, Rondo – Mozart, No. 41, S'allo che lacrime, Aria – Mozart, No. 42, Gia fan ritorno, Terzetto

Within:

No. 24, Ah perdona al primo affetto. Duetto from La Clemenza di Tito.

Catalogue serves as title page

Source: BL G. 537. e. (1.).

MT 1d

Date: c. 1801

Imprint: London. Printed for Monzani & Cimador, Music Sellers, to His Royal High^s., the Prince of Wales, N^o., 2, Pall Mall.

Extent: 84 entries

Commentary:

New Entries: 42

Mozart, No. 43, Soave Sia il bento, Trio – Mozart, No. 44, Se Potesse un suono Equal O Cara Armonia, 2 Duettinos from Flauto Magico – Mozart, No. 45, Papagena, Papagena, Aria from Flauto Magico – Mozart, No. 46, Tamno mio, Duetto from Flauto Magico – Mozart, No. 47, Fuggite voi belta Fallace, Duetto from Flauto Magico – Mozart, No. 48, La dove prende Amor ricetta, Duetto from Flauto Magico – Mozart, No. 49, Regna amore n Ogni loco, Arietta from Flauto Magico – Mozart, No. 50, Quel Suono Ohime, Aria – Mozart, No. 51, Gente é qui l'iccellatore, Arietta from Flauto Magico – Mozart, No. 52, Colomba O Tortorella, Aria – Mozart, No. 53, Pa, Pa, Pa, Duetto – Mozart, No. 54, Oh Care immagine, Aria – Mozart, No. 55, Colomba mia Venite qua, Trio – Mozart, No. 56, Te guida a palma nobile, Trio – Mozart, No. 57, Grand Iri! Grand Osiri, Coro – Mozart, No. 58, Dunque il mio ben, Trio – Mozart, No. 59, Come il piacer im poni, Duetto – Mozart, No. 60, Parto ma tu ben mio, Aria – Mozart, No. 61, Vengo, aspetate, Trio – Mozart, No. 62, Ah grazie vi rendano, Coro – Mozart, No. 63, Quello di Tito eil Volto, Trio – Mozart, No. 64, S'altro che lagrime, Cavatina – Mozart, No. 65, Non pin di fiori Rec. ad Aria – Mozart, No. 66, Fuggi Crudele Fuggi, Recitativo & Duetto – Mozart, No. 67, Non ti Fi dar Omisera, Quartetto – Mozart, No. 68, Gioviette che fate all'amore, Duett & Coro – Mozart, No. 69, Protegga il guesto Cielo, Trio – Mozart, No. 70, Eh via buffone, Duetto – Mozart, No. 71, Ah tace inguisto Core, Trio – Mozart, No. 72, O Statua Gentilissima, Duetto – Mozart, No. 73, Non mi dir bell' Idol mio, Rec. & Aria – Mozart, No. 74, Or che lulli O mio tesoro, Duetto – Mozart, No. 75, La mia Dorabella, Trio – Mozart, No. 76, E'la fede delle femmine, Trio – Mozart, No. 77, Una bella Serenata, Trio – Mozart, No. 78, Sento Oh Dio, Quintetto – Mozart, No. 79, Di Seriverni ogni giorno, Quintetto – Mozart, No. 80, Io le vo'dire, Trio – Mozart, No. 81, E Voi ridete, Quintetto – Mozart, No. 82, Ah che tutta in un momento, Duettino – Mozart, No. 83, Fra gli amplessi, Duett – Mozart, No. 84, E nel tuo mel mio biochiero

Publication Announcements:

“No. 1, to 114, of Italian periodical Songs, Duets, Trios, & c. & c. by Mozart and others.” *MC*, 21 January 1801.

Within:

No. 24, Ah perdona al primo affetto. Duetto from La Clemenza di Tito
Catalogue as title page.

Source: 14th item in BL G. 600. e. (2.)

Vedrai carino, aria from Il Don Giovanni.

Source: BL G. 537. e. (2.)

MT 1e

Imprint: London. Printed for Monzani & Cimador, Music Sellers to His Royal Highness, the Prince of Wales, No. 2, Pall Mall.

Date: wm 1800, c. 1801

Extent: 46 entries

Commentary:

Contains Periodical Italian Songs, Nos. 2, 3, 6, 7, 10, 11, 14, 19, 23, 24, 25, 27, 29, 30, 31, 36, 38, 40, 42, 47, 51, 52, 55, 57, 58, 59, 66, 70, 71, 76, 79, 81, 82, 83, 84, 85, 87, 89, 94, 97, 98, 99, 103, 107 and 108

Highest number in this catalogue is No. 117; contains 46 numbers; not all the numbers are listed; No. 1 to 114 of Italian periodical Songs, Duets, Trios, & c. & c. by Mozart and others advertised in *MC* 21 January 1801.

*No. 103, Dal Aurora de mie giorni, is listed twice.

New Entries: 11

S. Mayer, No. 99, Amato Fileno, Duetto – Mortellari, No. 108, Ah voi numi in tante pene, Duetto – Cimador, No. 87, Bel Nume, Cavatina from Pigmaliore – Viotti, No. 97, Che Gioja che Contento, Polacca – J. S. Mayr, No. 98, Chi Non Intende, Aria – Pfeiffer, No. 103, Dal Aurora de miei giorni, Ariettina – Zingarelli, No. 89, Dunque il tuo Bene, Duet – Benelli, No. 94, D'oncle nasceste oh Dio, Arietta – No. 103, Dal Aurora de miei giorni – Benelli, No. 85, Ecco quel fiero instante, Duetto – Mortellari, No. 107, Ecco arruata l'ora, Arietta

Entries Removed: 49 entries

Benelli, No. 1, Per pietà – Benelli, No. 4, Viva Bacco (Trio) – Benelli, No. 5, La Biondina (Duet) – Mozart, No. 8, Senza Costrutto O Cara (Duet) – Mozart, No. 9, Mentre Dormi (Duet) – Mayr, No. 12, La Farfaletta – Mayer, No. 13, Se amor mai – Mayer, No. 15, Per carità – Mayer, No. 16, Tornassi Primavera – Mayer, No. 17, Mama mia Signorile – Mozart, No. 18, Prenderò Quel Brunettino, Duetto – Mozart, No. 20, Il Core vi dono, Duetto – Mozart, No. 21, La ci darem la mano, Duetto – Benelli, No. 22, In Questo Mio Coro, Recitativo & Rondo – Mozart, No. 26, Vedrai Carino, Aria – Mozart, No. 28, Il mio tesoro intanto, Aria – Mozart, No. 32, Non Siate ritrosi, Aria – Mozart, No. 33, Un' aura Amorosa, Aria – Mozart, No. 34, Una donna a quindici anni, Aria – Mozart, No. 35, Secondate aurette amiche, Duetto – Mozart, No. 37, Fran gli amplessi, Duetto – Mozart, No. 39, Torna di Tito alato, Aria – Mozart, No. 41, S'alto che lacrime, Aria – Mozart, No. 43, Soave Sia il bento, Trio – Mozart, No. 44, Se Potesse un suono Equal O Cara Armonia, 2 Duettinos from Flauto Magico – Mozart, No. 45, Papagna, Papagna, Aria from Flauto Magico – Mozart, No. 46, Tamno mio, Duetto from Flauto Magico – Mozart, No. 48, La dove prende Amor ricetta, Duetto from Flauto Magico – Mozart, No. 49, Regna amore in Ogni loco, Arietta from Flauto Magico – Mozart, No. 50, Quel Suono Ohime, Aria – Mozart, No. 53, Pa, Pa, Pa, Duetto – Mozart, No. 54, Oh Care immagine, Aria – Mozart, No. 56, Te guida a palma nobile, Trio – Mozart, No. 60, Parto ma tu ben mio, Aria – Mozart, No. 61, Vengo, aspettate, Trio – Mozart, No. 62, Ah grazie vi rendano, Coro – Mozart, No. 63, Quello di Tito è il Volto, Trio – Mozart, No. 64, S'altro che lagrime, Cavatina – Mozart, No. 65, Non pin di fiori Rec. ad Aria – Mozart, No. 67, Non ti Fi dar Omisera, Quartetto – Mozart, No. 68, Gioviette che fate all'amore, Duett & Coro – Mozart, No. 69, Protegga il questo Cielo, Trio – Mozart, No. 72, O Statua Gentilissima, Duetto – Mozart, No. 73, Non mi dir bell' Idol mio, Rec. & Aria – Mozart, No. 74, Or che lullì O mio tesoro, Duetto – Mozart, No. 75, La mia Dorabella, Trio – Mozart, No. 77, Una bella Serenata, Trio – Mozart, No. 78, Sento Oh Dio, Quintetto – Mozart, No. 80, Io le vo'dire, Trio

Within:

No. 31 (Ah guarda sorella, Duetto from Così fan tutte, Canzonetta, by Mozart) of the Collection;
Title page
Source: BL G. 295. o. (4.) Source music wm 1800

No. 49 of the Collection.
Title page
Source: 8th item in BL G. 600. e. (2.) wm 1800

No. 51 of the Collection.
Title page
Source: 9th item in BL G. 600. e. (2.) wm 1800

No. 57 of the Collection.
Title page
Source: 15th item in BL G. 600. e. (2.) wm 1800

No. 63 of the Series.
Title page
Source: 11th item in BL G. 600. e. (1.)

No. 69 of the Collection.

Title page

Source: 17th item in BL G. 600. e. (2.)

MT 1f

Date: c. 1801

Extent: Nos. 1 to 141

Commentary:

New Entries: 95 entries

Benelli, No. 1, Per Pieta Bell' Idol mio, Arietta, Harp & Flute Accompaniment – Benelli, No. 4, Viva Bacco, Trio – Benelli, No. 5, La Biondina, Duettino – Mozart, No. 8, Senza Construto o Cara with an extra Spanish Guitar Accompaniment, Venetian Duettino – Earl of Abingdon, No. 9, Mentre Dormi, in Score, Duettino – S. Mayer, No. 12, La Farfaletta, Arietta – Mayer, No. 13, Se amor mai, Venetian Canzonetta – Mayer, No. 15, Per Carità Bettoma. Venetian Canzonetta – Mayer, No. 16, Tornasi Primavera, Arietta – Cimador, No. 17, Mamma Mia, Arietta – Mozart, No. 18, Prendero' quel Brunettino, Duetto from Così fan Tutte – Mozart, No. 20, Il Coro vi dono, Duetto from Nozze di Figaro – Mozart, No. 21, La ci darem la mano, Duetto from Don Giovanni – Benelli, No. 22, In questo mio Coro, Recitativo & Rondo – Mozart, No. 26, Vedrai Carino, Aria from Don Giovanni – Mozart, No. 28, Il mio tesoro intanto, Aria from Don Giovanni – Mozart, No. 32, Qui Sologno non S'accende, Arietta from Flauto Magico – Mozart, No. 33, Un aura Amorosa, Aria from Così fan Tutte – Mozart, No. 34, Non Temer, Cantata – Mozart, No. 35, Secondate aurette amiche, Duettino from Così fan Tutte – Mozart, No. 37, Fra gli amplessi, Duettino from Clemenza di Tito – Mozart, No. 39, Torna di Tito a lato, Aria from Clemenza di Tito – Mozart, No. 41, Se al Volto, Trio from Clemenza di Tito – Mozart, No. 44, Se Potesse un Suono Egual and O Cara Armonia, 2 Duettinos from Flauto Magico – Mozart, No. 45, Papagena, Papagena, Aria from Flauto Magico – Mozart, No. 46, Tamino mio, Duetto from Flauto magico – Mozart, No. 48, L'a dove Prende amor ricetta, Duetto from Flauto Magico – Mozart, No. 49, Regna Amore, Arietta from Flauto Magico – Mozart, No. 50, Ah! che tutto in un momento, Duettino from Così fan Tutte – Mozart, No. 53, Pa, Pa, Pa, Duetto from Flauto Magico – Mozart, No. 54, Oh Cara Immagine, Aria from Clemenza di Tito – Mozart, No. 56, Te Guida a Palma nobile, Trio from Flauto Magico – Mozart, No. 60, Parto ma tu ben mio, Aria from Clemenza di Tito – Mozart, No. 61, Vengo aspettate, Trio from Clemenza di Tito – Mozart, No. 62, Ah Grazie vi rendano, Quartetto O Coro from Clemenza di Tito – Mozart, No. 63, Quello di Tito il Volto, Trio from Clemenza di Tito – Mozart, No. 64, S'altro Che lagrime, Aria from Clemenza di Tito – No. 65, Già un dolce Raggio, Pollaca from Princess a Filosofo – Mozart, No. 67, Placido é il mar, Chorus, 4 Voices – Marcello, No. 68, Qual anelante, Duetto – Mozart, No. 69, Quel Suono Oh'ime, Aria from Flauto Magico – Mozart, No. 72, Ridente la Calma, Aria – Mozart, No. 73, Voi che Sapete, Cavatina – Mozart, No. 74, Or che tutti omio tesoro, Aria from Don Giovanni – Mozart, No. 75, la mia Dorabella, Trio from Così fan Tutte – Mozart, No. 77, Una bella Serenata, Trio from Così fan Tutte – Mozart, No. 78, Sento oh Dio, Quintetto from Così fan Tutte – Mozart, No. 80, Io le vo'dire, Trio – Benelli, No. 86, Solitario Bosco, Terzetto – Sarti, No. 88, Va Dove Cadono, Cavatina from Alessandro – Mozart, No. 90, Tu E' ver m'assolvi, Quintetto O Coro from Clemenza di Tito – Benelli, No. 91, Se Penso a Torti miei, Arietta – Benelli, No. 92, Mentre Dormi, Arietta – Benelli, No. 93, Se non ti moro allato, Scenate Duetto – Benelli, No. 95, Venite O Pastorella, Arietta – Benelli, No. 96, Perche Mai, Duetto – S. Mayer, No. 100, Vecchiarello, Duetto – Salieri, No. 101, Modesta é quel Giglio, Duetto from Gifra – Sarti, No. 102, Lungi dal Caro Bene, Arietta – Gluck, No. 104, Non vi turbate no, Aria from Alceste – Gluck, No. 105, Se pur Cara e avoi la vita, Aria from Alceste – Mortellari, No. 106, Pupille amabiti, Arietta – Mortellari, No. 109, Se grandine se Vento, Aria – Mozart, No. 110, La notte il non riposo, Arietta – Mozart, No. 111, Deh se piacer mi vuoi, Aria from Clemenza di Tito – Mozart, No. 112, Non so piu Così Sia, Aria from Nozze di Figaro – Cimador, No. 113, La Biondina, Venetian Canzonetta Accompaniment by Cimador – Mozart, No. 114, Lento il Pie, French & Italian Words, Aria – Mozart, No. 115, Su L'avvia, Duetto from Nozze di Figaro – Cimarosa, No. 116, Giusto Ciel, Arietta – B. Sperati, No. 117, Sospiri miei Dolenti, Spanish Guitar Accompaniment No. 2, Arietta – Sperati, No. 118, Ve comé bello il mar with Spanish Guitar Accompaniment, No. 3, Arietta – Sperati, No. 119, Un a Breve Lontananza with Spanish Guitar Accompaniment, No. 4, Canzonetta – Sperati, No. 120, Si Ride

amor with Spanish Guitar Accompaniment, No. 5, Canzonetta – Sperati, No. 121, Purnel Sonno with Spanish Guitar Accompaniment, No. 6, Duetto Notturmo – Sperati, No. 122, Io sento che in petto with Spanish Guitar Accompaniment, No. 7, Arietta – Sperati, No. 123, Sciolie piu Dolce with Spanish Guitar Accompaniment, No. 8, Arietta – Sperati, No. 124, O Douce Paix et Sons le nom de l'amitte with Spanish Guitar Accompaniment, No. 9 & 10, 2 French Songs – Sperati, No. 125, Del mio Destino with Spanish Guitar Accompaniment, No. 11, Arietta – Sperati, No. 126, Gia Riede Primavera with Spanish Guitar Accompaniment, No. 12, Duettino – Cimarosa, No. 127, Amor per Noi, Duetto – Damiani, No. 128, Donne Belle, Cavatina – Cimarosa, No. 129, In amore Ognun dichiara, Aria from Princess a Filosofo – No. 130, Se un Core, Arietta with Harp Accompaniment – No. 131, Tu sei Bella, Canzonetta, with Harp Accompaniment – No. 132, Sul Margine Fiorito, Canzonetta, with Harp Accompaniment – Mortellari, No. 133, Da quel di che mi feriro & c. Due Canzonetta – Mozart, No. 134, Lontan da me volo il mio ben, Canzonetta – Mozart, No. 135, Partir convien, Aria or Duetto – Mozart, No. 136, Non piu l'intendo, Canzonetta – Mozart, No. 137, Voi ze-fireliti che volar intomo, Canzonetta – Mozart, No. 138, Ah Momenti ch'il mio cor, Canzonetta – Mozart, No. 139, La Speme ancorrinisce, Canzonetta – Mozart, No. 140, Non piu melanconia, Aria or Duetto – Mozart, No. 141, Gia la Notte in ciel s'unbrana, Canzonetta

Publication Announcements:

“Caro bene mio dolce amore, the favourite Duet in La Principessa Filosofo, as now performing with great applause, sung by Sig. Vinci and Sig. Morrelli, price 4s.” *MC*, 23 May 1801.

“Gia Un Dolce Raggio, Polacca, as sung by Sig. Vinci in La Principessa Filosofo, price 3s.” *MC*, 23 May 1801.

“In Amore Ognun Dichiara, Aria, as sung by Sig. Vinci in La Principessa Filosofo, price 3s.” *MC*, 23 May 1801.

“No. 1 to 129 of Italian Periodical Songs, Duets, Trios, & c. by Mozart and other eminent Composers” *MC*, 23 May 1801.

“Donne Belle, aria, sung by Madame Vinci in the Opera of L’Agiolina, 3s.6d.” *MC*, 22 January 1802.

“Voi che Sapete, song, sung by Signor Viganoni, in L’Agiolina. 1s.6d.” *MC*, 22 January 1802.

Within:

No. 138, Ah moment ch’il mio cor, Last Adieu in La Partenza

Title page

Source: BL h. 1480. (17.)

MT 1g

Date: c. 1801

Extent: 142 entries

Commentary:

Contains Nos. 1 to 142. No. 115, Mozart’s Su l’aria, a favourite Duet by Mozart advertised in *MC* 21 January 1801.

New Entries: 1

No. 142, Parona Complime Venetian Canzonet with Harp Accompaniment

Within:

No. 54, Oh Cara Immagine, Aria from Clemenza di Tito

Title page

Source: 12th item in BL G. 600. e. (1.)

Colomba O Tortorella, Aria from Il Flauto Magico

Title page

Source: BL G. 537. e. (3.)

MT 1h

Date: c. 1802

Extent: 144 entries

Commentary:

Contains Nos. 1 to 144.

New Entries: 2

S. Mayer, No. 143, Quando Penso a Quali istante, Canzonet – Mayer, No. 144, parti Nina Plen D'affatto, Canzonet

Within:

No. 59, Come ti Piace imponi, Duetto from La Clemenza di Tito

Title page

Source: 7th item in BL G. 600. e. (1.)

No. 146, Che Giorno di Contento, from L'Angiolina

Title page

Source: BL G. 805. m. (3.) wm 1800.

MT 1i

Date: early 1802

Extent: 148 entries

Commentary:

Contains Nos. 1 to 148.

New Entries: 4

Salieri, No. 145, Ah No Così Crudel, Terzetto – No. 146, Che giorno di Contento, Polacca – No. 147, Onne Mie, Song – Fiorio, No. 148, Se mi Credi Amato Bene, Duett

Publication Announcements:

“Che giorno di content Polacca, as sung by Madame Vinci in the Opera of L’Agiolina, price 3s.” *MC*, 22 January 1802.

Within:

No. 39, Torna di tito a lato, Aria, from La Clemenza di Tito.

Title page

Source: 4th item in BL G. 600. e. (1.) Source music wm 1800.

MT 2a

Title: OPERA HOUSE MUSIC WAREHOUSE, / CATALOGUE of MUSIC, / Printed & Sold by T. Monzani, / Music Seller to His Royal Highness the Prince of Wales, / N^o. 2, PALL MALL, LONDON.

Date: c. 1799

Pages: 2pp fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout: 4 columns on each page

Categories and sub-categories: 13

Piano Forte or Harp; Quartettos; Trios; Duets; Solos; Marches; Overtures; Minuets, Dances, & c.; Vocal Music. English; Vocal Music. Italian; Single Songs, & Duets. English; Catches & Gleees; Divine Music

Extent: 119 entries

Commentary:

Entries at Stationers Hall:

Six Grand Marches for a Military Band, and adapted for a piano forte or Harp, by Ignatius Raimondi, entered at Stationers' Hall [by the composer] 16 April 1795.

Within:

Solos for the German Flute, with a Violoncello Accompaniment, Composed by T. Monzani, No. 5

Title page verso and leaf ii recto

Source: BL g. 521. a. (2.) *Source music wm* 1797

Six Slow and Quick Grand Marches, Composed and Adapted for a Piano Forte, or Harp, by Ignatius Raimondi

Title page verso and leaf ii recto

Source: BL g. 303. j. (4.) *Source music wm* 1797

MT 2b

Date: c. 1799

Extent: 125 entries

Commentary:

New Entries: 6

[Piano Forte or Harp] My Love & c. Scotch Air, with Variations – [Quartettos] Mozart, Tenth Grand Quartetto, in D for 2 Violins, Tenor & Bass, Op. 35 – [Vocal Music. Italian] Mamma Mia – Grazie agli ingani tuoi – [Single Songs & Duets English] Tir'd Natures – Mozart, Away with Melancholy

Within:

Mozart's Tenth Grand Quartetto, for two Violins, Tenor, and Violoncello, Op. 35

Title page verso and leaf ii recto of Violino Primo part

Source: BL h. 405. i. (8.)

MT 3

Title: OPERA HOUSE MUSIC WAREHOUSE, / To be Continued. / A Collection of Periodical English / Songs, Duets, Trios, Catches, & c. / [left] N^o., [blank] [right] Price [blank] / London. Printed for Monzani and Cimador, Music Sellers, to His Royal Highness the / Prince of Wales, N^o., 2 Pall Mall.

Date: c. 1802

Type of Catalogue: Within; Vocal

Process: Engrave plate

Layout: 2 columns

Extent: 40 entries [Nos. 1 to 40]

Commentary:

Catalogue serves as passé-partout title page for the collection.

Publication Announcements:

"Lorenzo by Mrs. Bland, price 1s." *MC*, 14 March 1801.

Within:

A Collection of Periodical English Songs, Duets, Trios, Catches, & c. No. 37,

A Winter Piece, by J. K. Day

Title page

Source: BL H. 1652. tt.

MT 4a

Title: CATALOGUE THEMATIC OF MOZART'S WORKS / for the PIANO FORTE Consisting of / SONATAS, DUETTS, TRIOS, QUARTETTS, CONCERTOS, AIRS with Var^{ns}. & c. ___ Selected / Published & Sold By THEOBALD MONZANI N^o. 3. OLD BOND STREET NEAR PICCADILLY.

Date: c. 1805

Pages: 2 pp fol.

Type of Catalogue: Stand-alone; Instrumental – Piano Forte; Single composer

Process: Engraved and punched plate

Layout: 3 columns

9 Systems in each column on first page; second page has 10 systems in each column

Extent: 47 entries

Commentary:

Publication Announcements:

“No. 1 to 24, of Monzani's Selection of Piano Forte music, consisting of Mozart's most admired Sonatas, Duets, Trios, Quartets, and Airs, with variations.” *MC*, 14 March 1801.

Within:

Source: BL 7896. h. 40. (12.)

MT 4b

Date: c. 1807

Extent: 52 entries

Commentary:

New Entries: 5

No. 48, Duett for 2 Performers on one Piano Forte – No. 49, Air with Variations – No. 50, Duett for 2 Performers on one Piano Forte – No. 51, Fantasia – No. 52, Sonata

Within:

No. III, A Grand Concerto for the Piano Forte, Composed by W. A. Mozart, the Accompaniments Adapted for a German Flute, Two Violins, Two Tenors, Bass and Double Bass, and Dedicated to Mrs. Panton, by J. B. Cimador

Page 1 on title page verso; page 2 on leaf ii recto

Source: BL h. 2880. j. (4.) Source music wm 1807.

MT 4c

Title: CATALOGUE THEMATIQUE of MOZART'S WORKS, / FOR THE PIANO FORTE. / Consisting of Airs with Var^{ns}. Sonatas, Duetts, Trios, Quartetts, Concertos, & c. / [centre: rule] / LONDON / Published by Monzani & Hill Music Sellers to H. R. H. the Prince of Wales 3 Old Bond St.

Date: c. 1807

Pages: 2pp fol.

Type of Catalogue: Within; Instrumental – Piano Forte; Thematic; Single composer

Process: Punched and engraved plate

Layout: 4 columns on each page; 9 keyboard-systems on each column

Extent: 63 entries

Commentary:

New Entries: 11

No. 53, Air, with Variations – No. 54, Sonatina, with Flute Accompaniment – No. 55, Sonata, with Violin Accompaniment, Op. 2, No. 1 – No. 56, Sonata, with Violin Accompaniment, Op. 2, No. 2 – No. 57, Sonata, with Violin Accompaniment, Op. 2, No. 3 – No. 58, Sonata, with Violin Accompaniment, Op. 2, No. 4 – No. 59, Sonata, Op. 2, No. 5 – No. 60, Sonata, Op. 2, N. 6 – No. 61, Overture to Idomeneo – No. 62, Fisher's Minuet, with Variations – No. 63, Quartetto for Piano Forte, Violin, Viola and Violoncello

Within:

Mozart's Selection of Piano-forte Music, Consisting of Single Sonatas, Duets, Trios, Quartetts, Airs with Variations & c., No. 20, Lison dormoit, with Variations

Page 1 on the title page verso; Page 2 on leaf ii recto

Source: BL Hirsch M. 1044. No wm

MT 5

Title: THE OPERA MUSIC WAREHOUSE. / *A Catalogue of* / VOCAL ITALIAN MUSIC, / Printed & Sold By / THEOBALD MONZANI MUSIC SELLER, / *To His Royal Highness the Prince of Wales, / near the corner N^o 3 OLD BOND ST^T: of Piccadilly*

Date: c. 1806

Pages: 6pp fol.

Type of Catalogue: Stand-alone; Vocal – Italian

Process: Engraved and punched plates

Layout: 2 columns

Categories and sub-categories: 8

Periodical Italian Songs, Duets, Trios, Quartetts, Quintetts and Choruses; Vocal Italian Duets; Vocal Italian Trios; Vocal Italian in Sets; Spanish Guitar, Vocal Music, & c.; Periodical English Songs, Duets, Catches, Glees, & c.; English Operas and Vocal English, in Sets; Divine Music

Extent: 490 entries

Commentary:

Publication Announcements:

"Su l'aria, a favourite Duet, by Mozart; as sung by Madame Banti and Signor Viganoni, in the Opera of Il Consiglio Imprudente, 1s.6d." *MC*, 21 January 1801.

"Four Canzonets, with a Spanish guitar accompaniment, by Mrs. Dussek, price 4s." *MC*, 21 January 1801.

"Friendless Fan, song as sung at the Bath Concerts, composed by C. H. Florio, 1s." *MC*, 22 January 1802.

"Mary's Complaint, ballad, as sung by Mrs. Ash at Bath, composed by C. H. Florio, 1s." *MC*, 22 January 1802.

"Last Whit-Monday Morning, Duet, as sung by Miss Gibbon's, composed by C. H. Florio, 1s." *MC*, 22 January 1802.

"Periodical Collection of Italian vocal Songs, Duets, Trios, & c. from No. 1 to No. 150." *MC*, 22 January 1802.

"Periodical Collection of English vocal Songs, Duets, Trios, & c. from No. 1 to 75." *MC*, 22 January 1802.

Publication Reviews:

"My Mother," a Song, sung by Mrs. Ashe, at the Public and Private Concerts. Composed by Thomas Attwood, Esq. 1s.6d." *MM*, No. 137 (January 1806), p. 558.

"The Harp's Wild Notes, a Glee for Four Voices. The Words taken from the Last Minstrel, by Walter Scott, Esq. The Music composed by Thomas Attwood, Esq. 2s.6d." *MM*, No. 139 (February 1806), p. 54.

"In Peace Love tunes the Shepherd's Reed, a Glee for Three Voices; the Words from the Lay of the Last Minstrel, by Walter Scott, Esq. Composed by Thomas Attwood, Esq. 3s." *MM*, No. 139 (February 1806), p. 55.

"My Mother," a Glee for four Voices, with a Piano-Forte Accompaniment. Composed by Thomas Attwood, Esq. 2s.6d." *MM*, No. 141 (April 1806), p. 253.

"O Thou, who thro' the silent Air," a Duet, composed by Thomas Attwood, Esq. 1s.6d." *MM*, No. 141 (April 1806), p. 256.

Within:

Source: BL 7896. h. 40. (11)

MT 6a

Title: CATALOGUE of FLUTE MUSIC / Publish'd at the Opera Music Warehouse by THEOBALD MONZANI/ Music Seller to His Royal Highness the Prince of Wales / N^o. 3 Old Bond Street near Piccadilly London.

Date: c. 1807

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Flute

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 8

Solos for Flute and Bass; Duets for two Flutes; Duets for Flute and Piano Forte; Sonatas & c. Piano Forte and Flute; Sonatas, & c. Harp and Flute; Flute Trios; Flute Quartets; Flute Quintets

Extent: 111 entries

Commentary:

Publication Announcements:

“La fete Indienne, a Divertisement Ballet, as now performing, arranged for the piano-forte, with a flute accompaniment, price 5s.” *MC*, 21 January 1801.

“Mozart’s No. 1, 2, 3, 4, Flute Quartetts, each 4s.” *MC*, 21 January 1801; 23 January 1801; 14 March 1801.

“Instructions for the German Flute, the Gamuts on principles entirely new, with Examples of Tonguing, and thirty-six Divertimentos, for two Flutes; consisting of Waltzes, slow and quick Marches, Rondos, Dances, Minuets, & c. & c. The whole composed in an easy pleasing stile by Theobald Monzani. First Flute at the King’s Theatre, Hay-market, Price 6s. The Second part of this Book, in seven Studios for a German Flute and Bass, in which are introduced the most admired Scotch Airs, intermixed with new Allegrettos, Rondos, & c. in order to Prelude or Cadenza, price 8s.” *MC*, 23 January 1801; 14 March 1801; 22 January 1802.

“No. 1 to 17, of Single Solo for a German Flute and Bass, by Monzani, price 2s. each.” *MC*, 23 January 1801; 14 March 1801.

“Hugot’s 1st and 2d set of three grand Duets for two Flutes, price 5s. for each set.” *MC*, 23 January 1801.

“Pleyel’s Sonata, for Flute and Tenor, price 1s.6d.” *MC*, 23 January 1801.

“Ferrari’s Sonatas for the Piano Forte and Flute, Obligato, price 3s.” *MC*, 14 March 1801.

“Florio’s No. 1, 2, 3, Sonata for the Piano Forte and Flute, Obligato, price 3s. each.” *MC*, 14 March 1801.

“Haigh’s Divertimento, for the Piano Forte and Flute, price 4s.” *MC*, 14 March 1801.

“Beethoven’s 12 Waltzes for the Piano forte, 3s.” *MC*, 22 January 1802.

“Hope told a flattering Tale, arranged as a duet for Flute and Piano forte, by Wilms, 3s.” *MC*, 22 January 1802.

“Monzani’s 12 Nocturns for two Flutes easy, price 6s.” *MC*, 22 January 1802.

“Monzani’s Solos for Flute, No. 18, in which there is introduced the Swiss Air, with Variations for the Middle Movement, and the Irish Airs, with Variations for the last Piece, 2s.” *MC*, 22 January 1802.

“Thirty Waltzes for two Flutes. 4s” *MC*, 22 January 1802.

“A single Waltz in Heliska for the Piano Forte, or Harp and Flute. By Bossi, price 1s.” *The Times*, 15 March 1802.

Within:

No. 22, Polacca, Adagio and a Cossack Air, with Variations for a German Flute, with a Piano Forte or Harp Accompaniment, Composed and Dedicated to Thomas Rice Esqr., by Theobald Monzani

Leaf ii recto of Piano Forte part

Source: BL g. 521. Source music wm 1805.

MT 6b

Title: CATALOGUE OF FLUTE MUSIC / Published by Monzani & C^o. Music Sellers & Musical Instrument / Manufacturers N^o. 3 Old Bond Street & 100 Cheapside.

Pages: 2pp fol.

Date: c. 1810

Categories and sub-categories: 10

Instructions; Solos; Duets Flute & Violin; Duets for two Flutes; Duets for Flute and Piano; Sonatas, & c. for Piano Forte and Flute; Sonatas & c. for Harp and Flute; Flute Trios; Flute Quartets; Flute Quintets

Extent: 155 entries

Commentary:

See the Conqu'ring Hero with variations, by Beethoven is listed under 'Sonatas, & c. Piano Forte and Flute,' in MT 6a, the work is found under 'Duetts. Piano Forte and Flute'.

New Entries: 48

[Flute Solos] Muller's Waltz, with Variations, by Monzani – No. 1 to [blank] of a Selection of Scotch Airs – Nos. 1 to 6 of Pocket Companions (each separate) – Weidner, 3 Solos with Scotch Airs, Op. 8 – Weidner, 3 Solos with Scotch airs, Op. 9 – Weidner, 6 Scotch Airs with Variations – No. 1 to [blank] of a Selection of Scotch Airs with an additional movement to each by T. Monzani – [Duetts. Flute and Violin] Krasinsky and Vogel, Six, Op. 1 – Pleyel, six easy, 2d Book – [Duetts. Two Flutes] Krasinsky, 6, Op. 2 – Krasinsky, 6, Op. 4 – Krasinsky, 3, Op. 5, Books 1 and 2 (each separate) – Krasinsky, 6, Op. 6 – Krasinsky, 6, Op. 9 – Krasinsky, 3, Op. 18, Books 1 and 2 (each separate) – Kreith, 3, Books 1 to 5 (each separate) – Hugot, 3, 3d Book – Hoffmeister, 6, Op. 8 – Hoffmeister, 6, Op. 27 – Pleyel, 6, 2d Book – Mozart's 6 Airs from La Clemenza di Tito – Kohler, 3 Duetts, Op. 24 – Schneider, 3, Op. 28 – Michell's 6 adapted by Meinhard – Weidner, 12 German Waltzes – F. Panormo's 3 duets – [Duets for Flute and Piano Forte] Masi's Concertante with Horn ad lib. – Nos. 1 and 2 of Airs from the Travellers with Variations, by L. Hoberecht (each separate) – Eugenian, a Waltz with Variations, by H. Hill – The Conversation, an Air with Variations, by H. Hill – Serenade, by Beethoven – [Sonatas & c. Piano Forte and Flute] Hoberecht, Les Plaisir de la Campagne, Op. 17 – Pas de 3 in La Fete Indienne – Pas de 3 in Le Mariage Mericain – [Trios] Raimondi, 3, Op. 12 – [Quintetts] Hoffmeister, Op. 35, Book 2

Entries Removed: 4

[Flute solos] *Periodical single No. 22 (only Nos. 1 to 21 is listed in MT 6b) – [Sonatas & c. Piano Forte & Flute] Graeff, One with Violoncello Obligato – [Flute Trios] Collection of Country Dances – Twelve Country Dances with Figures

Within:

Ich Dien, Duetts Concertantes, for two Flutes, Composed by Charles Kreith, Book 1

Page 1 on title page verso; Page 2 on leaf ii recto

Source: BL h. 250. b. (7.)

MT 6c

Title: CATALOGUE OF FLUTE MUSIC. / Published by Monzani & C^o. Music Sellers to H. R. H. the Prince of Wales. Patentees & / Manufacturers of the new Improved German Flute without Thread & c. where may be had the / largest assortment of Music & Musical Instruments in general N^o. 3 Old Bond St: London.

Date: c. 1811

Additional Subcategory: 1

Flute concertos

Extent: 176 entries

Commentary:

New Entries: 21

[Solos] Kreith, One, with Piano Forte Accompaniment, No. 1 to [blank] – [Duets Two Flutes] Devienne, 6, for Flute & Tenor, Op. 5 – Schneider, 3, Op. 23 – Schneider, 3, Op. 24 – [Flute Concerto] Devienne, 8th – Hugot, 2d – [Duets for Flute and Piano Forte] H. Hill, Graziozetta, Aria & Pastorella, No. 3 – Brazillian Air, with Variations by Monzani – G. Masi, The Royal departure for the Brazils, a Divertimento – Der Vetter Michel Aria Tedesca, with Variations, by H. Hill, No. 4 – [Sonatas & c. Piano Forte & Flute] Woelfl, Duett for 2 Performers on one Piano Forte, Op. 40 – Beethoven, Sonata, Op. 17 – Steibelt, Le retour du Zephir (Steibelt) – [Sonatas & c. Harp & Flute] Hoberecht, Les Plasirs de dames, Divertimento, for Harp and Piano Forte – Gianella, Aria di Ballo, Nos. 1 to 4 (each separate) – [Flute Quintetts] A. and B. Romberg, Nos. 1 to 3 (each separate)

Within:

A Third Book of Three Duets, for two German Flutes, Composed by F. G. Hugot

Page1 on the title page verso; page 2 on leaf ii recto

Source: BL h. 250. b. (6.)

MT 7

Title: [centre] THE OPERA MUSIC WAREHOUSE / *A Catalogue of* / INSTRUMENTAL MUSIC, / Published & Sold by / Monzani & C^o. Music Sellers to the Royal Highness the Prince of Wales, N^o. 3 Old Bond Street. / Near Piccadilly, London.

Date: c. 1807

Pages: 6pp fol.

Type of Catalogue: Stand-alone; Instrumental

Process: Engraved and punched plates

Layout: 2 columns

Categories: 30

Sonatas, Lesson, & c. Piano Forte; Single Sonatas, Lessons, & c. Piano Forte; Duets for Piano Forte and Flute; Trios for Piano Forte; Quartetts for Piano Forte; Quintets for Piano Forte; Concertos for Piano Forte; Opera Ballets, Waltzes, & c. for Piano Forte; Airs, with Variations for the Piano Forte; Overtures for the Piano Forte; Periodical Single Pieces for the Piano Forte; Harp Music; Solos for the Flute; Solos for the Violin; Duets for two Flutes; Duets for Flute and Violin; Duets for two Violins; Duets for Violin and Tenor; Duets for Violin and Violoncello; Duets for two Violoncellos; Flute Trios; Violin Trios; Flute Quartetts; Violin Quartetts; Flute Quintetts; Violin Quintetts; Sestettos & Symphonies for full Band; Military Music for a full Band; Instruction Books; Spanish Guitar Music

Extent: 300 entries

Commentary:

Publication Announcements:

"Mozart's No. 1, 2, 3, Grand Sestettos, arranged from Symphonies, by J. B. Cimador, 15s." *MC*, 21 January 1801.

"Three Sonatinas, with violin accompaniment, ad libitum, for the harp; in which is introduced, Mamma mia, with variations, by M. Weippert, Op. 8. Price 4s." *MC*, 21 January 1801; 14 March 1801.

"Three easy Duets for two Violins, by Walter, price 4s." *MC*, 21 January 1801.

"A favourite Waltz, as danced in the Ballet of Heliska, or La Fille Soldat, arranged for the Piano Forte, or Harp and Flute Accompaniment, composed by C. Bossi, price 1s." *MC*, 22 January 1802.

"Swiss Air, with Variations for the Harp, by Pleyel, 1s.6d." *MC*, 22 January 1802.

"A Divertimento, with a favourite Waltz of Mozart, with Variations, by S. Dussek, 2s.6d." *MC*, 22 January 1802.

"Beethoven's 12 Waltzes for the Piano forte, 3s." *MC*, 22 January 1802.

"The Music of Irza: A Grand Ballet, now performing at the King's Theatre, Haymarket. Composed and adapted for the Piano Forte, by C. Bossi. Price 8s." *The Times*, 15 March 1802.

Within:

Source: BL 7896. h. 40. (11a.)

MT 8a

Title: CATALOGUE OF FLUTE MUSIC, / *Published by Monzani & Hill, Music Sellers, to H.R.H. the Prince of Wales.* / N^o. 3, OLD BOND STREET, LONDON.

Date: c. 1810

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Flute

Process: Engraved plate

Layout: 4 columns

Categories and sub-categories: 9

Flute Solos; Instruction Books; Flute Duets; Flute Trios; Flute Quartets; Flute Quintets; Flute Concertos; Harp & Flute; Piano Forte & Flute

Extent: 202 entries

Within:

Solo, No. 7, Allegro and Rondo, for the German Flute, with a Violoncello Accompaniment, Composed by T. Monzani

Leaf ii recto

Source: BL g. 521. No. 7.

MT 8b

Date: c. 1810

Extent: 206 entries

Commentary:

New Entries: 5

[Flute Quartets] Weiss, 3 Quartets, Op. 5 – Weiss, 3 Quartets, Op. 6 – [Piano Forte and Flute] Wilms, Je suis encore, with Variations – [Flute Trios] Suck, 2 Trios, for Flute Violin and Violoncello, Books 1 and 2

Within:

Three Duets, for two Flutes, in which are introduced two Scotch Airs and Mozart's Favorite Air "Life let us cherish," Arranged from Steibelt's Op. 45, by Luigi Gianella,
59th Set of Miscellaneous Flute Duet,

Leaf ii recto of Flauto Primo part

Source: BL h. 301. i. (7.)

60th. Set of Miscellaneous Flute Duets. Six Duettings for two Flutes, Composed by F. Krommer

Last leaf verso of Flauto second part

Source: BL h. 250. q. (3.)

MT 8c

Date: c. 1810

Extent: 211 entries

Commentary:

New Entries: 4

[Flute Solos] Beethoven, Romance, with an Accompaniment for the Piano Forte – [Flute Duets] No. 61, Keith's 3, for 2 Flutes, Book 6 – [Piano Forte and Flute] Beethoven, the Manly Heart – Beethoven, Se vuol ballare

Within:

35th. Set of Miscellaneous Flute Duets, Three Grand Duets Notturmi Concertanti, for two Flutes or Flute and Piano Forte, Composed Expressly for and Dedicated to The Honourable Dudley Macdonald, by Theobald Monzani, Op. 25, Book IV

Leaf ii recto of Flauto Primo part

Source: BL h. 250. n. (1.)

Solo, No. 1, Andante, Air and Rondo, for the German Flute, with Violoncello Accompaniment, Composed by T. Monzani

Leaf ii recto

Source: BL g. 521.

Solo, No. 18, Allegro, Swiss Air, & favorite Irish Air Carey Owen, with Variations for the German Flute, with a Violoncello Accompaniment, Composed by T. Monzani

Leaf ii recto

Source: BL g. 521.

MT 8d

Date: c. 1810

Extent: 220 entries

Commentary:

New Entries: 9

[Flute Solos] Gianella, Nel Lasciarti, with Variations & Piano forte Accompaniment by Gianella, No. 1 – Gianella, Oh cara armonia, with Variations & Piano Forte Accompaniment, No. 2 – Gianella, La mia crudel, with Variations & Piano Forte Accompaniment, No. 3 – Gianella, La Biondina, with Variations & Piano Forte Accompaniment, No. 4 – Gianella, Mamma mia, with Variations & Piano Forte Accompaniment, No. 5 – Gianella, M'ha detto, with Variations & Piano Forte Accompaniment, No. 6 – [Flute Quartets] Nine Scotch Airs, arranged with Variations – [Piano Forte and Flute] H. Hill, Barcarole, with Variations, No. 5 – Hill, Divertimento Concertante, No. 6

Within:

Mamma mia non mi gridate, Aria with Variations for the Flute, and an Accompaniment for the Piano Forte, Composed and Dedicated to M. H. Nepean, Esqr., by L. Gianella, No. 5

Leaf ii recto

Source: BL h. 250. (4.) No wm; No plate number

The Nymph of the Danube, a German Air, with Variations for a Flute, and Piano Forte Accompaniment, by F. Taubert

Leaf ii recto

Source: BL h. 250. (7.) no wm. no plate number

MT 8e

Date: c. 1810

Extent: 222 entries

Commentary:

New Entries: 2

[Flute Solos] Bohemian Air, with Variations, by D. C. Assensio – [Flute Duets] Devienne, No. 62, 6 Italian Melodies

Within:

Solo No. 2, Vivace, Adagio and favorite Air of "Ah Vous dirai je" with Variations for the German Flute, with a Violoncello Accompaniment, Composed by T. Monzani

Leaf ii recto

Source: BL g. 521.

Solo No. 19, Pollacca & Bonaparte's March, with Variations for the German Flute, with a Violoncello Accompaniment, Composed by T. Monzani

Leaf ii recto

Source: BL g. 521.

MT 9

Title: CATALOGUE of MOZART's VOCAL MUSIC, / *Published by Monzani & Hill Music Sellers to H. R. H. the Prince of Wales,* / N^o. 3, OLD BOND STREET, LONDON.

Date: c. 1810

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Layout: 3 columns

Categories and sub-categories: 5

[Songs from] The Opera Il Don Giovanni; The Opera Il Flauto Magico; The Opera Le Nozze di Figaro; The Opera La Clemenza di Tito; The Opera Così fan tutte; Miscellaneous

Extent: 170 entries

Within:

The Celebrated Opera of Il Matrimonio Secreto, Composed By D. Cimarosa

Leaf ii recto

Source: CAM MR260. a. 80. 1152 and BL H. 347. d.

MT 10a

Title: CATALOGUE of T. ATTWOOD's MUSIC / *Published by Monzani & Hill, Music Sellers to H. R. H. the Prince of Wales* / N^o. 3, OLD BOND STREET, LONDON.

Date: c. 1810

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 3

Songs & Ballads; Duets; and Glees, & c.

Extent: 35 entries

Commentary:

Publication Reviews:

"The Soldier's Dream," a Song, composed, and dedicated to the Princess of Wales, by Thomas Attwood, Esq. The Words by T. Campbell, Esq. 2s.6d." *MM*, No. 142 (May 1806), p. 348.

"Ye Visions Wild," a favourite Song, sung by Mrs. Ashe. Composed by T. Attwood, Esq. 1s.6d." *MM*, No. 149 (November 1806), p. 383.

"Rosabell, a Ballad. The words by J. Mayne, Esq. The Music composed by T. Attwood, Esq. 1s.6d." *MM*, No. 162 (October 1807), p. 281.

"The First of May, or 'Awake the Lute, the Fife, the Flute,' a Glee for three Voices, with an Accompaniment for a Piano-forte and Harp, or Two Performers on One Piano-forte. Composed by T. Attwood, Esq. 3s.6d." *MM*, No. 184 (May 1809), p. 381.

"Lochinvar, Lady Heron's Song, from Marmion of Flodden Field. Composed by T. Attwood, Esq. 1s.6d.:" *MM*, No. 192 (December 1809), p. 521.

"Now the Merry Bugle Horn," a Ballad, with an Accompaniment for the Piano-forte, or Harp. Composed and inscribed to Miss Hughes. By T. Attwood, Esq. 2s." *MM*, No. 192 (December 1809), p. 522.

"Sweet Charity," a Glee for five Voices, as sung by Mrs. Billington, Mrs. Bianchi, Messrs. Braham, Vaughan, and Bellamy. Composed by T. Attwood, Esq. 2s." *MM*, No. 199 (June 1810), p. 482.

"Invitation to the Bee," a Glee for four Voices, as sung by Mrs. Bianchi, Messrs. Goss, Harrison, and Bellamy. The Words by Charlotte Smith. The Music composed by Thomas Attwood, Esq. 3s." *MM*, No. 199 (June 1810), p. 483.

"The Heath this Night must be my Bed." Norman's Song from the Lady of the Lake, by W. Scott, Esq. The Music by T. Attwood, Esq. 2s.6d." *MM*, No. 205 (November 1810), p. 362.

"Ellen's Song, 'Ave Maria,' from the Lady of the Lake, written by W. Scott, Esq. The Music composed by Thomas Attwood, Esq. 2s." *MM*, No. 205 (November 1810), p. 362.

““He is gone on the Mountains.” The Coronach, or Funeral Song, from the Lady of the Lake, by Walter Scott, Esq. The Music by Thomas Attwood, Esq. 1s.6d.” *MM*, No. 214 (July 1811), p. 564.

Within:

No. 172, Vocal English, "Here is the Glen," poetry by Burns.

Title page

Source: BL H. 1652. d. (3.) No wm

The Heath this Night must be my Bed, Norman's Song, from the Lady of the Lake, by Walter Scott, Esqr., the Music Composed by Thomas Attwood

Last leaf recto

Source: BOD Mus. 2c. 137 (30)

MT 10b

Date: c. 1810

Extent: 40 entries

Commentary:

New Entries: 5

[Songs & Ballads] No. 176, The Convent Bell, Song – No. 180, Come ye fairy footed Hours – No. 182, Twin, turn those Eyes – [Glees, & c.] No. 180, Come ye fairy footed Hours, Round – No. 181, Rise to the Battle

Within:

In Peace Love tunes the Shepherd's Reed, Glee for three Voices, the Words from The Lay of the of the Last Minstrel, by Walter Scott Esqr., Composed by Thomas Attwood

Last leaf verso

Source: CAM MR290. a. 80. 1. (11.)

MT 10c

Imprint: Published by Monzani & Hill, Music Sellers H. R. H. the Prince Regent / N^o. REGENT STREET

Date: c. 1815

Extent: 43

Commentary:

New Entries: 3

[Songs & Ballads] No. 184, Think me not lost – No. 185, To Morrow [sic] – [Glees, & c] No. 183, The Enchantment

Publication Reviews:

““Think me not Lost,” an epitaph in Salisbury Cathedral; set to music by T. Attwood, Esq. 1s.” *MM*, No. 244 (August 1813), p. 60.

““To-Morrow,” a Song. Composed, and dedicated to the Hon. A. M. Anson, by T. Attwood. 1s.6d.” *MM*, No. 247 (November 1813), p. 357.

Within:

The Harp's wild Notes, Glee for four Voices, the Words from The Lay of the Last Minstrel, by Walter Scott Esqr., Composed by Thomas Attwood

Last leaf recto

Source: BL H. 2832. p. (3.)

MT 11a

Title: [right] Page 17. / CATALOGUE of HARP MUSIC, / Published by Monzani & Hill Music Sellers to H. R. H. the Prince of Wales, / N^o. 3. OLD BOND STREET, LONDON.

Date: c. 1813

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Harp

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 3

Harp Music; Duetto. For Harp and Piano Forte; Dussek's Airs, & c. continued

Extent: 48 entries

Within:

Italian Air in Nina, Welch Air (Wyres Megen) & a Spanish Boleros, arranged for the HARP, With a Flute or Violin Accompt. ad libitum, & dedicated to Mrs. Cockburn, by S. Dussek

Last leaf recto of Harp part

Source: BL h. 2605. kk. (3.)

MT 11b

Title: [right] Page 18. / CATALOGUE of HARP MUSIC, / *Published by Monzani & Hill, Music Sellers to H. R. H. the Prince Regent / N^o. 24 DOVER STREET, PICCADILLY LONDON.*

Date: c. 1813

Extent: 48 entries

Layout: 3 columns

Commentary:

Catalogue identical to MT 11a, except the publisher's imprint

Within:

Three Favorite Airs, viz. Ye Banks & Braes; Ah Perdona; Megan a Gollodd ei gardas, with Variations for the Harp, Composed & Dedicated to Miss Penelope Wheeler, by S. Dussek

Last leaf recto

Source: BL h. 1480. h. (9.) wm 1813

The Favorite Airs, of Drink to me only, La mia crudel Tiranna, and My ain kind Deary O! With Variations for the Harp, with Flute or Violin Accompaniment ad Libitum, Composed, Arranged, & Dedicated to Miss Annesley, by S. Dussek, Set 7

Last leaf recto of Harp part

Source: BL h. 2605. kk. (2.) no wm.

MT 12a

Title: [left] *PLATE 1 / CATALOGUE OF FLUTE MUSIC, / PUBLISHED BY MONZANI & HILL, MUSIC SELLERS TO H. R. H. THE PRINCE REGENT, / Patentees of the New Improved German Flute & Durable Clarinet, / N^o. 24, DOVER STREET, PICCADILLY, LONDON.*

[second page] [right] *PLATE 2 / Catalogue of Flute Music, / (CONTINUED.)*

Date: c. 1815

Pages: 2 pp fol.

Type of Catalogue: Within; Instrumental – Flute

Process: Engraved plate

Layout: 4 columns on each page

Categories and sub-categories: 12

Flute Studios & Exercises; Flute Solos; Flute Solos, with Violoncello Accompaniment; Flute Solos, with Piano Forte Accompaniment; Flute Concertos; Duets [one of the two instruments is flute]; Trios; Quartetts; Quintetts; Piano Forte and Flute; Piano Forte, Flute and Violoncello; Harp and Flute

Extent: 266 entries

Within:

Solo No. 10, Andante and favorite Air of Mamma Mia, with Variations for the German Flute, and a Violoncello Accompaniment, Composed by T. Monzani

Plate 1 on the title page verso; Plate 2 on leaf ii recto of Piano Forte part

Source: BL g. 521. No. 10

Three Concertante Duetts, for two Flutes, Composed by L. Vogel, Op. 35

Plate 1 on the title page verso; Plate 2 on leaf ii recto of Flauto Primo part

Source: BOD Tenbury Mus. c. 36/1 (15)

MT 12b

Date: c. 1815

Categories and sub-categories: 13

Instruction Books; Studios; Flute Solos; Flute Solos, with Violoncello Accompaniment; Flute Solos, with Piano Forte Accompaniment; Flute Concertos; Duetts [one of the two instruments is flute]; Trios; Quartetts; Quintetts; Piano Forte and Flute; Piano Forte, Flute and Violoncello; Harp and Flute

Extent: 291 entries

Commentary:

New Entries: 25

Monzani's Instructions, with Explanations in French – [Solos] Nos. 1 to 6, of The Pasticcio, consisting of Preludes, Airs, Spanish Dances, Boleros, Waltzes, & c. by T. Monzani (each separate) – The Pasticcio, Nos. 1 to 6 bound – Kohler, 3 Notturmi, Op. 23 – [Solos with Piano Forte Accompaniment] Kohler's 3 Notturmi, with Piano Forte Accompaniment by H. Hill, Op. 23 – [Duetts] Schneider, No. 72, 3, Op. 56, Book 1 – Schneider, No. 73, 3 Duetts, Op. 56, Book 2 – Schneider, No. 74, 2 Duetts, Op. 55, for the study of the sharp keys – [Trios] Gianella, National Melodies, Op. 47 – Mayer, 3 Serenatas, for 2 Concerto Flutes & B Tenor Flute or Bassoon – Reicha, 1, Op. 26, for 3 Flutes – Gianella, Op. 53, in which is Introduced Jomelli's Chaconne for a Concert Flute & B. Tenor Flute or Bassoon – Gianella, 12, National Melodies, Set 3, Op. 54 – [Quartetts] Gianella, 1 Grand, Op. 52 – [Flute and Piano] Ledesma, Qapaleado [cannot read well] – Woelfl, Sonata, Op. 27 – Hoberecht, La Biondina with Variations, No. 4 – Hill, Tyrolian Air, with Variations, No. 6 – [Piano Forte, Flute, & Violoncello] Pleyel, 1, Op. 29 – Mozart, 1, Op. 14

Within:

A Third Book of Three Duetts for two German Flutes, Composed by F. G. Hugot

Plate 1 on the last leaf recto; Plate 2 on the last leaf verso of Flauto primo part

Source: BOD Tenbury Mus. c. 36/1 (16)

MT 12c

Date: c. 1816

Extent: 298 entries

Commentary:

New Entries: 7

[Studios & Exercises] Schneider, 3 Duetts, Op. 55, for the study of the sharp keys – [Solos] 24 Favorite Waltzes – [Trios] Berbiguier, Op. 13 – [Quintetts] A. Romberg, Nos. 4 to 6, Op. 21 (each separate)

Within:

The favorite Tyrolian Air, with Variations, Arranged for Flute and Piano Forte, by H. Hill

Last leaf recto and verso

Source: BL g. 70. oo. (5.) Source music wm 1811

MT 12d

Title: [right] Plate 1 / CATALOGUE OF FLUTE MUSIC, / *Published by Monzani & Hill, Music Sellers, to H. R. H. the Prince Regent, / Patentee of the New Improved German Flute & Durable Clarinet, / N^o. 24, DOVER STR^T. PICCADILLY, LONDON.*

[second page] [right] Plate 2 / CATALOGUE OF FLUTE MUSIC, *CONTINUED.*

Date: c. 1816

Categories and sub-categories: 14

[Flute] Instruction Books; Studios; Solos; Solos, with Violoncello Accompaniments; Concertos; Solos, with Violoncello Accompaniment; Solos with Piano Forte Accompaniment; Duets for two Flutes; Duets for Flute and Violin; Duets. Flute and Tenor; Trios. For Three Concert Flutes; Trios for Two Concert Flutes, & B Tenor Flute, (Fagotto or Violoncello); Trios. For two Concert Flutes, & Violoncello; Trios. For Piano Forte, Flute & Violoncello; Quartetts. For Piano Forte, Flute, Violin & Violoncello

Extent: 315 entries

Commentary:

New Entries: 34

[Instruction Books] Common small size Flute Tutor – [Solos] Drouet, 7 Favorite Airs, with Variations, 1st and 2d Sets (each separate) – Waltzes (24 Favorite), 2d Set – [Solos, with Piano Forte Accompaniment] Drouet, God save the King, with Variations – Drouet, Hope told a flattering tale, with Variations – Drouet, Introduction and Air, by Mehul, with Variations – Drouet, Pot Pourri – [Duets for 2 Flutes] Berbiguier, 3 Duets, Op. 11, Book 1 – Berbiguier, 3 Duets, Op. 15, Book 2 – Berbiguier, 3 Duets, Book 3 – Drouet, 3 Familiar Duets, Op. 11 – [Trios for 3 Concert Flutes] Andre, 1, Op. 29 – Beethoven, 1, Op. 29 – Berbiguier, 1, 2, 3, adapted by G. Masi, from Op. 5 – Berbiguier, 4, 5, 6, adapted by G. Masi, from Op. 5 – Dussek, 1 Nocturno – [Trios. For two Concert Flutes, & Violoncello] Mayer, 3 Serenades – [Sonatas, Airs with Variations, & c.] Divertimentos, 6 familiar, Set 1 and 2 (each separate) – Ledesma, 3 Waltzes for two Performers – Lithander, Divertimento – Wilms, No. 5, Air of Himmel, with Variations – [Trios. For Piano Forte, Flute & Violoncello] Overture to Prometheus – Devienne, Concertante – Graeff, 1 Trio – Overture to Le Nozze di Figaro – Overture to Il Flauto Magico – Overture to Il Don Giovanni – Overture to La Clemenza di Tito – Overture to Idomeneo – Overture to Cossi Fan Tutte – Selection of 24 Airs – [Quartetts for Piano Forte, Flute, Violin and Violoncello] Beethoven's 1st Grand Symphony, adapted by G. Masi

Entries Removed: 17

[Solos, with Piano Forte Accompaniment] Kreith, Temas with Variations (*2 numbers removed, i.e., only one of the three in the previous state is listed, could be printing error) – [Duets for two Flutes] Panormo, No. 38. 3 Duets, Op. 13, for 2 Flutes – [Trios] Pleyel, 3 Trios – [Quartetts. For Flute, Violin, Tenor & Violoncello] Weiss, 3, Op. 5 – Weiss, 3, Op. 6 – [Piano Forte & Flute] Bossi, Heliska Divertimento – Bossi, Divertimento, No. 5 – Bossi, Divertimento, No. 6 – Gianella, 3 Nocturni with Country Dances, Op. 28 – Gianella, 3 Nocturni with Country Dances, Op. 29 – Gianella, 3 Nocturni with Country Dances, Op. 30 – Gianella, 3 Nocturni with Country Dances, Op. 31 – La Fête Indienne, Ballet – Pas du trois in Le Mariage Mexicain – Pas du trois in La fete Indienne – Three Opera Divertimentos

Within:

Introduction and Rondo, for Piano Forte, and Flute, Composed and Dedicated by Permission to Sir Richard Hankey, by G. A. F. Percival

Last leaf recto and verso

Source: BL g. 70. oo. (2.)

MT 12e

Title: [right] Plate 1 / CATALOGUE OF FLUTE MUSIC, / *Published by Monzani & Hill, Music Sellers, to H. R. H. the Prince Regent, / Patentees of the New Improved German Flute & Durable Clarinet, / N^o. 24, DOVER ST^T. PICCADILLY, LONDON.*

Date: c. 1816

Extent: 319 entries

Commentary:

New Entries: 4

[Solos] Waltzes (24 Favorite), 3d Set – Quadrilles (35 Favorite), 1st Set – Quadrilles (33 Favorite), 2d Set – [Sonatas, & c. for Piano Forte, & Flute] Percival, Introduction and Rondo

Within:

Solo No. 24, Andante, Scotch Air and Polacca, for a German Flute, with a Piano Forte Accompaniment, Composed expressly for and Dedicated to the Honourable Dudley Macdonald, by Theobald Monzani

Title page

Source: BL g. 521.

MT 13a

Title: CATALOGUE of VIOLIN, TENOR, VIOLONCELLO, & c. MUSIC. / *Published by Monzani & Hill, Music Sellers, to H. R. H. the Prince of Wales, / 24, DOVER STREET, PICCADILLY, LONDON.*

Date: c. 1815

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Violin, Tenor and Violoncello

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 8

Solos; Duets; Trios; Quartets; Quintets; Symphonies & Overtures for full Band; Military Music for a Band; Instruction Books

Extent: 74 entries

Within:

Three Trios Concertante, for a Violin, Tenor and Violoncello, Dedicated to Richard Thompson Esqr., by Ignatius Raimondi, Op. 12

Last leaf recto of Violino part

Source: BL g. 221. 1. (1.)

MT 13b

Title: CATALOGUE OF Violin, Tenor, Violoncello, & c. MUSIC. / *Published by Monzani & Hill, Music Sellers, to H. R. H. the Prince Regent, / Patentees & Manufacturers of the New Improved German Flute, & Durable Clarinet, / 24, DOVER ST^r. PICCADILLY, LONDON.*

Date: c. 1815

Categories and sub-categories: 21

Violin Solos, with Violoncello Accompaniment; Violin Solos, with Piano Forte Accompaniment; Violin Solos, with Accompaniments for a 2nd Violin, Alto, and Violoncello, or Piano Forte; Violin Concertos; Tenor Solos; Violoncello Solos, with Accompaniments for a Violin, Viola and Violoncello or Piano Forte; Duets. For two Violins; Duets for Violin & Tenor; Duets for Violin & Flute; Duets for Tenor & Flute; Duets for Violin & Violoncello; Duets for two Violoncellos; Trios. For two Violins & Violoncello; Trios. For Violin, Tenor & Violoncello; Quartets. For two Violins, Tenor & Violoncello; Quintets, for two Violins, two Tenors & Violoncello; Symphonies & Overtures adapted for two Violins, Flute, Tenor and Violoncello, with an additional Bass of Piano Forte ad lib.; Symphonies & Overtures adapted for two Violins, Flute, two Tenors, Violoncello and Basso; Overtures & Symphonies for Full Band; Piano Forte & Violin; Sonatas & c. Piano Forte & Violoncello.

Extent: 105 entries

Commentary:

New Entries: 47

[Violin Solos with Accompaniments for a 2nd Violin, Alto, & Violoncello or Piano Forte] Labon, Introduction & Air with Variations Op. 8 – [Violin Solos, with Violoncello Accompaniment] Rode,

Air with Variations in D, No. 1 – Rode, Air with Variations in G, No. 2 – Rode, Air with Variations in A minor, No. 3 – Rode, Air with Variations in E major, No. 4 – Rode, Adagio & Polacca, No. 5 – [Violoncello Solos with Accompt. for Violin, Viola, and Violoncello or Piano Forte] Haenzel, Tema with Variations Op. 12 – Mintz Berger, Nel cor piu, with Variations, No. 1 – Berger, La Sympathie Romance, No. 2 – Berger, Tema, with Variations, No. 3 – Berger, Tema with Characteristic Variations, No. 4 – [Duetts for two Violoncellos] Powell, 3 Duetts for two Violoncellos, Op. 1 – [Piano Forte & Violin] Mozart, Sonata from Op. 7 – Mozart, Sonata, No. 10 – Mozart, Sonatas Op. 1, Nos. 1 and 2 (each separate) – Mozart, Bergere Silimene with Variations – Mozart, Sonata, Op. 37 – Mozart, Op. 2, Nos. 1 to 6 (each separate) – Mozart, Sonata No. 68 – Steibelt, Ballet Le Retour du Zephyr – Woelfl, Sonata Op. 27 – Beethoven, Sonatas Op. 17 – Beethoven, Sonatas, Op. 12, Nos. 1 to 3 (each separate) – Beethoven, Se vuol ballare with Variations – Beethoven, Op. 23, Nos. 1 and 2 (each separate) – Beethoven, Op. 30, Nos. 1 to 3 (each separate) – Beethoven, Sonatas, Op. 47 – Cimarosa, Overture to Matrimonio Secreto – [Sonata & c. Piano Forte & Violoncello] Hill, Grazzosa Aria & Pastorale – Hill, Barcarole with Variations – Lauska, Sonata, Op. 28 – Beethoven, See the conquering hero, with variations – Beethoven, The Manly heart – Beethoven, Op. 5, Nos. 1 and 2 (each separate) – Beethoven, Op. 69

Entries Removed: 16

[Music for a Military Band] Saust, 8 Marches – Bossi, March in Irza – Bossi, La Vergine del Sole – [Instruction Books] Monzani, For German Flute – Flute Tutor – Fife Tutor – Clarinet Tutor – Hook, Guida di Musica, for Piano Forte – Soféges d' Italie by Leo Durante, Hasse, Perez, & c. – Soféges d' Italie by Leo Durante, Hasse, Perez, & c., in 4 Books (each separate) – Sperati, For the Spanish Guitar – Bortolazzi, For the Spanish Guitar – Bortolazzi, French, English & Octave Flageolet Tutor

Within:

Nos. 1, 2, 3, Grand Symphonies, Composed by A. Romberg, Adapted for two Violins, Flute, Tenor and Violoncello, with an additional Bass or Piano Forte (Ad libitum), by G. Masi

Last leaf verso of Violino Primo part

Source: BL h. 297. (2.) no wm

No. 1. 2. 3. L. V. Beethoven's Grand Overtures to Prometheus, Egmont, and Leonora, adapted for two Violins, Flute, Tenor and Violoncello, with an additional Bass or Piano Forte (ad libitum), by G. Masi, Set I.

Leaf ii recto of Violino Primo part

Source: BL h. 297. (3.) no wm

MT 13c

Date: c. 1816

Extent: 120 entries

Commentary:

New Entries: 15

[Violin Solos, with Piano Forte Accompaniment] Rollar's Airs, with Variations No. 1 – Rollar's Airs, with Variations No. 2 – Rode, Introduction & March with Variation, No. 6 – [Violoncello Solos with Accompt. for Violin, Viola, and Violoncello or Piano Forte] Muntz Berger, Fantasia on "Guardani unpoco", No. 5 – Muntz Berger, Hungarian & Tyrolian Airs with Variations, No. 6 – Muntz Berger, Polonaise, No. 7 – [Symphonies & Overtures adapted for two Violins, Flute, Tenor and Violoncello, with added Bass or Piano Forte, ad lib.] Woelfl's 3 Symphonies, arranged by Masi – [Overtures & Symphonies, for Full Band] Mozart, Grand Symphonies, No. 2 – Mozart, Grand Symphonies, No. 3 – Mozart, Grand Symphonies, No. 4 – Mozart, Grand Symphonies, No. 5 – Mozart, Grand Symphonies, No. 6 – Beethoven, 1st Grand Symphony, Op. 21 in C – [Sonata & c. Piano Forte & Violoncello] Bochs and Duport, Nottornos, No. 6 – Bochs and Duport, Nottornos, No. 7

Within:

Duet for Violin and Tenor, No. 2, by Mozart
Last leaf recto Violino part
Source: BL g. 421. (2.) *Source music wm* 1814

No. 6, The Favorite Hungarian, German, and Tyrolian Airs, with Variations for the Violoncello, and Accompaniments for Violin and Bass or Piano Forte, Composed by J. Müntz Berger
Leaf ii recto
Source: BL g. 934. n. (7.)

MT 13d

Date: c. 1816

Extent: 136 entries

Commentary:

New Entries: 18

[Violin Solos with Accompaniments for a 2nd Violin, Alto, & Violoncello or Piano Forte] Labon, Introduction & Air with Variations Op. 8, No. 2 – Lafont, Introduction & Air with Variations Op. 5 – Lafont, Introduction & Air with Variations Op. 6 – Lafont, Fantasia (Subject from Vestale), Op. 4 – Rolla, Tema with Variations, Op. 5 – Romberg, Tema with Variations, Op. 17, Nos. 1 to 3 (each separate) – [Violoncello Solos with Accompt. for Violin, Viola, and Violoncello or Piano Forte] Berger, Tema with Variations. No. 8 – Charmante Gabrielle with Variations, No. 9 – – [Sonatas, & c. Piano Forte & Violin] Bochsa, Pot Pourri No. 5 – Bochsa, Notturmes No. 6 – Bochsa, Notturmes No. 7 – Bochsa, Notturmes No. 8 – Bochsa, Notturmes No. 9 – Bochsa, Notturmes No. 10 – Bochsa, Prima Fantasia – Müntz Berger, Tema with Variations, No. 8

Entries Removed: 2

[Quartetts for two Violins, Tenor, & Violoncello] Raimondi, 3, Op. 10, Books 1 and 2 (each separate)

Within:

Three Grand Symphonies, Composed by J. Woelf, Adapted for two Violins, Flutes, Tenor and Violoncello, With an additional Bass or Piano Forte (ad libitum), by G. Masi
Leaf ii recto of Basso o Piano Forte part
Source: BL h. 2782. x. (3.)

No. 1, Duett, for Violin and Tenor, Composed by W. A. Mozart
Leaf ii recto of Violino Primo part
Source: BL g. 421. (1.) *no wm*

MT 13e

Title: CATALOGUE OF Violin, Tenor, Violoncello. & c. MUSIC. / *Published by Monzani & Hill, Music Sellers, TO HIS MAJESTY, / Patentees & Manufacturers of the New Improved German Flute, & Durable Clarinet, / N^o. 28 REGENT STT. PICCADILLY, LONDON.*

Date: c. 1820

Categories and sub-categories: 21

Violin Solos, with Violoncello Accompaniment; Violin Solos, with Piano Forte Accompaniment; Violin Solos, with Accompaniments for a 2nd Violin, Alto, & Violoncello, or Piano Forte; Violin Concertos; Tenor Solos; Violoncello Solos, with Accompaniments for a Violin, Viola, & Violoncello, or Piano Forte; Duets, for two Violins; Duets for Violin & Tenor; Duets for Violin & Flute; Duets for Tenor & Flute; Duets for Violin & Violoncello; Duets for two Violoncellos; Trios, for two Violins, & Violoncello; Trios, for Violin, Tenor and Violoncello; Quartetts, for two Violins, Tenor & Violoncello; Quintetts, for two Violins, two Tenors & Violoncello; Symphonies & Overtures adapted for two Violins, with an additional Bass or Piano Forte ad lib.; Symphonies &

Overtures, adapted for two Violins, Flute, two Tenors, Violoncello & Basso; Overtures & Symphonies, for full band; Piano Forte & Violin; Sonatas, & c. Piano Forte & Violoncello

Extent: 141 entries

Commentary:

New Entries: 5

[Violin Solos, with Accompaniments for a 2nd Violin, Alto, & Violoncello, or Piano Forte] Radicatis, Tema with Variations Op. 15 – [Quartets for two Violins, Tenor, & Violoncello] Mozart, Opera II Don Giovanni, Acts 1 and 2 (each separate) – Mozart, Opera Le Nozze de Figaro, Acts 1 and 2

Within:

Source: BL Hirsch IV. 1111. (12.) no music

MT 13f

Date: c. 1825

Extent: 146 entries

Commentary:

New Entries: 5

[Violoncello Solos with Accompt. for Violin, Viola, and Violoncello or Piano Forte] Müntz Berger's Rondo Polonaise, No. 10 – Tartini, Introduction & Di tanti palpiti, No. 11 – [Piano Forte & Violin] Bochsá, Notturmo No. 12 – [Sonata & c. Piano Forte & Violoncello] Bochsá and Duport, Notturmo, No. 8 – Bochsá and Duport, Nocturnos, No. 12

Within:

Nos. 4, 5, 6, Grand Symphonies, Composed by Andreas, & Bernard Romberg, Adapted for two Violins, Flute, Tenor and Violoncello, with an additional Bass, or Piano Forte, (ad lib.) by H. Hill

Leaf ii recto of Violino Primo part

Source: BL g. 479. c. (2.)

MT 13g

Date: c. 1825

Extent: 149 entries

Commentary:

New Entries: 3

[Violoncello Solos with Accompt. for Violin, Viola, and Violoncello or Piano Forte] Müntz Berger, O Pescator with Variations, No. 12 – [Symphonies & Overtures adapted for two Violins, Flute, Tenor and Violoncello, with added Bass or Piano Forte, ad lib] A. B. Romberg's 3 Symphonies, adapted by H. Hill. Set 2 – Rossini's 3 Dramatic Overtures by H. Hill, Set 1

Within:

No. 13, Notturmo, Concertante for Piano Forte, and Violoncello, Composed & Dedicated to John Crosdill Esqr., by J. Müntz Berger

Last leaf recto

Source: BL h. 725. cc. (4.)

No. 14, Notturmo, Concertante for Piano Forte, and Violoncello, Composed & Dedicated to John Crosdill Esqr., by J. Müntz Berger

Last leaf verso

Source: BL h. 725. cc. (5.)

No. 5, Fantasia on Martin's Air, "Guardami un poco da Capo a Piedi," for the Violoncello, with Accompaniments for Violin, Tenor and Violoncello, or Piano Forte, Composed by J. Müntz Berger Last leaf recto

Source: BL g. 514. d. (2.)

The Art of the Bow, for the Violin, Exemplified in Fifty Variations (on Corelli's Celebrated Gavotte),
by Guiseppe Tartini
Last leaf recto
Source: BL h. 1753. p. (5.)

MT 13h

Date: c. 1825

Extent: 160 entries

Commentary:

New Entries: 11

[Violin Solos, with Piano Forte Accompaniment] Libon, Rossini's Air from La Cenerentola, with Variations – [Violoncello Solos with Accompt. for Violin, Viola, and Violoncello or Piano Forte] – Arnold, Rondo on Martinis Polacca, No. 1 – Arnold, Rondo on Pria ch'io l'impegno, No. 2 – [Violoncello Solos] Arnold, 6 Airs with Variations, Op. 9 – [Duetts for two Violoncellos] Schönebeck, 3, Op. 12, Books 1 and 2 (each separate) – [Symphonies and Overtures, adapted for two Violins, with an additional Bass or Piano Forte ad lib.] A. Romberg's 3 Overtures, adapted by H. Hill, 2nd Set – Rossini's 3 Dramatic Overtures by H. Hill, Set 2 – [Piano Forte & Violin] Himmel, 1 Sonata, Op. 19 – Müntz Berger, Nottunos, Nos. 13 and 14 (each separate)

Within:

Nos. 6, 7, A. Romberg's Grand Overture to Le Rovine di Palluzzi, and B. Romberg's Grand Concert Overture, Adapted for Two Violins, Flute, Tenor, Violoncello and Bass, or Piano Forte, by H. Hill
Last leaf recto of Basso o Piano Forte part
Source: BL g. 479. c. (1.)

MT 14a

Title: [right] Plate 20. / CATALOGUE OF FLUTE MUSIC, / *Published by* Monzani & Hill, *Music Sellers, TO HIS MAJESTY,* / Patentees of the New Improved German Flute & Durable Clarinet, / 28 REGENT STR^T. PICCADILLY, LONDON.

[second page] [left] Plate 21. CATALOGUE OF FLUTE MUSIC, *CONTINUED*.

Date: c. 1816

Pages: 2pp fol.

Type of Catalogue: Within; Instrumental – Flute

Process: Engraved plate

Layout: 3 columns on each page

Categories and sub-categories: 22

Instruction Books; Studios; Solos; Solos with Violoncello Accompaniment; Solos with Piano Forte Accompaniment; Duetts for two Flutes; Duetts. Flute & Violin; Duetts. Flute & Tenor; Concertos; Trios for three Concert Flutes; Trios for two Concert Flutes & B Tenor Flute, (Fagotto or Violoncello); Trios for an F (or 3rd) Concert & B Tenor Flute (Fagatto or Violoncello); Trios. For two Concert Flutes, & Violoncello; Trios. For Flute, Violin and Violoncello; Quartetts. For Flute, Violin, Tenor and Violoncello; Quartetts. For Four Concert Flutes; Quintetts. For Flute, Violin, two Tenors and Violoncello; Sonatas, Airs with Variations, & c. For Piano Forte and Flute; Trios. For Piano Forte, Flute & Violoncello; Trios. For Piano Forte & two Flutes; Quartetts. For Piano Forte, Flute, Violin and Violoncello; Harp and Flute.

Extent: 338 entries

Within:

Notturmo, for Piano Forte, and Flute, (The Subjects from the Operas of Paër), Composed by N. Charles Bochsa, No. 2
Last leaf recto and verso
Source: BL h. 250. n. (6.)

MT 14b

Date: c. 1816

Extent: 344 entries

Commentary:

New Entries: 6

[Studios] Dubois, Studios for flat Keys in 3 Duets, Op. 4 – [Duets for two Flutes] Dubois, 3 (Study for flat Keys), Op. 4 – [Trios for Three Concert Flutes] Percival, 1 Trio – De Call, Serenade – [Sonatas, Airs with Variations, & c. For Piano Forte & Flute] Divertimentos, 6 familiar, Set 1 – Divertimentos, 6 familiar, Set 2

Within:

Trio, for two Flutes, and Piano Forte, Composed and Humbly Dedicated (with permission) to His Royal Highness, the Prince Regent, by C. M. Sola, Op. 62

Last leaf recto and verso of Flauto Primo part

Source: BL h. 250. h. (11.) Source music wm 1815

MT 14c

Date: c. 1825

Additional Categories and sub-categories: 1

Solos, with Accompaniments for Violins, Tenor & Violoncello, or Piano Forte.

Extent: 390 entries

Commentary:

New Entries: 48

[Solos] Gabrielsky, 6 Favorite Airs, with Variations – [Solos, with Accompaniments for Violins, Tenor & Violoncello, or Piano Forte] Berbiguier, Tema, with Variations, Op. 16 – Berbiguier, Tema, with Variations, from Flauto Magico, Op. 9 – Bochsa, Introduction & Air, with Variations – Tulou, Hungarian Fantasia, No. 1, Op. 9 – Tulou, Fantasia with Variations, No. 2, Op. 16 – Tulou, Introduction & Air, with Variations, No. 3, Op. 17 – Rode's Air with Variations in G, by Farrenc – Rode's Air with Variations in A Minor, by Farrenc – [Solos with Piano Forte Accompaniment] Berbiguier, Tema with Variations – [Duets for two Flutes] Dubois, 3 Duets, (Study for flat Keys), Op. 2 – Vern, 3, Book 1, Op. 5 – Vern, 3, Book 2, Op. 5 – Tulou, Le Rossignol, Opera, arranged by Tulou – Farrenc, Fantasia with Hungarian & c. Airs – [Trios for Three Concert Flutes] Gabrielsky, 3, Op. 10 – Berbiguier, No. 10, 11, 12, Original – Kuffner, 1 Trio – [Quintets. Flute, Violin, 2 Tenors and Violoncello] A. Romberg, No. 7, Op. 44 – A. Romberg, No. 8, Op. 44 – A. Romberg, No. 9, Op. 44 – [Sonatas, Airs with Variations, & c. For Piano Forte & Flute] Bochsa, Nottornos, No. 8 – Bochsa, Nottornos, No. 9 – Bochsa, Nottornos, No. 10 – Bochsa, Nottornos, No. 12 – Bochsa, Prima Fantasia, No. 11 – Blaze & Berbiguier, Divertimento – [Trios. For Piano Forte, Flute & Violoncello] Mozart, Sonatas, Nos. 1 to 6, Op. 2 (each) – [Trios. For Piano Forte & 2 Flutes] Sola, One Trio, Op. 62 – Selection of 24 Airs, Set 2, by Lithander – Selection of 24 Airs, Set 3, by Lithander – [Harp & Flute] Bochsa, Nottornos, Nos. 1 to 4 (each) – Bochsa, Pot Pourri, No. 5 – Bochsa, Notturmo, Nos. 6 to 10 – Bochsa, Prima Fantasia, No. 11 – Bochsa, Notturmo, No. 12

Entries Removed: 2

[Sonatas, Airs with Variations, & c. For Piano Forte & Flute] Divertimentos, 6 familiar, Sets 1 and 2 (each)

Within:

Six favorite Airs, with Variations for the Flute, Composed by J. W. Gabrielsky.

Source: BL h. 250. x. (6.)

MT 14d

Date: c. 1825

Extent: 396 entries

New Entries: 6

[Solos] Kohler's 12 Ariette with Variations, Set 2 – [Quartets. For Flute, Violin, Tenor and Violoncello] Mozart's Opera, Il Don Giovanni, Acts 1 and 2 (each separate) – Mozart's Le Nozze di Figaro, Acts 1 and 2 (each separate) – [Trios. For Piano Forte, Flute, & Violoncello] Mozart, Sonata No. 1 from Op. 15

Within:

Notturmo Concertante for Piano Forte and Flute, Composed by N. C. Bochsa, No. 12

Last leaf recto and verso

Source: BL h. 723. ee. (5.) Source music wm 1822

MT 14e

Date: c. 1825

Extent: 400 entries

Commentary:

New Entries: 4

[Trios for an F (or 3rd) Concert, & B Tenor Flute] De Call, Serenade, Op. 41 – Hoffmeister, Concertante between the hen, the Cuckoo, & Donkey – Kohler, Terzettino, Op. 113 – [Sonatas, & c. For Piano Forte, & Flute] Rossini, Di Tanti Palpiti, with Variations, by Monzani

Within:

Three Solos, for a German Flute, in which are Introduced following favorite Scots Airs, Roslin Castle, The auld Wife Ayont the Fire, And the Seventh of November, with Variations and a Violoncello Accompaniment, by F. C. Weidner, Op. 8

Last leaf recto and verso

Source: BL h. 2050. e. (2.)

MT 14f

Date: c. 1825

Extent: 412 entries

Commentary:

New Entries: 12

[Solos] Gabrielsky, 12 Ariettes, Set 2 – Gabrielsky, 12 Ariettes, Set 3 – [Solos with Piano Forte Accompaniment] Berbiguier, Sul Margine with Variations – Kreith, Tema with Variations, No. 2 and 3 (each separate) – [Duetts for two Flutes] Haydn, 8 Pieces from the Creation – [Trios for three Concertante Flutes] Twelve Pieces from Rossini's Opera Tancredi, & L'Italian in Algeri, adapted by Kuffner – [Quartets. Flute, Violin, Tenor and Violoncello] Mozart, Overture to Le Nozze di Figaro – [Sonatas, Airs with Variations, & c. For Piano Forte & Flute] De Call, Serenata, Op. 123 – Jager, Notturmo – [Trios. For Piano Forte, Flute & Violoncello] Dussek, Trio, Op. 65 – [Trios. For Piano Forte & 2 Flutes] Hill, Selection of 24 Airs, Set 4

Within:

Source: BL h. 141. hh. No track number, no music; 17th and 19th items.

MT 14g

Date: c. 1826

Extent: 431 entries

Commentary:

New Entries: 19

[Flute Solos, with Piano Forte Accompaniment] Drouet, Di Tanti, with Variations – [Duetts for two Flutes] Berbiguier, 3, Book 4, Op. 15 – Berbiguier, 3, Book 5 – Vern, 3, Op. 6, Books 1 & 2 (each separate) – Vern, 3, Op. 7, Books 1 & 2 (each separate) – [Trios for Three Concertante Flutes] Gabrielsky, 3 in 2 books (*in 13e these two combined as one entry as Gabrielsky, 6) – [Sonatas, Airs with Variations & c.] Danzi, Sonata – Hummel, Sonatas, Op. 19 – Hummel, Sonatas Op. 50 – Muller, Sonata, Op. 30 – De Call, Serenada, Op. 123, Nos. 2 and 3 (each separate) – Müntz Berger ,

Notturmo, No. 13 – Müntz Berger , Notturmo, No. 14 – Scappa, Tema with Variations – [Trios. For Piano Forte, Flute & Violoncello] Beethoven, 1 Grand, Op. 38 – Rosetti, 1 Grand, Op. 15

Within:

Source: BL h. 141. hh. No track number, no music; 18th items.

MT 15a

Title: CATALOGUE THEMATIQUE OF L. V. BEETHOVEN'S WORKS. / FOR THE PIANO FORTE. / Consisting of Airs with Var^s. Sonatas Duetts Trios Quartetts Concertos & c. & c. / [centre: small rule] / LONDON / Published by Monzani & Hill Music Sellers to HIS MAJESTY N^o. [blank] Regent Street Piccadilly.

Date: c. 1820

Pages: 2 pp fol.

Type of Catalogue: Within; Instrumental – Piano Forte; Single composer; Thematic.

Process: Engraved and punched plate

Layout: 4 columns, 9 keyboard systems in each column on the first page; second page has 10 keyboard systems in each column

Extent: 65 entries

Commentary:

Within:

Serenade, No. 8, of Monzani & Hill's Selection of Piano Forte Music, Composed by L. V. Beethoven

Last leaf recto and verso of No. 8

Source: BL h. 383. j.

MT 15b

Date: c. 1820

Extent: 66 entries

Commentary:

New Entries: 1

No. 66, Trio, Op. 38, for Piano Forte, Flute or Violin, and Violoncello

Within:

Source: BL Hirsch IV. 1112. (5.) Stand-alone catalogue

MT 15c

Date: c. 1825

Extent: 75 entries

Commentary:

New Entries: 9

No. 67, Sonata Quasi Fantasia, No. 1, from Op. 27 – No. 68, Sonata Quasi Fantasia, No. 2, from Op. 27 – No. 69, Sonata, No. 1, from Op. 10 – No. 70, Sonata, No. 2, from Op. 10 – No. 71, Sonata, No. 3, from Op. 10 – No. 72, Sonata, No. 1, from Op. 31 – No. 73, Sonata, No. 2, from Op. 31 – No. 74, Sonata, No. 3, from Op. 31 – No. 75, Trio, Op. 81, for Piano Fore, Violin and Violoncello

Within:

Sonata, No. 3, from Op. 31, being No. 74, of Monzani & Hill's Selection of Piano Forte Music, Composed by L. V. Beethoven

Last leaf recto and verso of No. 74

Source: BL h. 383. j.

ML 1

Title: NEW VOCAL MUSIC, PUBLISHED BY MORI AND LAVENU, / 28 NEW BOND STREET, LONDON, / *Music Sellers and Musical Instrument Manufacturers to the Royal Family.*

Date: c. 1827

Pages: 1; fol.

Type of Catalogue: Within; Vocal

Layout: 2 columns

Categories and sub-categories: 10

New Songs; New Duets; New Glees; Swiss Melodies; Juvenile Amusements; New Italian Songs; New Italian Duets; New French Songs; Guitar Accompaniments to English and Scotch Songs, by T. B. Phipps; Guitar Accompaniments to Italian and French Songs

Extent: 171 entries

Commentary:

When I left thy shores, O Naxos! Sung by Mr. Follyer, the Poetry by Lord Byron [Pl no. 2206; wm 1825 and 1827 at BL H. 1652. e. (15.)];

The Maid of Llangollen, Sung by Mr. Phillips, Composed by James Clarke [Pl n. 2230; wm 1827 at BL H. 1980. mm. (39.)];

Sweetly ring on, merry bells, Sung by Tyrolese Family, the Poetry and Accompaniments for the Piano Forte, by M. Dunois [Pl no. 2244; wm 1827 at BL H. 1980. mm. (24.)];

Hey the bonnie breast knots (3rd edition), Sung by Mr. Sinclair, Composed by J. Sinclair [Pl no. 2276; wm 1827 at BL H. 1650. ss. (29.)];

Oh! there's s soft and pleasing hour, Sung by Mr. Sinclair, Composed by A. Lee [Pl no. 2289; wm 1827 at BL G. 805. c. (8.)]

Publication Reviews:

"Ballad, "The wisest men are fools in wine," the poetry by J. Gent, Esq., composed by H. Phillips. (Mori and Lavenu.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 252.

Within:

The Maid of Llangollen, a Ballad, Sung by Mr. Phillips, at the London and Provincial Concerts & c., Composed by Jas. Clarkes

Last leaf recto and verso

Source: BL H. 1980. mm. (39.) Source music wm 1827

ML 2

Title: NEW MUSIC, PUBLISHED BY MORI AND LAVENU, / 28, NEW BOND STREET, LONDON, / Music Sellers and Musical Instrument Manufacturers to the Royal Family.

Date: c. 1827 [source music Pl no. 2248]

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 8

New Piano Forte Music; New Harp Music; New Quadrilles and Waltzes; Harp and Piano Forte Duets; Piano Forte Duets; New Flute Music; New Violin and Piano Forte Music; New Guitar Music.

Extent: 153 entries

Commentary:

Winter's Opera, "The Oracle," arranged for the Piano Forte, with Accompaniments for Flute and Bass, by Pio Cianchettini, in 2 Books, Book 1 [Pl no. 2104; wm 1824; Book 2, Pl no. 2190, wm 1823 at BL g. 934. (9.)]

Entries at Stationers' Hall:

"Gems à la Pasta," containing the popular Airs "Ombra adorata," "Che farò," "O tuoi frequenti", and "Ah come rapida," for the Piano Forte, Composed by I. Moscheles, entered at Stationers' Hall 13 September 1827.

Publication Reviews:

"Three Waltzes for the Spanish Guitar: A. T. Huerta (Mori and Lavenu, 28, New Bond St.)" *The Harmonicon*, No. 51 (March 1827), p.

"Gems à la Pasta, a Dramatic Fantasia, in which are introduced four Italian Airs, composed by Ignace Moscheles. Op. 71. (Mori and Lavenu, 28 New Bond Street.)" *The Harmonicon*, Vol. 5, no. 11 (November 1827), p. 228.

"Matilde, an Italian Melody, with Variations for the Piano-Forte, composed by Ignace Moscheles. (Mori and Lavenu, 28 New Bond Street.)" *The Harmonicon*, Vol. 5, no. 11 (November 1827), p. 228.

"Grand Trio for Three Flutes, arranged from Beethoven's Symphony in C, by R. Card. (Mori and Lavenu, 28, New Bond-Street.)" *The Harmonicon*, Vol. 5, no. 11 (November 1827), p. 232.

"Quadrilles from Spontini's Vestale, arranged for the Piano-Forte, with a Flute Accompaniment, by W. Etherington. (Mori and Lavenu, 28, New Bond Street.)" *The Harmonicon*, Vol. 5, no. 12 (December 1827), p. 245.

"Gems à la Pasta, a Dramatic Fantasia, by I. Moscheles. London. Mori and Lavenu." *QMMR*, Vol. 10, no. 37 (1828), p. 115.

Within:

"Matilde," A favorite Italian Melody, with Variations for the Piano Forte, by I. Moscheles

Last leaf verso

Source: BL h. 1480. g. (11.) Pl no. 2248, wm 1827.

ML 3

Title: *THE FOLLOWING WORKS* / Published by / *MORI AND LAVENU*, / N^o. 28, New Bond Street.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Engraved plate

Layout: 2 columns

Categories and sub-categories: 2

[Instrumental music]; For the violin, with the Accompaniment for the Piano Forte by Mayseder.

Extent: 34 entries

Imprint on the source music title page differs from the catalogue: London, Published by E. Lavenu, Music Seller, 24, Edward Street, Manchester Square

Within:

No. 4, 5, & 6, Grand Symphonies performed at the Philharmonic Society, Composed by Luigi Van Beethoven, Arranged for two Violins, Two Tenors, a Flute and Two Violoncellos, or Violoncello and Bass, by W. Watts

Leaf ii recto of Violino Primo part

Source: BL h. 383. k. (2.) no plate number; no wm.

ML 4a

Title: *NEW HARP AND HARP AND PIANOFORTE MUSIC, & c. & c.* / Published by *MORI AND LAVENU*, 28, New Bond Street London.

Date: c. 1832

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Layout: 3 columns

Categories and sub-categories: 23

Harp Solo. By Bochsa; Harp and Piano Forte Duets. By Bochsa; Quadrilles and Galopes; Harp and Flute Duets; Harp Solos by Stockhausen; Harp Solo by Labarre; Harp Solo by Holst; Harp Solo by Horn; Duets for the Pianoforte. By Diabelli; Duets for the Pianoforte by F. Hünten; Duets for Pianoforte by Lamant; Duets for Piano Forte by Moscheles; Duets for Piano Forte by Perry; Duets for Pianoforte by Watts; Miscellaneous; Quadrilles for the Pianoforte; Quadrilles for Piano Forte by Dunois; Perry's Quadrilles; Galoppes, Mazurkas, Waltzes, Dances, & c. By Perry; Galoppes,

Mazurkas, Peret; Galoppes, Mazurkas, Waltzes, Dances, & c. By Bochsa; Galoppes, Mazurkas, Waltzes, Dances, & c. By Dunois; Galoppes, Miscellaneous Waltzes

Extent: 237 entries

Commentary:

The admired Tyrolese Melodies, as sung by the Tyrolese Family Rainer, at the Egyptian Hall, Piccadilly, Book 1, Pl no. 2231, wm 1827 at BL g. 525. (15.);

Variations on The Swiss Drover Boy, as Sung by Madame Stockhausen, by F. Stockhausen [Pl no. 2340];

"Gems à la Malibran," including Rossini's, Pacini's, and Mercadante's Cavatinas. "Vincesti iniqua sorte," "Alma invitta," "Se m'abbandoni," and "Alfin goder," arranged for the Harp and Piano Forte, by N. C. Bochsa [Pl no. 2511];

Gems d l'Opera, No. 1, containing "Risplendi, Oh suol beato," Sung by Signor Rubini, arranged for the Harp and Piano Forte, by N. C. Bochsa [Pl no. 3147];

Airs from Bellini's Norma, arranged as duets for the Harp & Pianoforte, Flute and Violoncello Accompaniments ad lib, by N. C. Bochsa, Book 1 [Pl no. 3194];

Gems d l'Opera, No. 4, containing, "Deh non ferir," arranged for the Harp and Piano Forte, by N. C. Bochsa [Pl no. 3432];

Gems d l'Opera, No. 6, containing "Se Romeo," arranged for the Harp and Piano Forte, by N. C. Bochsa [Pl no. 3431]

Entries at Stationers' Hall:

Rode's Celebrated Air with Variations, Sung by Mademoiselle Sontag, arranged as a Duett for the Harp and Piano Forte, by N. C. Bochsa, entered at Stationers' Hall 12 June 1828.

Select Airs in Paër's Opera, the Freebooters, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniment ad lib., Book 1, entered at Stationers' Hall 12 June 1828.

Plaire sans effort, Petites Esquisses, containing Airs from Semiramide, No. 3, arranged for the Harp and Piano Forte, by N. C. Bochsa, entered at Stationers' Hall 14 June 1828. [Pl no. 2267]

Airs in Rossini's Opera, Semiramide, arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by N. C. Bochsa, Book 3, entered at Stationers' Hall 14 June 1828. [Pl no. 2282]

Divertimento, High Leigh, for the Harp, by H. Horn, entered at Stationers' Hall 14 June 1828. [Pl no. 2332; wm 1827 at BL h. 156. (28.)]

Gems à la Pasta, No. 1, containing "Il soave é bel contento," "Il Braccio mio," and "Che farò senza Euridice," arranged for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., by N. C. Bochsa, entered at Stationers' Hall 16 July 1828. [Pl no. 2320]

Plaire sans effort, Petites Esquisses, containing Airs from Semiramide, in 3 Nos., No. 1 for the Harp, by N. C. Bochsa, entered at Stationers' Hall 16 July 1828. [Pl no. 2265]

Plaire sans effort, Petites Esquisses, containing Airs from Semiramide, in 3 Nos., No. 2, for the Harp, by N. C. Bochsa, entered at Stationers' Hall 16 July 1828. [Pl no. 2266]

Airs in Rossini's Opera, Semiramide, arranged as Duetts for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., Book 1, by N. C. Bochsa, entered at Stationers' Hall 16 July 1828. [Pl no. 2280]

Airs in Rossini's Opera, Semiramide, arranged as Duetts for the Harp and Piano Forte, with Flute and Violoncello Accompaniments ad lib., Book 2, by N. C. Bochsa, entered at Stationers' Hall 16 July 1828. [Pl no. 2281]

Variations on the Barcarolle in Masaniello, Op. 29, for the Harp, by T. Labarre, entered at Stationers' Hall 15 August 1828.

Tema and Variations, for the Harp, Op. 31, by T. Labarre, entered at Stationers' Hall 3 September 1828.

Fantasia Irlandois with the Airs, "My lodging" and St. Patrick's Day, Op. 32, for the Harp, by T. Labarre, entered at Stationers' Hall 3 September 1828.

Souvenirs du Wolfberg, Op. 33, for the Harp, by T. Labarre, entered at Stationers' Hall 3 September 1828.

Thema and Variations, for the Harp, Op. 34, by T. Labarre, entered at Stationers' Hall 3 September 1828.

Trois petits Rondos, Op. 35, by T. Labarre, entered at Stationers' Hall 1 October 1828. [Rondo, No. 1, Pl no. 2359]

L'Italie et L'Irlande, including "Cruda Sorte," "Sly Patrick," "Fra tante angoscie," for the Harp and Flute, by N. C. Bochsa and Tulou, entered at Stationers' Hall 10 December 1829.

Ricordanza di Paganini, Fantasia, containing the Airs played by Signor Paganini, for the Harp, by T. Labarre, entered at Stationers' Hall 20 June 1831.

Airs in Il Pirata, arranged for the Harp and Piano Forte, with (ad lib.) Accompaniments for the Flute and Violoncello, by N. C. Bochsa, in 2 Books, Book 1, entered at Stationers' Hall 5 August 1831.

Publication Announcements:

"[Variations on] Maid of Llangollen, by Bochsa." *The Times*, 1 August 1834; 4 August 1834.

"Pensées du Pirate, [for the Harp] by Bochsa." *The Times*, 1 August 1834; 4 August 1834.

"Souvenir Matrimonio, [for the Harp] by Bochsa." *The Times*, 1 August 1834; 4 August 1834.

"Harp and Piano Duets: Il Pirata, in 2 books [by Bochsa]." *The Times*, 1 August 1834; 4 August 1834.

"Harp and Piano Duets: Il Matrimonio Segreto, in 2 books [by Bochsa]." *The Times*, 1 August 1834; 4 August 1834.

"Harp and Piano Duets: Gems à la Pasta, 2 books [by Bochsa]." *The Times*, 1 August 1834; 4 August 1834.

"Harp and Piano Duets: L'Ultimo Giorno, 3 books [by Bochsa]." *The Times*, 1 August 1834; 4 August 1834.

"Harp and Piano Duets: Gems à la Sontag, [by Bochsa]." *The Times*, 1 August 1834; 4 August 1834.

"Harp and Piano Duets: Souvenir de Malibran, 2 books [by Bochsa]." *The Times*, 1 August 1834; 4 August 1834.

Publication Reviews:

"Plaire sans effort petite Esquisse," for the Harp, selected from Semiramide, by N. C. Bochsa. Mori and Lavenue." *QMMR*, Vol. 9, no. 35 (1827), p. 396.

"Harp. Souvenir du Wolfberg, Fantaisie, composed by Theodore Labarre, Harpist to the King of France. Op. 33. (Mori and Lavenue)." *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 14.

"Theme and Variations, Op. 34, composed by Theodore Labarre, Harpist to the King of France. Op. 33. (Mori and Lavenue)." *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 14.

"Harp. Grand Etude, consisting of Eight Studies; to which is added, Rule Britannia, with grand Variations, by Theodore Labarre, Harpist to the King of France. Op. 30. (Mori and Lavenue, New Bond Street)." *The Harmonicon*, Vol. 7, no. 2 (February 1829), p. 46.

"Harp. Theme and Variations, composed by Theodore Labarre. Op. 31. (Mori and Lavenue)." *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 86.

"Fantasie Irlandaise, in which are introduced two Irish Airs, composed Theodore Labarre. Op. 32. (Mori and Lavenue)." *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 86.

"The Exclusives, or Perry's 1st set of Quadrilles, composed for Piano-forte, or Harp. (Mori and Lavenue, New Bond Street)." *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 123.

"The Bohemian Quadrilles, the melodies sung by the Bohemian Brothers, arranged with accompaniments, (ad lib.) for Flute, Violin, and Violoncello, by N. C. Bochsa. (Mori and Lavenue)." *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 127.

"Quadrilles, from Bellini's opera Il Pirata, arranged with accompaniments, (ad lib.) for Flute, Violin, and Violoncello, by N. C. Bochsa. (Mori and Lavenue)." *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 127.

"Bochsa's 1st set of Galoppes Favorites, arranged with accompaniments, (ad lib.) for Flute, Violin, and Violoncello, by N. C. Bochsa. (Mori and Lavenue)." *The Harmonicon*, Vol. 8, no. 3 (March 1830), p. 127.

"Six Waltzes and Trios, composed by Madame Dulcken. (Mori and Lavenue)." *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 252.

"Six Waltzes and Trios [Second Set], composed an dedicated to the Duchess of Kent, by Madame Dulcken. (Mori and Lavenue)." *The Harmonicon*, Vol. 8, no. 7 (July 1830), 296.

"The Waltz, danced by Mdle. Taglioni, composed by M. Peret. (Mori and Lavenue)." *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 68.

"Quadrilles de Hummel, or Perry's Sixth Set, the subjects arranged from the works of Hummel. (Mori and Lavenue, New Bond Street.)" *The Harmonicon*, Vol. 9, no. 7 (July 1831), p. 170.

"Harp. Signor David's Cavatina, "S' egli e ver che amico un dio," introduced in Ricciardo e Zoraide, arranged by N. C. Bochsa. (Mori and Lavenue.)" *The Harmonicon*, Vol. 9, no. 9 (September 1831), p. 223.

"Harp. Signor David's Cavatina, "T' arrendi al mesto pianto," introduced in Ricciardo e Zoraide, arranged by N. C. Bochsa. (Mori and Lavenue.)" *The Harmonicon*, Vol. 9, no. 9 (September 1831), p. 223.

"Harp. The quatuor du Turnois, "Sonnez Clairons," from Robert le Diable, arranged as a Quick March, by N. C. Bochsa. (Mori and Lavenue.)" *The Harmonicon*, Vol. 11, no. 6 (June 1833), p. 130.

Within:

The Celebrated Sicilienne, from Meyerbeer's Grand Opera, Robert le Diable, Arranged for the Harp, and dedicated to Miss Hamilton, by N. C. Bochsa

Last leaf verso

Source: BL h. 2605. v. (2.) Pl n. 3068

Two Favorite Melodies from Meyerbeer's celebrated Opera, Robert le Diable, No. 1, "Quand le quittais la Normandie," 2, "La Trompette Guerrière," Arranged for the Harp, and Dedicated to Mrs. George Hodges, by N. C. Bochsa

Last leaf verso

Source: BL h. 2605. v. (3.) Pl no. 3069

The Celebrated Galopade in the French Ballet Opera, La Tentation, Performed by John Weippert's Band, at the Nobilities Balls, in which is introduced the principal Scenes, in Adam's Popular Ballet of Faust, Arranged for the Harp, by N. C. Bochsa

Last leaf verso

Source: BL h. 2605. v. (19.) Pl no. 3136

ML 4b

Date: c. 1832

Extent: 245 entries

Commentary:

Les Montagnes Suisses, containing the admired Swiss Ari of the "Simplon," with Variations, for the Harp, by Bochsa [Pl no. 3236]

Categories and sub-categories: 20

Harp Solo. By Bochsa; Harp & Pianoforte Duets, with Flute and Violoncello Accompaniments ad lib. By Bochsa; Quadrilles and Galoppes; Harp and Flute Duets. By Bochsa; Quadrilles and Galoppes, with Flute, Violin, and Violoncello Accompaniments ad lib.; Harp and Flute Duets; Harp Solo by Stockhausen; Harp Solo by Labarre; Harp Solo by Holst; Duets for the Piano Forte. By F. Hünten; Duets for the Piano Forte. By Lament; Duets for the Piano Forte. By Perry; Duets for the Piano Forte. Miscellaneous; Quadrilles for the Piano Forte. By Bochsa; Quadrilles for the Piano Forte. By Dunois; Perry's Quadrilles; Galoppes, Mazurkas, Waltzes, Dances, & c. By Perry; Galoppes, Mazurkas, Waltzes, Dances, & c. By Peret; Galoppes, Mazurkas, Waltzes, Dances, & c. By Bochsa; Galoppes, Mazurkas, Waltzes, Dances, & c. By Dunois; Miscellaneous Waltzes

New Entries: 58 entries

[Harp Solo. By Bochsa] Panorama Musicale (as performed by him at his Concerto with the most complete success) – Ossianic March, extracted from his celebrated Morceau Ossianque for Eight Harps – Mosaique Musicale, containing Grand March from "I Capuletti e Montecchi," "The last Rose of Summer," and the celebrated Galope from "Gustavus" – Petit Rondo, Tyrolean – Morceau de Societé, March Asiatique – Pas Redoublé, from Labarre's Ballet "The Revolt of the Harem" – Gems of "Gustavus the Third" – Melange Brillant on favourite Airs from that Opera – The Sailor's Chorus from "Gustavus the Third," arranged as a Quick March – Souvenir de Gustavus, containing

"Answer mighty Sorceress," and "La Foliè" – Introduction and Rondo on Phillips's admired Ballad "My Heart's in the Highlands" – Les Montagnes Suisses, containing the admired Swiss Ari of the "Simplon," with Variations – Pas Seul from "Robert le Diable" – Grand March from Otello, with Variations, as performed by Mr. Bochsa – Petit aperçu de Zampa – Le Klephte, a favorite French Romance – La Mode de Paris, containing a favorite Air from Zampa – Mosaique di Fidelio, containing Airs from Fidelio – The celebrated March in Fidelio – Handel's March in the Occasional Oratorio – Petit Mélange, containing Airs from Robert le Diable – [Harp & Pianoforte Duets. with Flute and Violoncello Accompaniments ad lib. By Bochsa] Pas Redoublé from "The Revolt of the Harem" – Ossianic March, extracted from his celebrated Morceau Ossianique for Eight Harps – The Overture to "Zampa" – Selections from Adam's Ballet, "Faust" – Gems d l'Opera, No. 1, containing "Risplendi, Oh suol beato," Sung by Signor Rubini – Gems d l'Opera, No. 2, containing "Languir per una bella" – Gems d l'Opera, No. 3, containing "Cara adorata" – Gems d l'Opera, No. 4, containing, "Deh non ferir" – Gems d l'Opera, No. 5, containing "Non mi dir" – Gems d l'Opera, No. 6, containing "Se Romeo" – Gems d l'Opera, No. 7, "Dunque io son" – Gems d l'Opera, No. 8, "L' amo, L' amo – Gems d l'Opera, No. 9, "Stanca di più combattere" – Airs from Auber's admired Opera of Gustavus, in 2 Books (each separate) – Bochsa, The Overture to Gustavus – Bochsa, The celebrated Galope from Gustavus – Bochsa, Airs from Beethoven's Fidelio, in 2 Books (each separate) – Bochsa, The Overture to Fidelio – Bochsa, Airs from Bellini's Norma, in 2 Books (each separate) – Bochsa, The Overture to Herold's Opera, Zampa – Bochsa, Airs from Meyerbeer's Grand Opera, Robert le Diable, Book 4 – [Duets for the Pianoforte. By F. Hünten] Trois Petits Duos – [Quadrilles by Perry] La Sylphide Quadrilles, or Perry's 15th Set, the Airs selected from La Sylphide – Robert le Diable, or 16th Set from Meyerbeer's Opera – Robert le Diable, or 17th Set from Meyerbeer's Opera – Vision of the Bard Quadrilles, in the honour of the Genius of the late Sir Walter Scott, 18th Set – Tentation Quadrilles, or 19th Set from the Ballet Opera, La Tentation – Tentation Quadrilles, or 19th Set from the Ballet Opera, La Tentation, as Duets – Ines de Castro Quadrilles, or 20th Set from the Italian Tragic Ballet, Ines de Castro – Zampa Quadrilles, or 21st Set from Herold's Opera, Zampa – Pré aux Clercs Quadrilles, or 22nd Set from Harold's Opera, Pré aux Clercs – Gustavus Quadrilles, or 23rd Set from Auber's opera Gustavus – Gustavus Quadrilles, or 24th Set from Auber's opera Gustavus – [Galoppes, Mazurkas, Waltzes, Dances & C. By Peret] Cinti Waltz – Cinderella Waltz

Entries Removed: 50

[Harp & Pianoforte Duets. with Flute and Violoncello Accompaniments ad lib.] Airs in Paccini's Opera, L' Ultimo Giorno di Pompeii, in 2 Books (each separate, the entries listed twice in ML 2a) – [Harp Solo by Holst] Rondo, "Cara deh attendimi" – [Harp Solo by Horn] Rondo, "Gentile Annette" – Rondo, "Oh, when thine eye is throwing" – Rondo, "When battle's conch is sounding" – Rondo, "There was a time ere sorrow" – Rondo, Le Troubadour fier de son doux servage – Divertimento, High Leigh – Airs from La Surprise de Diane – Airs from Le prince Troubadour – Storm Rondo (Steibelt) – Four Airs with Variations – [Duets for the Piano Forte by Diabelli] Duet, Op. 33 – Gems à la Pasta, in six Nos., No. 1, "Ah come rapida," Meyerbeer, No. 2, "Ombra adorata," Guglielmi, No. 3, "Il braccio mio," Nicolini, No. 4, "Il soave e bel contento," Pacini, No. 5, "Che farò senza," Gluck, No. 6, "Sommo ciel," Guglielmi (each separate) – Souvenir de l'Opera, in five Nos., No. 1, O cara memoria, Carafa, No. 2, La Rachelina, Paisiello, No. 3, De sdegni tuoi, Carafa, No. 4, Nel cor piu non mi, Paisiello, No. 5, Alta ragion di stato, Carafa (each separate) – Select Airs from Donizetti's Anna Bolena, in 2 Books (each separate) – Select Airs from Bellini's Il Pirata, in 2 Books (each separate) – Select Airs from Paccini's L'Ultimo Giorno, in 2 Books (each separate) – [Duets for the Pianoforte. By Moscheles] Waltzes and Trios, Books 1 and 2 (each separate) – [Duets for the Pianoforte. By Watts] Beethoven's Overture to Coriolanus – Beethoven's Celebrated Pastoral Symphony, in 2 Books (each separate) – [Duets for the Piano Forte. Miscellaneous] Boieldieu, Overture to the Caliph of Bagdad – Dunois, Variations on the Swiss Boy – Ebers, Airs in The Oracle, Books 1 and 2 (each separate) – Firth, Seraph's Song and Chorus of Angels, from the Mount of Olives – Haigh, Airs from Macbeth – Hummel, Overture to Sappho, arranged by Chaulieu – Kiallmark, Air, Love in a Tub – Potter, Ryde Waltz and Trio – Phipps, Popular Airs, Isabel, La Niègè, Jock o' Hazledean, Blue bonnets are over the border, My heart is sair for somebody, and Let us haste to Kelvin Grove – Romberg, First Symphony, arranged by Stölze –

Weber's Select Airs in Preciosa, arranged by Klage – Weber's Airs in Der Freyschütz, viz. the Huntsmen's and Bridesmaid's Choruses, and the Waltz – Overture to Oracle, as a Duet by Ebers

Publication Announcements:

"The music in the new ballets, Ines di Castro, and La Sylphide, arranged for the Pianoforte, an as quadrilles." *The Times*, 5 July 1833.

"Bochsa's celebrated Panorama Musicale. [for the Harp]" *The Times* 28 July 1834; 1 August 1834; 4 August 1834.

"Bochsa's variations on the March from Otello. [for the Harp]" *The Times*, 1 August 1834; 4 August 1834.

"Bochsa's Mosaique Musicale, on Popular Airs. [for the Harp]" *The Times*, 1 August 1834; 4 August 1834.

"Bochsa's Pas Redoublé and Galopade from the Revolt. [for the Harp]" *The Times*, 1 August 1834; 4 August 1834.

"Bochsa's Les Montagnes Suisses. [for the Harp]" *The Times*, 1 August 1834; 4 August 1834.

"The Sailor's Chorus, Galope, & c., from Gustavus III. [for the Harp] by Bochsa." *The Times*, 1 August 1834; 4 August 1834.

"La Mode de Paris. [for the Harp] by Bochsa." *The Times*, 1 August 1834; 4 August 1834.

"Fantasia on "My heart's in the Highlands," [for the Harp] by Bochsa." *The Times*, 1 August 1834; 4 August 1834.

"March in Fidelio, [arranged for the Harp] by Bochsa." *The Times*, 1 August 1834; 4 August 1834.

"Ossianic March, [for the Harp] by Bochsa." *The Times*, 1 August 1834; 4 August 1834.

"The most admired airs from Robert le Diable, Le Klephte, the Galopade, the Mazurka. [for the Harp] by Bochsa." *The Times*, 1 August 1834; 4 August 1834.

"Harp and Piano Duets: Gustavus, in 2 books. [by Bochsa]." *The Times*, 1 August 1834; 4 August 1834.

"Harp and Piano Duets: Norma, 2 books. [by Bochsa]." *The Times*, 1 August 1834; 4 August 1834.

"Harp and Piano Duets: Robert le Diable, 4 books [by Bochsa]." *The Times*, 1 August 1834; 4 August 1834.

"Harp and Piano Duets: Fidelio, 2 books [by Bochsa]." *The Times*, 1 August 1834; 4 August 1834.

"Harp and Piano Duets: Pas Redoublé, from Revolt of the Harem, [by Bochsa.]" *The Times*, 1 August 1834; 4 August 1834.

"Harp and Piano Duets: Gems de l'Opera, 6 books [by Bochsa]." *The Times*, 1 August 1834; 4 August 1834.

"Harp and Piano Duets: Grand Ossianic March [by Bochsa.]" *The Times*, 1 August 1834; 4 August 1834.

Within:

Gems á la Malibran, the Favorite Airs Sung by Madame Malibran, viz. "Alma invitta" (Rossini), "Se m'abbandoni" (Mercadante), "Vincesti iniqua sorte" (Rossini), "Alfin goder" (Pacini), Arranged for the Harp and Piano Forte, with (ad lib.) Accompaniment for Flute and Violoncello, by N. C. Bochsa

Last leaf verso

Source: BL h. 2605. ff. (13.) Pl no. 2511

ML 5

Title: [trimmed away] / Published by MORI and LAVENU, 28, New Bond Street, / *Since the Appendix to their General Catalogue.*

Date: c. 1833

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 22

Vocal English; The Musical Gem; Vocal Italian. From La Straniera; Vocal Italian. From La Sonnambula; Vocal Italian. From Fidelio; Vocal Italian. From Ricciardo e Zoraide; Vocal Italian.

From L'Esule di Roma; Vocal Italian. From Agnese; Vocal Italian. From Anna Bolena; Vocal Italian. From Elisa e Claudio; Vocal Italian. From Gli Arabi; Vocal Italian. From L'Ultimo; Vocal Italian. From Romeo e Giulietta; Piano Forte Music; Quadrilles; Harp and Piano Forte; Harp Solo; Guitar Music; Guitar Solo; Flute Solos; Violin Music; Violoncello Music

Extent: 250 entries

Commentary:

Catalogue contains:

The Musical Gem for the year 1833, 1832;

7th Air with Variations, for the Violin, by C. de Beriot [Pl no. 2588];

"Ecco quel fiero instante," Duetto, from Romeo e Giulietta, by Borgatta [Pl no. 2661];

"Trova un sol," Quartet a Canone, by Michele Costa [Pl no. 2681];

Niddity Noddity nannie, words by Ettrick Shepherd, Music composed by J. Blewitt [Pl no. 2948];

"Ah! se tu dormi," by Vaccaj [Pl no. 2998];

"Prendimi teco," by Vaccaj [Pl no. 3000];

Brilliant Variations on a Theme from La Straniera, by W. Hünten [Pl no. 3078]

Entries at Stationers' Hall:

Recollections of Ireland, arranged for three Flutes, by Tulou, entered at Stationers' Hall 14 June 1828.

Gems à la Pasta, containing the Airs sung by Madame Pasta, arranged for the Flute, with an Accompaniment for the Piano Forte, by R. Dressler, entered at Stationers' Hall 14 June 1828.

The Beauties of the Opera containing, "Una voce," "Ah, come rapida," and "Il soave e bel," arranged for the Violin and Piano Forte, by N. Mori, entered at Stationers' Hall 16 July 1828. [Pl no. 2329]

Recollections of Ireland, for two Flutes, with an Accompaniment for the Piano Forte, by Tulou, entered at Stationers' Hall 1 October 1828.

7th Air with Variations, for the Violin with an Accompaniment for the Piano Forte, by C. de Beriot, entered at Stationers' Hall 19 July 1830.

"Say but the word," words by W. Ball, Music by Bégrez, entered at Stationers' Hall 5 August 1831.

The celebrated Swiss Air, Swiss Maiden's Song to the Eagle, Sung by Madame Stockhausen, words by W. Ball, music by F. Stockhausen, entered at Stationers' Hall 23 September 1831. [Pl no. 2894]

"Rouse thee up, shepherd boy," words by W. Ball, Music by Madame Malibran, entered at Stationers' Hall 29 September 1831. [Pl no. 2895]

"Oh! stay, my own love, stay," words by T. H. Bayly, Music by C. E. Horn, entered at Stationers' Hall 2 January 1832.

Contre Danses Variées Les Gracieuses, for the Piano Forte, by W. Hünten, entered at Stationers' Hall 2 January 1832.

Rondo Brilliant, as performed by the Author at Mr. Mori's Concert, with Quartet and Orchestral Accompaniments, by F. Mendelssohn Bartholdy, entered at Stationers' Hall 31 July 1832. [Pl no. 2984]

Brilliant Variations, for the Piano and Violin, dedicated to Mr. Cohän, Composed by C. de Beriot and G. A. Osborne, entered at Stationers' Hall 31 July 1832.

First Concerto for the Piano Forte, with Quartet and Orchestral Accompaniments, as performed by the author at the 6th and 8th Philharmonic Concerts, by F. Mendelssohn-Bartholdy, entered at Stationers' Hall 29 September 1832. [Pl no. 3013]

Airs de Ballets de la Tentation, 2 Numbers, by Jacques Herz, entered at Stationers' Hall 7 December 1832. [Pl nos. 3043, 3048]

Publication Announcements:

"The Musical Gem for 1833, handsomely bound, in 4to, price 18s., and in crimson silk, price one guinea contains 15 ballads. Songs, and duets, in English, Italian, French, and German, 10 pianoforte pieces, fantasias, airs, rondos, waltzes, quadrilles from Meyerbeer's celebrated opera Robert le Diable, and the grand opera La Tentation. The music by Hummel, Beethoven, Meyerbeer, Mendelssohn Bartholdy, Auber, Neukomm, Schubert, Moscheles, H. Herz, Vaccaj, Madame Malibran, Madame Cinti Dame Green, Miss E. Windsor, C. E. Horn, E. Perry, and Alexander Lee." *The Times*, 24 November 1832; 27 November 1832; 29 November 1832; 22 December 1832; 28 December 1832.

"Madame Malibran. – Just Published, Penses de Malibran, a new vocal work, consisting of ten songs and four duets, composed by the celebrated Madame Malibran, handsomely bound, with a highly finished Portrait, price 21s., viz – No. 1. "Rouse thee up Shepherd Boy." 2. "The voice that says 'I love thee.'" 3. The Waterman, duet. 4. "Now the beams of morning." 5. The minstrel. 6. The Meeting, duet. 7. The Songs of Home. 8. The Drummer. 9. "Dearest come to me," duet. 10. The Bayadère. 11. The Parting Wish. 12. The Goblin of the Lake, duet. 13. "Come to the Fete." 14. "Row Boys."” *The Times*, 20 February 1833; 8 June 1833.

"New Violin Music, arranged by N. Mori, with a pianoforte accompaniment: *Airs from Fidelio, Don Giovanni, Anna Bolena, Masaniello, La Donna del Lago, and Der Freischütz*, admired *airs*, "Tu vedrai," & c." *The Times*, 19 March 1833.

"New Violin Music, arranged by N. Mori, with a pianoforte accompaniment: *Stockhausen's Swiss Airs, Beauties of the Opera* containing "Una voce," & c." *The Times*, 19 March 1833.

"Rossini's *Airs*, containing "Cara deh attendimi," & c. arranged by Mori, with a pianoforte accompaniment." *The Times*, 19 March 1833.

"Hymn of the Night, by Neukomm." *The Times*, 4 September 1833.

Publication Reviews:

"Fantasie, Recollections of Ireland, for Three Flutes, in which are introduced "Garry Owen," and "The last Rose of Summer," by Tulou. (Mori and Lavenu.)" *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 86.

"Duo Concertante pour Piano et Flute, ou Violon, composée par I. Moscheles. Op. 79. (Mori and Lavenu, New Bond Street.)" *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 343.

"God save the King, for one two or three voices, or full chorus, as sung at the King's Theatre, June 29th, the words and music arranged by J. Goss and W. Ball. (Mori and Lavenu.)" *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 346.

"Ballad, The Accepted, the poetry by T. H. Bayly, Esq., the music by Miss Louisa Sheridan. (Mori and Lavenu.)" *The Harmonicon*, Vol. 9, no. 6 (June 1831), p. 146.

"Ballad, The Rejected, the poetry by T. H. Bayly, Esq., the music by Miss Louisa Sheridan. (Mori and Lavenu.)" *The Harmonicon*, Vol. 9, no. 6 (June 1831), p. 146.

"Ballad, "I'm alone in the world," the poetry by T. H. Bayly, Esq., the music by C. E. Horn. (Mori and Co.)" *The Harmonicon*, Vol. 9, no. 7 (July 1831), p. 172.

"The Musical Gem, a Souvenir for MDCCCXXXII. Edited by M. Mori and W. Ball. (Mori and Lavenu, New Bond Street.)" *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 297.

"Rouse thee up," Tyrolien, the English words by Wm. Ball, composed by Mad. Malibran. (Mori and Lavenu.)" *The Harmonicon*, Vol. 9, no. 12 (December 1831), p. 303.

"Les Gracieuses, Contre-Danses Variees, suivies d'une Galopade, par W. Hünten. Op. 27. (Mori and Lavenu.)" *The Harmonicon*, Vol. 10, no. 3 (March 1832), p. 62.

"Ballad, "I would I were a Fay," the words by H. F. Chorley, Esq., the music composed by Chevalier De Neukomm. (Mori and Lavenu.)" *The Harmonicon*, Vol. 10, no. 3 (March 1832), p. 63.

"Ballad, "Not for the world," the words by T. Haynes Bayly, Esq., composed by C. E. Horn. (Mori and Lavenu.)" *The Harmonicon*, Vol. 10, no. 5 (May 1832), p. 109.

"Swiss Air, "The Swiss Maiden's Song to the Eagle," composed by F. Stockhausen. (Mori and Lavenu.)" *The Harmonicon*, Vol. 10, no. 5 (May 1832), p. 109.

"Ballad, "A sound upon the breeze," the words by Mrs. Hemans; composed by Miss L. H. Sheridan. (Mori and Lavenu.)" *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 135.

"Ballad, "Dancing Days," the words by T. H. Bayly, Esq., the music by C. E. Horn. (Mori and Lavenu.)" *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 136.

"Rondo Brillante, compost con accompagnamenti d'orchestra da F. Mendelssohn Bartholdy. (Mori and Lavenu.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 205.

"Song, The Sky; sung by Mr. Phillips; the poetry by W. Hart Reivillo; the music composed by Edward Perry. (Mori and Lavenu.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 208.

"The Sontag Waltz, on the Air sung by Madlle. Sontag, and danced at Almack's, composed and arranged by E. Perry. (Mori and Lavenu.)" *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 228.

"The Angelus, the Village Church Bell, for Three Voices; the Words by William Ball; the music by the Chev. Neukomm. (Mori and Lavenu.)" *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 230.

"Song, "Lord of Day!" from "Hymn of the Night," the words by W. Ball; composed by Chev. Neukomm. (Mori and Lavenu.)" *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 231.

"Song, "Those floods of golden gladness," from Hymn of the Night; the words by W. Ball; composed by Chevalier Neukomm. (Mori and Lavenu.)" *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 257.

"Song, "The Wild waves play," from Hymn of the Night; the words by W. Ball; composed by Chevalier Neukomm. (Mori and Lavenu.)" *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 257.

"Air de Ballet, tiré de l'opera La Tentation, et arrangée en Rondeau, par J. Herz, Op. 23, No. 1. (Mori and Lavenu.)" *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 13.

"Air de Ballet, tiré de l'opera La Tentation, et arrangée en Rondeau, par J. Herz. [No. 2] (Mori and Lavenu.)" *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 61.

"Brilliant Rondo, from Bellini's Straniera, arranged by Wilhelm Hünten. Op. 30 (Mori and Lavenu.)" *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 61.

"Beauties, sung by Mad. Cinti Damoreau, for the Piano-forte, selected from the Operas of Mozart, Rossini, Meyerbeer, Auber, & c., with the Embellishments of the above vocalist, arranged as Fantasias, by Adolphe Adam, Books 1 and 2. (Mori and Lavenu.)" *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 61.

"Arietta, "Praticel di fiori adorno," composta dal M^o. Michele Costa. (Mori and Lavenu.)" *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 63.

"Aria, "Dolce Calma, oh! Dio!" introduced by Sig. Tamburini in Paër's Agnese, composta dal M^o. Michele Costa. (Mori and Lavenu.)" *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 63.

"Arietta, Donzellette che presto volate," composta dal M^o. Michele Costa. (Mori and Lavenu.)" *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 63.

Within:

Six Select Airs from Carl Maria von Weber's Romantic Opera, Preciosa or the Spanish Gipsy, Arranged as Duets, for two Performers on the Piano Forte, by Klage.

Last leaf verso

Source: BL g. 721. d. (1.) Pl no. 2024.

I saw thee in thy beauty," Song, the Words by Walter Thornton Esqr., the Music Composed by F. Mendelssohn Bartholdy

Last leaf verso

Source: BL H. 1652. d. (48.) Pl no. 3084

The Nurseling, Canzonet, the Words by W. E. Attfield, the Music Composed by the Chevalier Sigismund Neukomm

Last leaf verso

Source: BL H. 1601. p. (32.) Pl no. 3096

ML 6

Title: [trimmed away]

Date: c. 1833

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 19

Piano Forte Music; Piano Forte Duets; Harp Solo; Harp and Piano Forte; Quadrilles; Waltzes; Vocal-English Songs; The New Grand Opera Les Huguenots, by G. Meyerbeer; Italian Songs, by Donizetti, from Marino Faliero; Italian Songs, by Donizetti, from Lucia di Lammermoor; Italian Songs. By Gabussi; Italian Songs by Bellini; Italian Songs by J. Benedict; Italian Songs by Marliani; Italian Songs by Meyerbeer; Italian Songs. By G. Marras; Italian Songs by Mercadante; Italian Songs. By Spohr; Violin Music

Extent: 262 entries

Commentary:

Some entries have been trimmed away

"Cara di Notte tacita," Serenata a due Voci, by G. Marras [Pl no. 3685]

"Sulla tomba che rinserra," Duetto, from Donizetti's Lucia di Lammermoor [Pl no. 3700]

"Ah! cedi O più sciagure," Aria, from Donizetti's Licia di Lammermoor [Pl no. 3708]

Entries at Stationers' Hall:

"L'Amante Universale," a Vocal Duetto, by Gabussi, entered at Stationers' Hall 4 April 1835.

"L'Invito," Arietta, by Gabussi, entered at Stationers' Hall 4 April 1835.

"La Luna," Arietta, by Gabussi, entered at Stationers' Hall 4 April 1835.

"L'Alba," Duetto, by Gauss, entered at Stationers' Hall 4 April 1835. [Pl no. 3539]

"L'Incontro," Duetto, by Gabussi, entered at Stationers' Hall 7 April 1835.

"L'amour mendicante," Duetto, by Gabussi, entered at Stationers' Hall 7 April 1835.

Six Romances, for the Piano Forte, by F. Mendelssohn Bartholody, entered at Stationers' Hall 14 May 1835.

Trois Airs de Ballet from Halevy's celebrated opera la Juive, arranged for the Piano Forte, Nos. 1 to 3, by Henri Herz, entered at Stationers' Hall 1 July 1835. [Pl nos. 3580, 3581, 3582]

Rondeau Brillant on a March, for the Piano Forte, by Mercadante, Op. 74, by F. Hünten, entered at Stationers' Hall 31 August 1835. [Pl no. 3611]

Introduction and brilliant Variations on Masini's Romance, Le Page Inconstant, for the Piano Forte, by Jules Benedict, entered at Stationers' Hall 15 January 1836.

Three Capriccios, for the Piano Forte, by F. Mendelssohn Bartholdy, entered at Stationers' Hall 14 April 1836.

Grand Opera, Les Huguenots, Composed by G. Meyerbeer, entered at Stationers' Hall 1 June 1836.

Publication Reviews:

"Duetto, 'Accusa I tuoi bei rai,' composta per mezzo soprano e contr'alto, dal Maestro Cavaliere Gabussi. (Mori and Lavenu.)" *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 345.

Within:

Woman, a Ballad by Henry Phillips

Source: BL 1980. q. (11.) Pl no. 3245

ML 7a

Title: LUCIA DI LAMMERMOOR. / OPERA SERIA. / PERFORMED AT SAN CARLOS, NAPLES, & THE THEATRE ITALIEN, PARIS. / COMPOSED BY / DONIZETTI. / [centre: small rule] London. Published by Mori & Lavenu 28 New Bond Street. / TABLE THEMATIQUE.

Date: c. 1837

Pages: 1p fol.

Type of Catalogue: Within; Vocal music; Thematic

Process: Engraved and punched plate

Layout: 2 columns

Extent: 23 entries

Commentary:

Contains Duetto, Qui del padre ancor respira, Tenor & Bass, from Donizetti's Lucia di Lammermoor [Pl no. 4035]

Within:

Fra poco a me, Aria, in the Opera of Lucia di Lammermoore, and performed at the Theatre of San Carlo at Naples, Composed by Donizetti

Last leaf verso

Source: BL H. 1652. b. (11.) Pl no. 3704

ML 7b

Title: LUCIA DI LAMMERMOOR. / OPERA SERIA. / PERFORMED AT SAN CARLOS, NAPLES, & THE THEATRE ITALIEN, PARIS. / COMPOSED BY / DONIZETTI. / TABLE THEMATIQUE.

Date: c. 1837

Extent: 27 entries

Commentary:

New Entries: 9

Select Airs from Lucia di Lammermoore, arranged for the Piano Forte, in 3 Books by Perry (each separate) – Select Airs from Lucia di Lammermoore, as Duetts for Piano Forte – Select Airs from Lucia di Lammermoore, arranged for the Violin with Piano Accompaniment – Quadrilles containing the most favorite Airs from Lucia di Lammermoore, by Challenger – Airs from Lucia di Lammermoor, arranged as Duetts for the Harp and Piano Forte, with ad lib. Accompaniments for the Flute and Violoncello, by N. C. Bochsa, in 2 Books (each separate) – Airs from Lucia di Lammermoore, arranged as Solos for the Harp by N. C. Bochsa

Entries Removed: 5

Aria, Per che non ho del vento – Aria, Dalle stauze ove Lucia – Aria, Nelle tue braccia stringimi – Finale, E sci, fuggi il furor – Oh qual funesto

Within:

"Qui del padre ancor respira," Duetto, in the Opera of Lucia di Lammermoor, Composed by Donizetti

Last leaf verso

Source: BL H. 1652. b. (10.) Pl no. 4035

MI 1a

Title: New Music / COMPOSED BY I. H. R. MOTT. / (Professor of Music.) / Inventor & Patentee, of the Sostenuite Piano Forte, 95, Pall Mall.

Date: c. 1820

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Engraved plate

Layout: Single column

Extent: 12 entries

Commentary:

Contents identical to PrJ 17

Within:

Turkish Waltzes and Dances, for the Piano Forte or Harp, Composed by I. H. R. Mott

Leaf ii recto

Source: BL h. 723. nn. (10.) Source music wm 1817

MI 1b

Title: New Music / COMPOSED BY I. H. R. MOTT. / Piano Forte Maker to His Majesty. / Inventor & Patentee of the Sostenuite Piano Forte, 92, Pall Mall.

Date: c. 1820

Additional Categories and sub-categories: 1

Vocal Music

Extent: 13 entries

New Entries: 1

The lily of Grenoble

Within:

The Lily of Grenoble, a Rondo, with varied Theme, Composed for and Dedicated to Miss Bayard, by I. H. R. Mott

Leaf ii recto

Source: BL h. 726. d. (9.) Source music wm 1819

MI 1c

Date: c. 1820

Extent: 17 entries

Commentary:

New Entries: 4

When I Glance at the thought – Sweet Mary! that lives on the braes O' the Don – Once, to Gain a lovely flower – When I gaze on that beautiful face

Publication Reviews:

"When I glance at the thought that another; words by Mrs. I. H. R. Mott; the style very plaintive." *QMMR*, Vol. 7, no. 25 (1825), p. 90.

"When I gaze on that beautiful face; words by Mrs. I. H. R. Mott; the style very plaintive." *QMMR*, Vol. 7, no. 25 (1825), p. 90.

"Sweet Mary, that lives on the braes o' the Doon; the style truly Scottish." *QMMR*, Vol. 7, no. 25 (1825), p. 90.

"Once to gain a lovely flow'r; the style very affecting; dedicated to Mrs. Storeling." *QMMR*, Vol. 7 no. 25 (1825), p. 90.

Within:

When I glance at the thought, a favorite Song, written by a Lady, Composed and Arranged with an Accompaniment for the Piano Forte, by I. H. R. Mott

Last leaf recto

Source: BL G. 425. mm. (37.)

NW 1a

Title: A CATALOGUE of MUSIC, / Printed for Willi^m, Napier, corner of Lancaster Court / N^o. 474, STRAND, London.

Date: c. 1778

Pages: 2pp fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 13

Concertos; Overtures; Quintettos; Quartettos; Quartettos for Flutes; Trios; Trios for Flutes; Duettos; Flute Duettos; Solos, Violin; Harpsichord; Vocal; Guittar.

Extent: 111 entries

Within:

The Favourite Songs in the Opera, Demofonte

Title page verso and leaf ii recto

Source: BL H. 348. d. (3.)

NW 1b

Date: c. 1780

Extent: 129 entries

Commentary:

New Entries: 21

[Quartettos] Stamitz, Orchestra, (arranged as Duetts) – Davaux, 2d Set – [Trios] Giordani, Trios, selected from the Italian Operas – [Trios for Flutes] Giordani, Trios, Selected from the Italian Operas – [Duetts] Shield, Easy, Opera 2d – [Italian Operas] Demofonte – Artaxerxes – Zemire e Azore – Enea e Lavinia – La Governante [sic] – L'Olimpiade – [Harpsichord Music] Schroeter, Miscellaneous Quartettos, adapted by Schroeter, 2d Set – Pugnani, Quintetts – Concertos by Schroeter, 2d Set, Op. 5th, with Accompaniments – Concertos by Schroeter, 2d Set, Op. 5th, Harpsichord Part only – Flitch of Bacon – Frike on Modulation – [Vocal Music] Shield, Vauxhall Songs – Hook, Vauxhall Songs – Barthelemon, Vauxhall Songs

Entries Removed: 2

[Flute Duets] Wendling, Duets – Duets by different Authors

Within:

The Favorite Songs in the Opera, L' Olimplade

Page 1 only; on title page verso

Source: BL G. 206. f. (1.)

The Favourite Songs in the Opera Quinto Fabio, by Sigr. Bertoni

Page 1 on title page verso; page 2 on leaf ii recto

Source: BL G. 137

NW 1c

Date: c. 1785

Categories and sub-categories: 13

Concertos; Overtures; Quintettos; Quartettos; Quartettos for Flutes; Trios; Trios for Flutes; Duetts; Solos. Violin; Italian Operas; Harpsichord; Vocal; Guittar

Extent: 166 entries

Commentary:

A Concerto for the Harpsichord or Piano Forte, by J. F. Klotzler [Pl no. 46]

Favorite Song. By Bach [Pl no. 122]

A Grand Concerto for the Harpsichord or Piano Forte, with Accompaniments for two Violins, a Tenor, and Bass, two Oboes and two Horns, by W. A. Mozart, Op. IV [Pl no. 156]

Six Sonatas for the Piano Forte or Harpsichord, by Schroeter, Op. 6 [Pl no. 157]

New Entries: 46

[Overtures] Gehot, Military Pieces – Sucks, & c. Military Pieces – [Quartettos] Giardini, Op. 23d – Canale, Opera 3d – Abel, Op. 16 – Shield, Op. 3d – Haydn, Opera 33 – Davaux, Op. 9th – [Trios] Abel, Trios – Giardini, Op. 17th – Barthelemon, Trios – [Duetts] Decamp, Flute Duetts – Eichner, Violin and Tenor – Davis, Duetts – Stabinger, Duetts – Kotzwara, Duetts, easy – [Solos. Violin] Haydn, Op. 23d – [Italian Operas] Ill Soldano Generoso – Quinto Fabio – Allesandre Nelle Indie – Giordani, Rondo in Ill geloso in Cemento – Balconi's Rondo – Giordani, Song – Giordani, Canzonets – Piccini, Canzonets – Bach, Favorite Song – [Harpsichord Music] Schroeter, Sonatas, Op. 4th – Schroeter, Sonatas, Op. 6th – Giordani, Sonatas, Op. 5th – Davaux, Quartetts – Mozart, Concerto – Klotzler, Concerto – Barber, Trios – Jones, Cotillions – Cogan, Sonatas – Bach, Junior Sonatas – Borghi, Favorite Concerto, adapted by Schroeter – Burnet, Dances – [Vocal Music] Noble Peasant – Deaf Lover – Siege Gibrattar – Giordani, Canzonets – Piccini, Canzonets – Bach, Favorite Song – Six Glees, by an Amateur – Webbe, Ranelagh Songs

Entries Removed: 8

[Italian Operas] Demofonte – La Governante [sic] – [Harpsichord Music] Schroeter, Sonatas, Op. 2d – Schroeter, Concertos, Op. 3d – Schroeter, Concertos by Schroeter, 2d Set, Op. 5th, with Accompaniments – Schroeter, Concertos by Schroeter, 2d Set, Op. 5th, Harpsichord Part only – [Vocal Music] Flitch of Bacon – Giordani, Hermit

Within:

Six Sonatas for the Piano Forte or Harpsichord, with Accompaniments for a Violin and Violoncello, by
J. S. Schroeter, Opera VI
Title page verso and leaf ii recto
Source: BL g. 420. . (3.) Pl no. 157

PH 1

Title: CATALOGUE OF DUETS FOR TWO PERFORMERS ON THE PIANO FORTE / *Published by* PAINE and HOPKINS 69 Cornhill, / LONDON.

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Instrumental- Piano Forte

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 2

[Duets]; Quadrilles and Waltzes as Duets

Extent: 174 entries

Commentary:

Publication Announcements:

"Les Fleurs et Les Papillons, 3d and 4th sets of quadrilles, by Dos Santos, each 4s." *The Times*, 18 December 1832; 20 December 1832; 21 December 1832; 20 July 1833; 22 July 1833.

Publication Reviews:

"Air, by Berbiguier, with Variations, arranged for Two Performers on one Piano-Forte, by A. C. Whitcombe. (Paine and Hopkins, 69, Cornhill.)" *The Harmonicon*, No. 37 (January 1826), p. 16.

"Rode's March, with Variations, from Opera 19, arranged as a duet for the Piano-Forte, by A. C. Whitcomb. (Paine and Hopkins, Cornhill.)" *The Harmonicon*, No. 41 (May 1826), p. 99.

"Select Airs from Winter's Unterbrochene Opferfest, or le Sacrifice Interrompu, arranged for the Piano-Forte, with an accompaniment for the Flute, ad lib., by J. F. Burrowes. In Four Books. (Paine and Hopkins, Cornhill.)" *The Harmonicon*, No. 46 (October 1826), p. 198.

"Select Airs from Winter's celebrate Opera Das Watbrochene Opferfest, or Le Sacrifice interrompu, arranged as Duets for two Performers on the Piano Forte (in four books.) London. Paine and Hopkins." *QMMR*, Vol. 9, no. 33 (1827), p. 129.

"Premier Divertissement pour le Piano-Forte, par Henri Herz. Op. 15. (Paine and Hopkins, 69, Cornhill.)" *The Harmonicon*, Vol. 5, no. 9 (September 1827), p. 189.

"Duets, Piano-Forte. Herz's Quadrilles, Les Elégante, arranged by A. C. Whitcombe. (Paine and Hopkins, 69, Cornhill.)" *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 205.

"Brilliant Variations on Weber's last Waltz, by Henri Herz. Op. 51 (Paine and Hopkinson, Cornhill.)" *The Harmonicon*, Vol. 8, no. 2 (February 1830), p. 87.

Within:

Second Edition, Les Deux Soeurs, an Original Set of Quadrilles, Arranged for Two Performers on the Piano Forte, by Duarte J. Dos Santos
Leaf ii recto
Source: BL h. 3865. ii. (7.)

PE 1

Title: CATALOGUE / OF NEW MUSIC PUBLISHED BY / Pearce & C^o. Music Sellers to the Royal Family 28, Haymarket.

Date: c. 1809

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 6

Piano Forte and Harp Music; Rondos and Airs with Variations; Dances, Waltzes, & c.; Violin Music; Italian and French Music; Songs, & c.; Duets, Glees, & c.

Extent: 96 entries

Commentary:

Publication Reviews:

"An Answer to the Maid of Woodburn, entitled the Orphan Rosa. The Poetry a Lady of Fashion; composed by Desire of several of the Nobility, expressly for the Pedal-harp and Piano-forte, by August Voigt. 1s.6d." *MM*, No. 116 (July 1804), p. 597.

"A Grand Sonata, composed and dedicated to the Hon. Mrs. Coventry, by Augustus Voigt, 4s." *MM*, No. 144 (July 1806), p. 555.

"Studies for the Harp. Composed and dedicated to the Queen of Naples by Count St. Pierre de Newbourg. 8s." *MM*, No. 146 (August 1806), p. 57.

Within:

The Garland of Love, in the Grand Melo-Drama of Tekeli, Composed by Mr. Hook

Last leaf verso

Source: BL G. 295. ff. (7.) Source music wm 1809

PJ 1

Title: [right] *JULY*, 1813 / Peck's Catalogue of Sacred Music, / 47, LOMBARD STREET, LONDON.

Date: July 1813

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 7

Piano Forte and Harp Music; Rondos and Airs with Variations; Dances, Waltzes, & c.; Violin Music; Italian and French Music; Songs, & c.; Duets, Glees, & c.

Extent: 205 entries

Commentary:

Entries at Stationers' Hall:

Peck's Collection of Hymn Tunes, Fugues and Odes, 3rd Book, entered at Stationers' Hall 11 September 1800.

Psalm Tunes, Hymns and Anthems, Third Book, by Thomas Shoel, entered at Stationers' Hall 3 September 1802.

Soft be the gently breathing Notes, a hymn, set to music by J. Peck, entered at Stationers' Hall 3 March 1803.

I am not concern'd to know, a trio, by C. W. Banister, entered at Stationers' Hall 12 March 1803.

Praise God from Whom all Blessings flow, a canon, by James Hancock, entered at Stationers' Hall 20 July 1803.

No. 2 of Peck's Quarterly Collection of Sacred and Moral Music, entered at Stationers' Hall 9 July 1805.

No. 3 of Peck's Quarterly Collection of Sacred and Moral Music, entered at Stationers' Hall 6 August 1806.

No. 4 of Peck's Quarterly Collection of Sacred and Moral Music, entered at Stationers' Hall 31 December 1806.

New Set of Tunes to Lady Huntingdon, composed by Z. Whelpdale, entered at Stationers' Hall 28 February 1807.

A New Ode for the Spring, by Thomas Clarke, of Canterbury, entered at Stationers' Hall 14 March 1807.

No. 5 of Peck's Quarterly Collection of Sacred and Moral Music, entered at Stationers' Hall 17 April 1807.

Four Moral Pieces, by C. W. Banister, entered at Stationers' Hall 2 January 1808.

Anthems and Set Pieces for two, three, four and five voices, by T. Walker, entered at Stationers' Hall [by the composer] 17 September 1808.

The Star of Bethlehem, Composed by C. W. Banister, entered at Stationers' Hall 25 November 1808.

T. Walker's Companion to Rippon's Collection of Tunes, entered at Stationers' Hall by the composer 19 February 1811.

A Set of Psalm and Hymn Tunes, by William Bird of Watford, entered at Stationers' Hall 3 April 1811.

Twelve Tunes, 2d Set, by C. W. Banister, entered at Stationers' Hall 9 August 1811.

Shoel's Sixth Book, entered at Stationers' Hall, by the author, 5 April 1813.

Publication Reviews:

"The Vocal Preceptor; or, a Concise Introduction to Singing, with Six Times for Beginners, by James Peck. 1s." *MM*, No. 100 (May 1803), p. 369.

"A Set of Hymn Tunes and an Anthem; composed, and dedicated to William Wilberforce, Esq. M. P., by C. Lockhart. 10s.6d." *MM*, No. 231 (September 1812), p. 155.

"Advice to a Young Composer, or a Short Essay on Vocal Harmony, in which the Rudiments of Musical Compositions are intended to be explained in a familiar manner. By James Peck. 2s.6d." *MM*, No. 231 (September 1812), p. 155.

"The Parting Hymn, written by the late Rev. Charles Wesley, A. M. student of Christchurch College, Oxford, and set to Music by Joseph Prendergast. 1s." *MM*, No. 231 (September 1812), p. 155.

"Sacred Music, comprising Hymns and Anthems; composed by Thomas Jarman, Clipstone, Northamptonshire. 5s." *MM*, No. 231 (September 1812), p. 156.

"The Reaper's Song," written by the Rev. W. B. Collyer, A. M. set to Music by James Peck. 1s." *MM*, No. 231 (September 1812), p. 156.

"Soft be the gentle-breathing Notes;" a much admired Hymn; written by the Rev. Mr. Collyer, and set to music by Mr. James Peck. 1s." *MM*, No. 232 (October 1812), p. 256.

"Four Moral Pieces – Morning, the Rose, the Sun Dial, and the Wish. Set to music by C. W. Banister. 2s." *MM*, No. 233 (November 1812), p. 351.

"Twelve Psalm and Hymn Tunes; composed by C. W. Banister. 2s.6d." *MM*, No. 233 (November 1812), p. 351.

"Six Hymns; the words selected from the collection used at Surrey Chapel; composed and figured for the Piano-forte, by W. Dixon. 5s." *MM*, No. 234 (December 1812), p. 446.

"Twelve Psalm and Hymn Tunes, (second set) composed by C. W. Banister. 2s.6d." *MM*, No. 235 (January 1813), p. 540.

Within:

Twelve Hymns appropriate to Charity Sermons, & c. The Music composed and arranged for the Voice, Organ or Piano Forte, by Thomas Douglas Halley, Organist to the Parochial Churches of St. John of Wapping and St. Paul Shadwell

Verso cover page

Source: BL H. 1185. o. (2.) Source music wm 1812

PJ 2

Title: NEW MUSIC, / JUST PUBLISHED BY J. AND J. PECK, / [left] Jan, 1835 [centre] 44, NEWGATE STREET, LONDON. / [centre: rule]

Date: January 1835

Pages: 1p fol

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: Single column

Categories and sub-categories: 6

Vocal Music; Quadrilles; Lately published. Vocal; Lately published. Sacred; Lately published. For the Piano Forte; Lately Published. Quadrilles.

Extent: 23 entries

Commentary:

Within:

She was a Soldier's Daughter, Ballad, Written by John Luke Clennell, and Composed by Miss Clennell

Source: BL H. 1980. s. (19.)

PS 1a

Title: CATALOGUE OF MUSIC COMPOSED BY / [left] John Percy N^o. 13 Tavistock Street [right] R. J. S. Stevens / [left] Bedford Square [right] Charterhouse

Date: c. 1795

Type of Catalogue: Within; Vocal

Process: Engraved plate

Layout:

Categories and sub-categories: 2

By J. Percy; By R. I. S. Stevens

Extent: 44 entries

Commentary:

Entries at Stationers' Hall:

O Mistress Mine, a glee, by R. J. S. Stevens, entered at Stationers' Hall 19 April 1790.

Eight Glees for four and five voices, by R. J. S. Stevens, Op. 3, entered at Stationers' Hall 21 March 1792.

The Captive, written by the Queen of France in her Confinement, composed by J. Percy, entered at Stationers' Hall 2 February 1793.

When the Toil of Day is o'er, a glee, by R. J. S. Stevens, entered at Stationers' Hall 4 April 1794.

Archer's Glee, by R. J. S. Stevens, entered at Stationers' Hall 10 October 1794.

Fairy Glee, by R. J. S. Stevens, entered at Stationers' Hall 10 October 1794.

Within:

The Battle of the Nile, or Britannia rules the waves; a patriotic song as sung with great applause at the Theatres Royal, London, Liverpool, Manchester &c.

Source: CAM XRa. 850. 17B. X58

PS 1b

Date: c. 1796

Extent: 45 entries

Commentary:

New Entries: 1

Publication Reviews:

"A Collection of Songs, from the Mysteries of Udolpho; the Music by Mr. Percy." *Monthly Magazine*, vol. 1, no. 2 (March 1796), p. 141

Within:

Eight Glees, expressly by R. J. S. Stevens, Op. IV

Title page verso

Source: BL E. 319. (2.) and BL D. 401. (12.) and CAM XRa. 850. 17B. X6

PS 1c

Title: CATALOGUE OF MUSIC COMPOSED BY / [left] John Percy N^o. 13 Tavistock Street [right] R. I. S. Stevens / [left] Bedford Square [right] Charterhouse

Date: c. 1797

Extent: 54 entries

Commentary:

New Entries: 9

J. Percy, No. 19, The Careless Lovers, Songs Selected from those Composed for the Harmonists Society – Percy, No. 20, Sacred Sonnet – Percy, No. 21, The Lady and the Shepherd – Percy, No. 22, In a weak imperfect strain, Duett – Percy, No. 23, The Gipsy, Peter Pindar – Percy, No. 24, Trenor, Ossian – Percy, No. 25, Allen Brook – No. 26, Ancient Sonnet, Spencer & Sweet smells the Briar – R. J. S. Stevens, 8 Glees for 3 Voices, Op. 4

Entries at Stationers Hall:

Eight Glees, Op. 4, by R. J. S. Stevens, entered at Stationers Hall 8 July 1796.

Within:

Select Songs, No. 12, The Pilgrim, from the Mysteries of Rudolph, Composed by John Percy

Last leaf verso

Source: BOD Mus. 2 c. 240 (3)

48 Select Songs, No. X, Gaffer Gray, a Ballad, Composed by John Percy

Last leaf verso

Source: BL G. 806. d. (35.) wm 1798, 1795

PS 1d

Date: c. 1798

Extent: 64 entries

New Entries: 12

R. J. S. Stevens, O strike the Harp, Trio from Ossian with a double Accompaniments for the Piano Forte – Stevens, 8 Glees for 3 Voices, Op. 4 – Stevens, Blow Blow thou Winter Wind, Glee – Stevens, Send home my long stray'd Eyes, Glee – Stevens, Doubt thou the Stars are Fire, Glee – Stevens, Belinda see from yonder flow's, Glee – Stevens, Balmy Gale, Glee – Stevens, Now the Hungry Lion, Glee – Stevens, She is faithless – Stevens, Charming to love, Glee – Stevens, Harmonists Glee – Stevens, Selections of Sacred Vocal Music for one, two, three and four Voices, in the Soprano and Bass Cliffs, Vol. 1

Within:

Trio, for 2 Sopranos and a Bass, with an Accompaniment for 2 Performers on One Piano Forte, the Poetry from Ossian, Music Composed by R. J. S. Stevens

Last leaf verso

Source: BOD Tyson Mus. 1383 (3)

PS 1e

Title: CATALOGUE OF MUSIC / COMPOSED BY / John Percy, N^o. 13 Tavistock Street [vertical divider] R. I. S. Stevens / Bedford Square AND Charterhouse / The whole of these Works are sold at *BLAND and WELLER'S* Music Warehouse / N^o. 23. Oxford Street, LONDON.

Date: c. 1798

Pages: 1p fol

Layout: 2 columns

Extent: 67 entries

Commentary:

New Entries: 3

[Music Composed by John Percy] Canzone, for 3 Voices, Lovely Seems – The Maid's Song – [Music Composed by R. I. S. Stevens] Glee, for 4 voices, Crabbed Age

Within:

Select Songs, No. 9, Wapping Old Stairs, a Ballad by John Percy

Last leaf verso

Source: BL G. 295. x. (13.)

Canzone or Glee for 3 voices, Lovely Seems, Words and Music by John Percy

Last leaf verso

Source: BL G. 426. ww. (28.)

Ten Glees for three, four, five and Six Voices, Op. 5, by R. J. S. Stevens

Source: CAM Xra. 850. 75S. G1

PA 1

Title: THE FOLLOWING PUBLICATIONS BY / J. F. BURROWES. / May be had at all the Principal Music Shops.

Imprint: [from source music title page] London, Published by A. Pettet, 154, Oxford Street, and Sold at all the Principal Music Shops

Date: c. 1826

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 7

Piano Forte Music. A Series of Caledonian Airs with Variations; Piano Forte Music. A Second Series of Caledonian Airs with Variations, for the P. F with Fl: Acct. ad lib.; Piano Forte Music. A Series of Hibernian Airs; Piano Forte Music. Scottish Rondos; A Series of Caledonian Airs for Two Performers Operas, arranged for the Piano Forte with Flute Accompaniment; Overtures as Duets; Operas as Duets.

Extent: 196 entries

Commentary:

The Piano Forte Primer 7th edition; Catalogue identical to CS 2i, CAB 4a

Entries at Stationers' Hall:

Second Series of Caledonian Airs, No. 18, Blue Bonnets & Roslin Castle, for the Piano Forte, with Flute Accompaniment, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Isabel & Zitti Zitti, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Le Petit Tambour, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Cease your funning, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Within:

Le Vaillant Troubadour, with Variations for the Piano Forte, Composed & Inscribed to Miss Juliana M. B. Plestow, by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (28.) Source music wm 1827

PA 2

Title: New Music / Published by / ALFRED PETTET, / 154, Oxford Street, opposite Bond Street, London.

Date: c. 1829

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved

Layout: 2 columns

Categories and sub-categories: 3

New Songs; New Sacred Songs, with Original Poetry; New Piano Forte Music

Extent: 60 entries

Commentary:

Entries at Stationers' Hall:

Le Vaillant Troubadour, with Variations, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 9 May 1828.

Publication Reviews:

"I'll live, but ne'er shall smile again, a Ballad, composed by John Barnett. London. Pettet." *QMMR*, Vol. 10, no. 37 (1828), p. 132.

"Alice Gray, a Ballad, composed by Mrs. P. Millard." *QMMR*, Vol. 10, no. 37 (1828), p. 132.

"Divertimento, in which is introduced 'C'est l'Amour,' with an Introduction Brilliant, composed by J. W. Holder, Mus. B. (Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 203.

"Le Vaillant Troubadour, with Variations, composed by J. F. Burrowes. (Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 203.

"The Muleteer, an original Spanish Air, composed by Alfred Pettet, Composer Extraordinary to His Majesty. (Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 203.

"A Grand March, and Quick Movement, arranged, with an Introduction, by Alfred Pettet. (Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 203.

"Ballad, 'Alice Gray,' sung by Miss Stephens and Miss Bacon, composed by Mrs. Philip Millard. (Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, (September 1828), p. 205.

"Ballad, 'prithree give me back my heart,' sung by Mr. Braham, composed by Mrs. Philip Millard. (Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, (September 1828), p. 205.

"Song, Cupid and Time, written by R. Morgan, Esq., Composed by C. Smith. (Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, (September 1828), p. 205.

"Ballad, 'Depriv'd of thee,' poetry and melody by an Amateur, Symphonies and Accompaniments by John Barnett. (Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, (September 1828), p. 205.

"Ballad, The Wasp and the Bee, the music by Alfred Pettet. (Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, (September 1828), p. 205.

"Ballad, The Land of Fame, sung by Mr. Sapio, the poetry by R. Morgan, Composed by Alfred Pettet. (A. Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, (September 1828), p. 205.

"'O Lord supreme,' poetry by Mrs. Joanna Bailie, composed by Thos. Attwood. (A. Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, (September 1828), p. 206.

"'O sacred star, composed by T. Attwood. (A. Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, (September 1828), p. 206.

"(Duet) 'Songs of praise,' poetry by J. Montgomery, Esq., composed by T. Attwood. (A. Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, (September 1828), p. 206.

"'I weep, but not rebellious tears,' poetry by Miss C. Bowler, composed by H. R. Bishop. (A. Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, (September 1828), p. 206.

"'There seems a voice,' poetry by Mrs. Opie, composed by T. Attwood. (A. Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, (September 1828), p. 206.

"'Weep not, O Christian,' poetry by W. Knox, Esq., composed by W. H. Callcott. (A. Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, (September 1828), p. 206.

"'My path, O Lord,' poetry by Mrs. Opie, composed by J. B. Cramer. (A. Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, (September 1828), p. 206.

"'Stand up and bless the Lord,' poetry by Montgomery, composed by John Goss. (A. Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, (September 1828), p. 206.

"'When the Disciples,' poetry by Mrs. Opie, composed by J. W. Holder, Mus. Bac. (A. Pettet, 154, Oxford-street.)" *The Harmonicon*, Vol. 6, (September 1828), p. 206.

““Go to dark Gethsemane,” poetry by Montgomery, composed by Wm. Horsley, Mus. Bac. (A. Pettet, 154, Oxford-street.)” *The Harmonicon*, Vol. 6, (September 1828), p. 206.

““O Lord, while the shadows,” poetry by W. Knox, Esq., composed by Chas. Smith. (A. Pettet, 154, Oxford-street.)” *The Harmonicon*, Vol. 6, (September 1828), p. 206.

““Those, Lord, who lift their souls,” poetry by Mrs. J. Baillie, composed by Chas. Smith. (A. Pettet, 154, Oxford-street.)” *The Harmonicon*, Vol. 6, (September 1828), p. 206.

““Flute, with Piano-Forte Accompaniment. Le gentil Hussard,” with Variations by E. Smyth; the accompaniment by F. Gladstones. (Pettet.)” *The Harmonicon*, Vol. 6, no. 9 (September 1828), p. 207.

“The popular Ballad of Alice Gray, arranged with an Introduction and Variations for the Piano Forte, by P. Knapton. A. Pettet. *QMMR*, Vol. 10, no. 39 (1828), p. 406.

“Cavatina, “I’ll away to the surf-beaten shore,” poetry and melody by W. Ball; symphonies and accompaniments by J. Barnett. (Pettet, 154, Oxford Street.)” *The Harmonicon*, Vol. 6, no. 10 (October 1828), p. 230.

“The Ballad, “Alice Gray,” composed by Mrs. P. Millard, arranged with an Introduction and Variations, by Philip Knapton. (Pettet, 154, Oxford Street.)” *The Harmonicon*, Vol. 7, no. 2 (February 1829), p. 43.

“Duets, Piano-Forte. Overture to *Così fan Tutte*, arranged by George Perry. (Pettet.)” *The Harmonicon*, Vol. 7, no. 2 (February 1829), p. 45.

“Glee, five voices, “When should Lovers breathe their vows,” the poetry by L. E. L.; composed by T. F. Walmisley. (Pettet.)” *The Harmonicon*, Vol. 7, no. 2 (February 1829), p. 46.

“Ballad, “The Birks of Aberfeldy,” the melody by Mrs. Millard; the symphonies, & c. by P. Knapton. (Pettet.)” *The Harmonicon*, Vol. 7, no. 2 (February 1829), p. 46.

“Ballad, “I’ll live, but ne’r shall smile again,” written by R. Morgan, Esq., composed by J. Barnett. (Pettet.)” (Pettet.)” *The Harmonicon*, Vol. 7, no. 2 (February 1829), p. 47.

““Fair are the Flowers,” from the Oratorio of The Fall of Jerusalem, as sung by Miss Paton at the Bury Musical Festival, composed by George Perry. (Pettet, 154, Oxford Street.)” *The Harmonicon*, Vol. 7, no. 3 (March 1829), p. 59.

“Swiss Air, with brilliant Variations, composed by J. L. Von Böhner. (Pettet, 154, Oxford Street.)” *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 80.

““My lodging is on the cold ground,” arranged with Variations, by T. Valentine. (Pettet.)” *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 83

““La bella Brunetta,” a Venetian melody, arranged with Variations, by T. Valentine.” *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 83

“Duets, Piano-Forte. The Plough-boy, Dussek’s Rondo, arranged by George Perry. (Pettet.)” *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 83

Within:

Hosanna, Cannon four in Two, Composed for The Concertores’s Society, and respectfully inscribed to Sir John Roger, Bart, by T. F. Walmisley

Last leaf verso

Source: BL H. 2788. k. (9.) Source music wm 1828

The Popular Ballad, Alice Gray, Composed by Mrs. P. Millard, Arranged with an Introduction and Variations for the Piano Forte, by Philip Knapton

Last leaf verso

Source: BL g. 232. d. (12.) Source music wm 1828

PW 1

Title: A CATALOGUE OF MUSIC PUBLISHED BY / W. PHILLIPS. / AT HIS MUSICAL INSTRUMENT WAREHOUSE. MANOR ROW. LITTLE TOWER HILL LONDON.

Date: c. 1804

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 5

Piano Forte, Scared Extracts, Vocal Music, Violin & Flute Music.

Extent: 72 entries

Commentary:

Entries at Stationers' Hall:

All ye who live on Britain's Shore, a patriotic song, composed by W. Phillips, entered at Stationers' Hall 9 April 1804.

Within:

The Beggar Girl, a Fashionable Ballad, with an Accompaniment by Davy, Arranged for the Harp or Piano Forte

First leaf recto

Source: BL G. 295. x. (12.) Source music wm 1804

Phi 1

Title: LIST OF PUBLICATIONS / Printed by PHILLIPS & Co. Piano Forte Makers & Music Sellers, 17 Old Bond S^t.

Date: c. 1815

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Thematic

Process: Engraved and punched plate

Layout: 3 Columns; 7 Keyboard systems in the 1st and 2nd columns; 12 single staves in the third column

Categories: 2

Instrumental music; Vocal music

Extent: 23 entries

Commentary:

Publication Reviews:

"Delassement Militaire. Composé et dédié à Dr. Busby, par J. Jay. 5s." *MM*, No. 153 (February 1807), p. 76.

Within:

Peasants of Ravensburgh, a Favorite Rondo, for the Harp or Piano Forte, Composed by F. J. Klose.

Last leaf verso

Source: BL h. 2605. kk. (15.) wm 1815

PhC 1

Title: CATALOGUE / of New Music / For the Harp & Piano=Forte, Published by Mess^{rs}. Phipps & C^o. at their Musical Instrument / Warehouse N^o 25 Duke S^t. Grosvenor Sq^e & may be had of all the Principal Music & Booksellers in y^e Kingd^m.

Date: c. 1811

Pages: 1p fol.

Type of Catalogue: Within; (mostly) Instrumental

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 9

Piano Forte Music. Sonatas; Overtures; Duetts & Trios; Divertimentos, Airs, Marches, & c.; Operas; Harp Music; Songs & c. from the Lady of the Lake, Composed by Dr. Clarke; Songs, Canzonets, & c.; Glees, Duetts, & c.

Extent: 93 entries

Commentary:

Publication Reviews:

““O, this Love;” or The Masqueraders! A Comic Opera in Three Acts, as now performing with universal applause at the English Opera. Written by James Kenny, Esq. Composed by M. P. King, esq. 10s.6d.” *MM*, No. 202 (August 1810), p. 71.

“Blanche of Devon’s Song, “They bid me Sleep, they bid me Pray;” the Poetry from the Lady of the Lake. Composed and dedicated to Mrs. Campbell, by Dr. Clarke, of Cambridge. 2s.” *MM*, No. 202 (August 1810), p. 71.

“Ellen’s Song, “Ave Maria,” the Poetry from the popular Poem of The Lady of the Lake, written by Walter Scott, esq. Composed and Inscribed to the Countess of Powis, by Dr. Clarke, of Cambridge. 3s.” *MM*, No. 203 (September 1810), p. 163.

“The Coronach, or Funeral Song, “He’s gone on the Mountain.” The Poetry from the Lady of the Lake, written by W. Scott, Esq. Composed expressly for Mrs. Ashe, and inscribed to Lady Harriet Clive, by Dr. J. Clarke, of Cambridge.” *MM*, No. 204 (October 1810), p. 261.

““Norman’s Song,” written by Walter Scott, Esq. and composed by Dr. Clarke, of Cambridge. 2s.” *MM*, No. 205 (November 1810), p. 361.

“The Cuckoo, a Divertisement Pastorelle, for the Piano forte, in which is introduced the favourite Air of the Cuckoo. Composed by M. P. King, Esq. 2s.6d.” *MM*, No. 206 (December 1810), p. 454.

““Poor Mary,” a Ballad, as sung by Mrs. Ashe, (for whom it was written.) Composed by Dr. Clarke, of Cambridge. 2s.” *MM*, No. 206 (December 1810), p. 454.

“Second Petit Passe-Temps, for the Piano-forte. Par L von Esch. 2s.6d.” *MM*, No. 207 (January 1811), p. 558.

““The Rose that weeps with Morning Dew,” sung by Mr. Bartleman, set to Music by George Nicks. 1s.6d.” *MM*, No. 207 (January 1811), p. 558.

““Fate gave the Word,” a Ballad, composed and dedicated to Mrs. Harrison, by T. Haigh. 2s.6d.” *MM*, No. 207 (January 1811), p. 559.

““Adieu to the Cottage,” a Ballad, composed for the Voice and Piano-forte, or Harp; also arranged for the Harp, Lute, or Lyre, by John Parry, Editor of the Welsh Melodies. 1s.6d.” *MM*, No. 207 (January 1811), p. 559.

““Bonny Doon,” a Ballad. Composed and dedicated to Miss Dance, by T. Haigh. 1s.6d.” *MM*, No. 209 (February 1811), p. 64.

““La Parade,” a Military Divertisement for the Piano-forte. Composed by M. P. King, Esq. 2s.6d.” *MM*, No. 210 (March 1811), p. 165.

““The Voice of Spring,” a favourite Glee for Four Voices. Composed by W. J. Stevens. 1s.6d.” *MM*, No. 210 (March 1811), p. 165.

““Oh! Cara Armonia! Oh Dolce Piacere!” a Song, by Mozart, with twenty-five Variations for the Piano-forte. Composed and dedicated to Angelica Catalani, by F. Fiorillo. 4s.” *MM*, No. 210 (March 1811), p. 165.

““The Mourning Ring, or the Token,” written on the late Princess Amelia’s mournful present to His Majesty. Set to Music with a Recitation and an Accompaniment for the Piano-forte, by Dr. Clarke, of Cambridge. 1s.6d.” *MM*, No. 211 (April 1811), p. 264.

“The Overture and whole of the Music in the Knight of Snowdown, a Grand Musical Drama, as performed at the New Theatre Royal, Covent Garden. The words by Thomas Morton, Esq. Composed and arranged for the Piano-forte, by Henry R. Bishop. 12s.” *MM*, No. 212 (May 1811), p. 368.

““Kinloch and Kinloch,” a favourite Air, arranged for the Piano-forte. Composed and dedicated to Miss Purridge, by Thomas Powell. 2s.” *MM*, No. 212 (May 1811), p. 369.

“Grand Sonata for the Piano-forte, with an Accompaniment for the Violin, (ad lib.) dedicated to Mr. Woelfl, by F. Fiorillo. 5s.” *MM*, No. 213 (June 1811), p. 467.

“A favourite Military Divertimento for the Piano-forte, with an Accompaniment for the Flute. Composed and dedicated to Lady Charlotte Hood, by Osmond Saffery. 2s.6d.” *MM*, No. 213 (June 1811), p. 467.

“A favorite Sicilian Air, arranged as a Rondo for the Harp. Composed and dedicated to Mrs. Carleton, by L. De Marin. 2s.” *MM*, No. 214 (July 1811), p. 564.

“Impromptu, “Health to the King,” sung by the Gentlemen of the Harmonic Society at Canterbury. The Music by O. Saffery. 1s.” *MM*, No. 217 (September 1811), p. 166.

““O were yon Hills,” a Scotch Ballad. Composed by T. Haigh. 1s.6d.” *MM*, No. 217 (September 1811), p. 166.

““Dear is the Blush of Vernal Morn, a duo for two voices, with an accompaniment for the Piano-forte. Composed by Dr. John Clarke, of Cambridge. 2s.” *MM*, No. 225 (April 1812), p. 274.

““Laugh and Rejoice,” a Duet for a Tenor (or Soprano) and Bass. Composed by Dr. John Clarke, of Cambridge. 2s.” *MM*, No. 227 (June 1812), p. 469.

Within:

A Thema, with Six Variations for the Piano Forte, with an Accompaniment for the Flute and Violoncello, Composed by F. W. Crouch

Last leaf verso of Piano Forte part

Source: BL g. 514. d. (20.) Source music wm 1810

PM 1

Title: CATALOGUE OF MUSIC, / Published by / PHILLIPS, MAYHEW & C^o. / MUSIC AND MUSICAL INSTRUMENT SELLERS, / N^o. 17. Old Bond Street.

Date: c. 1820

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 4

Piano Forte; Piano Forte and Flute; Flute; Miscellaneous

Extent: 92 entries

Commentary:

"The Jessamine," new Waltz, for the Piano forte, by G. Kiallmark [Pl no. 1]

Publication Reviews:

““Nora Creina,” an Irish Air, arranged as a Rondo for the Piano-forte, by Augustus Meves. 2s.6d.” *MM*, No. 326 (June 1819), p. 449.

““Cease your Funning,” an Air, with Variations for the Piano-forte, with an Accompaniment for the Flute, by G. Kiallmark. 2s.6d.” *MM*, No. 331 (October 1819), p. 250.

Within:

The Sisters, two New Waltzes, for the Piano Forte, Composed by G. Kiallmark

Leaf ii recto

Source: BL g. 352. m. (16.) Source music wm 1811

Miss Sherard's Recreation, an Air, with Ten Variations in the Scotch, Military, Pollacca, Waltz-Stiles, & c., for the Piano Forte, with Flute Accompaniment, by John Paddon

Last leaf recto

Source: BL g. 934. ww. (1.) Source music wm 1813

PM 2

Title: A Catalogue of / New Vocal Music / Composed by & for / M^r. LEONI LEE. / London, Printed by Phillips, Mayhew & C^o., Music Sellers to their R^y. / H^{ss}., the Duke and Duchess of Kent, & c. & c. N^o., 17, Old Bond Street.

Date: c. 1820

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Engraved plate

Layout: Single column

Extent: 13 entries

Commentary:

Publication Reviews:

"The Snow on Beds of Roses; by Leoni Lee. London. Phillips and Mayhew." *QMMR*, Vol. 3, no. 9 (1821), p. 116.

"If ye a Highland Laddie meet; by Leoni lee. London. Phillips and Mayhew." *QMMR*, Vol. 3, no. 9 (1821), p. 116.

"The Maid with love-beaming Eye; by J. Emdin, Esq. London. Phillips and Mayhew." *QMMR*, Vol. 3, no. 9 (1821), p. 116.

"Him who sighs for thee; by J. Emdin, Esq. London. – For the Author. Phillips and Mayhew." *QMMR*, Vol. 3, no. 9 (1821), p. 116.

"The high-born Soul, Rec. ed aria; by Gorge Perry, or Norwich. London. Phillips and Mayhew." *QMMR*, Vol. 3, no. 9 (1821), p. 119.

Within:

The Snow on Beds of Roses, a favorite Ballad, Written by Alfred Bunn, Esqr., Composed and Sung by Mr. Leoni Lee

Last leaf verso

Source: BL G. 810. (42.) Source music wm 1819

PiH 1a

Title: The following / COMPOSITIONS by M^r. PIERCY. / May be had at his House N^o. 5 Windmill Street Charlotte Street. / Fitzroy Square.

Date: c. 1800

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental; Single composer

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 2

Vocal Music; Instrumental Music

Extent: 21 entries

Commentary:

Entries at Stationers' Hall:

The Beggar Girl, composed by H. Piercy, entered at Stationers' Hall 28 July 1802.

Publication Announcements:

"The Prince of Wales's new Minuet and Waltz, with a favourite Sonatina, price 1s.6d." *MC*, 24 August 1801.

"The Duke of York's Minuet, with a favourite Dance and Sonatina, price 1s.6d." *MC*, 24 August 1801.

Within:

A Beth Gelert, or The Grave of the Greyhound, a favorite Ballad, Composed by H. Piercy

First leaf recto

Source: BL H. 1652. ll. (15.) Source music wm 1800

PiH 1b

Title: The following COMPOSITIONS by Mr. PIERCY, may be had at his House / N^o. 5 Windmill Street Charlotte Street, Fitzroy Square.

Date: c. 1800

Extent: 27 entries

Commentary:

New Entries: 7

The trophies of War – A Beth Gelert, or the Grave of the Greyhound, a favorite Ballad –Peace, a Glee for 3 Voices, with an alto part (ad Libitum) also as a Duett – Laura, the poor little Savoyard, a favorite Ballad – The Winter's Tale, a Ballad, Inscribed to the Ladies at Mrs. Potter's – "Prithee Fool! let me alone" a favorite Ballad – Le Sorelle, a Sonata for the Harp or Piano Forte, Inscribed to Miss E, R, & A. Lancaster

Entries Removed: 1

The Soldier's Departure

Entries at Stationers' Hall:

Laura, the poor little Savoyard, a ballad, by H. Piercy, entered at Stationers' Hall 28 July 1802.

Within:

The Beggar Girl, a Favorite Ballad for the Piano Forte or Harp, also as a Duett, Composed by H: Piercy

First leaf recto

Source: BL G. 356. (10.) and BOD Mus. 2 c. 99 (27)

PiW 1a

Title: *New & Popular / MUSIC, Sold by W. PINNOCK, / 267, S^t. Clement's Church Yard, London.* / NB. SUPERIOR TONED PIANO FORTES FOR SALE, HIRE OR EXCHANGE. PIANO FORTE TUNES AND REPAIR'D. / *Music & Musical Instruments of all kinds procured to order.*

Date: c. 1821

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 2

Piano Forte & Harp Music; Vocal Music

Extent: 31 entries

Commentary:

Publication Reviews:

"The Royal Psalmist, or Sacred Melodies, consisting of an entirely new and elegant Versification of the Psalms of David, adapted to Music and arranged for the Piano Forte, Organ, & c. and particularly calculated for the devotional Exercise of the Family Circle on Sunday Evenings. Composed, selected and arranged by J. Watson, Professor of Music and Organist of South Lambeth Chapel. London. Pinnock." *QMMR*, Vol. 4, no. 13 (1822), p. 98.

Within:

The Favorite Air of Grammacheree Molly, with Variations for the Piano Forte, and an accompaniment for a Violin Obligato in which is introduced Barthelemon's Celebrated Variations for that Instrument, Performed by the Author, with the Greatest Applause at the Principal Concerts in London and Dublin, Composed and respectfully Dedicated to I. P. Salomon, Esqr., by W. Eavestaff

Last leaf verso

Source: BL h. 1480. c. (7.)

PiW 1b

Date: c. 1821

Extent: 33 entries

Commentary:

New Entries: 2

[Vocal Music] Hark the Wind with sullen roar, Trio in Warlock of the Glen – No time is like the present, in A Cure of Coxcombs

Within:

The Minstrel, a favorite Rondo, Composed for the Piano Forte or Harp, by M. Holst, Respectfully Dedicated to the Honourable Mrs. Drummond Barrell

Last leaf verso

Source: BL h. 722. xx. (25.) Pl no. 8; Source music wm 1821.

The Minstrel, a Favorite Rondo, Composed for the Piano Forte or Harp, by M. Holst

Last leaf verso

Source: BL h. 722. xx. (26.) Pl no. 12; Source music wm 1821.

Good Old Times, a favorite Comic Song, Sung by Mr. Wilkinson, with the greatest applause, at the Theatre Royal, English Opera House, in the Operetta of A Cure for Coxcombs, the Words by R. Peake Esqr., Arranged by J. Watson

Last leaf verso

Source: BL H. 1650. ss. (36.) Source music wm 1819

PIJ 1a

Title: A CATALOGUE / of / Instrumental & Vocal Music / Printed and Sold by / JAMES PLATTS, Music Seller / N^o. 21 Portland Street, Soho; near Marlborough Street. / Where may be had the greatest Variety of HARP MUSIC: / Harps Lent on hire.

Date: c. 1800

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 4

Harp Music; Piano Forte Music; Violin Music; Vocal Music

Extent: 22 entries

Commentary:

Entries at Stationers' Hall:

The Blue Bells of Scotland, with Variations for the Harp or Piano Forte, by W. Duchatz, entered at Stationers Hall 23 July 1800.

A Favorite German Air, with Variations and Five Waltzes, for the Harp or Piano Forte, by W. Duchatz, entered at Stationers Hall 11 February 1801.

Three Progressive Lessons for the Harp or Piano Forte, by W. Duchatz, entered at Stationers' Hall 11 June 1801.

Six Progressive Lessons for the Harp or Piano Forte, by W. Duchatz, entered at Stationers' Hall 26 October 1802.

Within:

Janie's Bawbie, a Favorite Strathspey, with Variations, Composed for the Use of Juvenile Performers on the Harp, by G. Adams

Source: BL g. 139. (1.) Source music wm 1800

Source music entered at Stationers' Hall 24 November 1802.

PIJ 1b

Date: c. 1800

Extent: 21

Commentary:

New Entries: 2

[Piano Forte Music] Haydn, Favorite Lesson in C – Three Sonatas, with Violin Accompaniment by Kozeluch

Entries Removed: 3

[Harp Music] The Duke of York's New March by Mozart, the Variations by Naderman – Naderman, A favorite Rondo – Jenny Bawbie, with Variations Expressly Composed for Juvenile Persons on the Harp by G. Adams

Entries at Stationers' Hall:

Janie's Bawbie, with Variations for the Harp, by G. Adams, entered at Stationers' Hall 24 November 1802.

Within:

Six Favorite Progressive Lessons for the Harp, or Piano-Forte, dedicated to Miss Saladin, by W. Duchatz

Last leaf verso

Source: BL g. 301. (4.) Source music wm 1802

Source music entered at Stationers' Hall 26 October 1802.

PIJ 2a

Title: [trimmed away] / (as the most extensive Collection in England,) for the / above Instrument, Printed & Sold by him at his Maga- / zine for Harp Music, 21, Portland S^t. Poland S^t. London / Where may be had every Publication / for the Harp extant.

Date: c. 1800

Type of Catalogue: Within; Vocal and Instrumental

Process: Engraved plate

Categories and sub-categories: 7

Concertos; Symphonies; Duets. Two Harps or Harp & Piano; Sonatas; Airs arranged as Rondos or with Variations; Miscellaneous Productions; Songs

Extent: 148 entries

Commentary:

Entries at Stationers Hall:

Four Sonatas for the Harp, by Eugène Guilbert, Op. 3, entered at Stationers' Hall by the composer 8 December 1788.

A Sonata, arranged as a Duet for two Harps or a Harp and Piano Forte, dedicated t Lady le Despencer, by W. Duchatz, Op. 3, entered at Stationers' Hall 4 December 1800.

Negro Dance and three Scotch Airs, for the Harp or Piano Forte, by W. Duchatz, entered at Stationers' Hall 23 March 1801.

Within:

The Celebrated Andante by Haydn, Arranged for the Harp, by J. B. Krumpholtz

Last leaf verso

Source: BL h. 184. b. (3.)

PIJ 2b

Title: [trimmed away] / To the Amateurs and Professors of the HARP, / J. PLATTS, begs [cannot read] to announce his catalogue (as he most extensive Collection in England,) for the / above Instrument, Printed & Sold by him at his Maga- / zine for Harp Music, 83, Berwick S^t. Oxford S^t. London / Where may be had every Publication / for the Harp extant.

Extent: 175 entries

Date: c. 1810

Commentary:

New Entries: 27

[Duets for Two Harps or Harp & Piano] Weippert, Duet for the Harp and Piano Forte, Op. 18 – Weippert, Duet for the Harp and Piano Forte, Op. 22 – Weippert, Duet for the Harp and Piano Forte, Op. 23 – [Sonatas] Demar, Op. 33 – Meyer, Sonata, dedicated to Mr. Dizi – Vernier, 1st from Op. 4

– Romberg, Sonata, dedicated to Madame Moreau – [Airs arranged as Rondos or with Variations]
Cardon, Duncan Gray – Cardon, Ah vous dirai – A Favorite Thema – Krumpholtz, Jay du bon Tabac
– Mayer, Nel cor piu non me sento – Mayer, Scotch Air – Mayer, Irish Air – Clairambault, the
Favorite Air, Les Folies D’Espagne – Platts, the Favorite Air in Tekeli – Saal, a Favorite Polacca &
Allemand – Saal, Romance Rondo & Waltz – Cardon, Sentiravec ardeur – Bohlius, Rondos from
Pleyel, Nos. 1 to 6 (each separate) – Lorenz, French Air – [Miscellaneous Productions] Roesch, the
St. Helena March, with Variations

Publication Reviews:

“The favourite Air, “Nel cor piu non me sento.” Arranged with Variations for the Harp, and
dedicated to Madame Catalani, by J. B. Mayer. 4s.” *MM*, No. 168 (March 1808), p. 159.

Within:

A Favorite German Air with Variations for the Harp, by W. Duchatz
Last leaf verso
Source: BL h. 2605. kk. (10.)

PIJ 2c

Date: c. 1810

Extent: 176 entries

Commentary:

New Entries: 1

[Airs arranged as Rondos or with Variations] Blattman, Pot Pourri

Within:

Sentir avec ardeur, a favorite French Air, with Variations for the Harp, by J. B. Cardon, Op. 19
Source: BL g. 1098. d. (2.)

PIJ 3

Title: *A Catalogue of Music / Printed & Sold by J. Platts, Music Seller, N^o. 21 Portland Street
Soho. / Harps lent on Hire.*

Date: c. 1802

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout: 3 Columns

Categories and sub-categories: 4

Harp Music, Piano Forte Music, Violin Music, and Vocal Music

Extent: 70 entries

Within:

Six Progressive Duets, for two Violins, Composed by Neville Butler Challoner, Op. 1
Leaf ii recto of Violino Primo and Secondo part
Source: CAM MRA320. 80. 28. Source music wm 1803

A Favorite Capriccio Solo, for One Violin et Boutade et Pot Pourri, Composed by M. Cambini
Leaf ii recto
Source: BL g. 422. c. (8.) no wm

PIJ 4a

Title: PLATTS’S CATALOGUE OF / [left] First [centre] HARP MUSIC / *Printed & Sold by J. Platts,
Music Seller, N^o. 21 Portland Street Soho. / Harps lent on Hire.*

Date: c. 1803

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Harp

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 5

Sonatas; Petit Airs; Overtures; Duets; Preludes, & c.

Extent: 111 entries

Commentary:

Within:

Unidentified edition

BOD Johnson Mus. c. 21.

PIJ 4b

Title: PLATTS'S CATALOGUE OF / [left] First [centre] HARP MUSIC [right] Plate / *Printed & Sold by him, at his Magazine, N^o. 83, Berwick Str^t. Oxford Str^t. London.*

Date: c. 1809

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Harp

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 6

Harp. Concertos; Harp. Symphonies; Duets. Two Harps or Harp & Piano Forte; Harp. Sonatas; Rondos, and Airs, arranged for the Harp

Extent: 139 entries

Within:

Six Favorite Progressive Lessons for the Harp, or Piano-Forte; most humbly Dedicated (with Permission) to Miss Saladin, by W. Duchatz

Leaf ii recto

Source: BL h. 2605. x. (5) wm 1809

Sonatas, for the Harp, by M. Veron, from Op. 1

Leaf ii recto

Source: BL h. 2605. kk. (14.) Source music wm 1809

PIJ 4c

Date: c. 1810

Categories and sub-categories: 6

Harp. Concertos; Harp. Symphonies; Duets. Two Harps or Harp & Piano Forte; Harp. Sonatas; Miscellaneous Productions; Rondos, and Airs, arranged for the Harp

Extent: 190 entries

Commentary:

New Entries: 66

[Sonatas] Krumpholtz, a most superb Edition, beautifully engraved Nos. 1 to 37 (each separate) – Krumpholtz, Favorite selected by Madame Krumpholtz – Krumpholtz, Sonatina – Mayer, Single, dedicated to Dizi – Millico, Two Sonatinas – Misler, Two Sonatinas – Mozart, No. 1 – Naderman, No. 1 – Veron, Op. 1, Nos. 1 to 4 (each separate) – Vernier, op. 4, Nos. 1 to 4 (each separate) – Weippert, Op. 11, Nos. 1 to 3 (each separate) – [Miscellaneous Productions] Cardon, Easy Preludes, Books 1st and 2d (each separate) – Krumpholtz, Preludes selected & corrected by Madame Krumpholtz, Books 1 and 2 (each separate) – Marin Chev, Six Preludes – Mayer, Twelve Waltzes – Platts, Patriotic Dances – Marin Chev, Twelve Waltzes – Vernier, Six Waltzes – Tookey (Captain), Russian Air, dedicated to Madame Krumpholtz – Roesch, A favorite March

Entries Removed: 15

[Duets for two Harps, or Harp and Piano Forte] Demar, Op. 21 Krumpholtz, Single, Op. 10 – Meyer, Spanish Airs – [Sonatas] Cardon, Op. 22, Nos. 1 to 4 (each separate) – [Rondos and Airs arranged] Cardon, Vaudeville de la Rosiere – Cardon, Tristy Raison – Cardon, Gently touch ye Warbling Lyre – Challoner, La Babiole – Dalvimare, Russian Air – Duchatz, Lieber Augustine – Douchez, Rondo from Steibelt – Holst, Whittington's Cat

Within:

Sixteen Progressive Airs, Composed & Arranged (Expressly) for Young Beginners on the Harp, by Henri Backofen

Leaf ii recto

Source: BL h. 2605. ee. (1.) Source music wm 1807

Platts's Collection of Original and Popular Dances, Arranged for the / Piano Forte Violin, & c. With proper Figures, No. 11

Last leaf verso

Source: BOD Harding Mus. L 93 (47)

A Collection of Waltzes, Allemandes, Baleras, Tirana's, Giggs, Rondo's, Fandango's, Polacca's & c. for the Piano Forte, with an Accompaniment for the Spanish Castanets, Selected and Arranged by James Platts. Teacher of the Castanets, Book 1st

Last leaf verso

Source: BOD Mus. 61 c. 242 bk. 1 (15) Source music wm 1807.

A Collection of Waltzes, Allemandes, Baleras, Tirana's, Giggs, Rondo's, Fandango's, Pollacca's & c. for the Piano Forte, with an Accompaniment for the Spanish Castanets, Selected and Arranged by James Platts. Teacher of the Castanets, Book 2nd

Last leaf verso

Source: BOD Mus. 61 c. 242 bk. 1 (17.) Catalogue printed on the verso of the last leaf.

Platts's Popular Dances No. 1.

Source: BOD Mus. 61 c. 242 bk. 1 (16)

Sonatas for the Harp, Composed by M. P. Dalvimare, 1st from Op. 1

Leaf ii recto

Source: BL g. 661. b. (65.) Source music wm 1807

PIJ 5a

Title: List of / PLATTS'S *POPULAR & ORIGINAL DANCES*, / for the / Piano Forte, Violin, & c. / London. Printed & Sold at his Magazine for Harp Music, N^o. 83, Berwick Street, Oxford Street.

Date: c. 1807

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Engraved plate

Layout: 4 columns

Extent: 12 entries

Commentary:

Within:

Platts's Collection of Original and Popular Dances, Arranged for the Piano Forte Violin, & c., with proper Figures, No. 11

Title page verso

Source: BOD Harding Mus. L 93 no. 11 (47, verso of the title page) Title page:

Platts Popular Dances No. 1.
Verso first leaf
Source: BOD Mus. 61 c. 242 bk 1 (16)

PIJ 5b

Date: late 1810 or early 1811

Extent: 24 entries

Commentary:

New Entries: 12

Vol. II. No. 13, containing Morgiana in Ireland, The Sylph or Self, Ferne Hill, The Gnome or Blue Sprite, Miss Metchlf's Waltz, Terifico!, and Mrs. G. Wilson's Reel – No. 14, containing The Gossamer, The Barbara, Hinley Part, The Zodiac, or Zoic's new Dash, Ashthorpe Park, Miss Palmer's Reel, and The Triflers – No. 15, containing The Jubilee, The Jubilee Waltz, The Anniversary, King and Constitution, A Trip to Windsor, The Commemorations, and The Accession – No. 16, containing La Terzo, B. C. Y, The Jubilee in Ireland, O. P., Crop the Croppies, Gilston Park, and Woodstock Bower – No. 17, containing Marmion, Miss Hervey's Waltz, The Union Hornpipe, Italian Mamfrina or Sicilian Dance, Cinquanti è Piu, or New Russian Dance, and The Hunted Well – No. 18, containing Talavera, La Montanverd, The Union Jigg, The Villa Diego, La Devonaire, and Miss Powiss's Fancy – No. 19, containing Hexham Abbey, The Lead Mines, A Trip to the Tower, Allenheads, Sleepy Moggy, The Little Perssee, and The Persian Dance – No. 20, containing Mars and Hymen, The Lady of the Lake, The Border Minstrel, O'er Bogie to my Love, The Village Doctor, and Deborah in Wig – No. 21, containing Morgiana's Return from Ireland, Tilney Park, Culver (or Beaumont) Lodge, Baron Crackenbury, and The Bronti Waltz – No. 22, containing Miss Bingham's Fancy, Platt's Medley containing "Michalini Wigalini," Long Robin, and Jonny Raw & Tiny Rural – No. 23, containing The Jubilee Dance, Long Meg, Lord Wellington, Fidgetina's Waltz, La Diable Bolteaux, and Draycott House – No. 24, containing My Waltz, The Bridal Ring, Capo Volto, The Three & the Dance, Calto Hill, Miss Melville

Entries at Stationers' Hall:

Platts's Collection of Original and Popular Dances, arranged for Piano Forte, Violin, etc. Nos. 13, 14, and 15, entered at Stationers' Hall 7 December 1810.

Within:

Source: BOD Mus. 61 c.242 bk.1 (14) Source wm 1809.

PIJ 5c

Date: c. 1811

Extent: 26 numbers, each number containing five to eight dances

Commentary:

New Entries: 2

Vol. III. No. 25, containing Gustavus, The Sweden Waltz, The Magic Pipe, Lady Mary Bentinck's Return, Mony Musk, and Sir Roger De Coverley – Vol. III. No. 26, containing The Ghost of Michael Wiggins, Elmore Lands, Lady Metcalfes Reel, Dorothea, The Giraffe, and Lord Wellington's Vagaries

Within:

Title page verso

Source: BOD Mus. 61 c. 242. bk. 1 (13)

PIJ 5d

Date: c. 1815

Extent: 30 entries

Commentary:

New Entries: 4

Vol. III. No. 27, containing The Regent, The Honourable Mr. Lamb's Delight, The New Persian Dance, Miss Cooper's Hornpipe, Head's Hornpipe, and Ourselves – Vol. III. No. 28 containing Lord Wellington's Waltz, The Recovery, The Pic Nic Dance, General Beresford, Twickenham Meadows, and Three in a Gurricle – Vol. III. No. 29, containing The Comet, The Comet's Tail, Persiana, Miss Toushend's favorite, The Kiss, and Exton Park – Vol. III. No. 30, The Castillian Dance, The Nyaden, Thinks I to myself, What Earl Wellington, and The Elephant Dance or Padmanaba

Within:

Platt's Original and Popular Dances, Arranged for the Piano Forte, Violin & c. With proper Figures, No. 28

Title page verso

Source: BL h. 925. t. (2.)

PIJ 6a

Title: PLATTS'S CATALOGUE OF / [left] Second [centre] HARP MUSIC [right] Plate / *Printed & Sold by him, at his Magazine, N^o. 83, Berwick Street. Oxford Street.*

Date: c. 1809

Type of Catalogue: Within; Instrumental – Harp

Process: Engraved plate

Layout: 4 columns

Categories and sub-categories: 5

Duetts. Two Harps or Harp & Piano; Sonatas; Rondos & Airs arranged; Miscellaneous Productions; Songs

Extent: 119 entries

Within:

The much admired Air Michael Wiggins, arranged as a Rondo for the Piano Forte and Dedicated to Miss Beaumont, by I. Davy

Last leaf verso

Source: BOD Mus. 61 c.242 bk. 1 (18) Source music wm 1807.

Unidentified edition

Source: BOD Johnson Mus. c. 21.

PIJ 6b

Date: c. 1810

Extent: 138 entries

Commentary:

New Entries: 19

[Duetts for Two Harps or Harp & Piano Forte] Weippert, Grand Op. 24 – Weippert, 2d Grand, Op. 25 – [Rondos & Airs Arranged] Nicholson, Caro Dolce – Nicholson, Paddy O'Carrol – Nicholson, lady Baird's Reel – Seybold, Nous Nous Amions – Venier, 4th Pot Pourri – Weippert, Maltese Air – Weippert, Maltese Air and Rondo – Weippert, Lass of Paties Mill and Waltz Rondo – Weippert, Wallace and the Highland Laddie – Weippert, Adagio and Rondo – Weippert, Birks of Invermay & Mamfrina – [Miscellaneous Products] Metchler, L'Amourest an enfant trompui – Metchler, O ma tendre Musette – Metchler, Ce mouchou Belle raimonde – Metchler, Dans un verger Colinettz – Metchler, Que ne suisze la fougere – Metchler, J'ai vu lise hier ou soir

Within:

Sonatas, for the Harp, by M. Veron, from Op. 1

Last leaf verso

Source: BL h. 2605. kk. (15.) Source music wm 1809

PIJ 6c

Date: c. 1816

Categories and sub-categories: 3

Sonatas; Miscellaneous Productions; Songs

Extent: 125 entries

Commentary:

New Entries: 49

[Sonatas] Backofen, Single – Blattman, Selected from Pleyel, Nos. 1 to 6 (each separate) – Burckhoffer, Sonatinas – Cardon, Op. 1, Nos. 1 to 4 (each separate) – Cardon, Op. 7, Nos. 1 to 4 (each separate) – Cardon, Op. 8, Nos. 1 to 4 (each separate) – Cardon, Op. 9, Nos. 1 to 4 (each separate) – Cardon, Op. 12, Nos. 1 and 2 (each separate) – Cardon, Op. 13, Nos. 1 to 4 (each separate) – Cardon, Op. 15, Nos. 1 to 4 (each separate) – Cardon, Op. 16, Nos. 1 to 4 (each separate) – Cardon, Op. 22, Nos. 1 to 4 (each separate) – Cousineau, Op. 1, Nos. 1 to 3 (each separate) – Dalvimare, Op. 1, Nos. 1 to 3 (each separate) – Demar, Single, Op. 33

Entries Removed: 62

[Duets for Two Harps or Harp & Piano Forte] Naderman, Away with Melancholy – Petrini, Fourth Duet – Steibelt, Harp & Piano, Op. 49 – Weippert, 1st, Op. 18 – Weippert, 2d, Op. 22 – Weippert, 3d, Op. 23 – Weippert, Grand, Op. 24 – Weippert, 2d Grand, Op. 25 – Rondos & Airs Arranged] La Maniere, de la Soiree Orageuse – La Maniere, Marche de Marseillois – Lorenz, Airs – Lorenz, French Air – Mayer, God save the King – Mayer, Original Air – Mayer, Irish Air – Mayer, Scotch Air – Mayer, Nel cor piu non me sento, dedicated to Madame Catalani – Metchler, Airs, Nos. 1 to 6 (each separate) – Marin Vt., Cosaque – Marin Vt., Cary Owen – Marin Chev., Petit Matelot – Marin Chev., Pot Pourri from Venier – Marin Chev., Lord Moira's Welcome – Marin Chev., Michael Wiggins – Misler, Lison Dormoit – Mozart's German Air and Romance by Krumpholtz – Naderman, Manly Heart – Naderman, Rondo from Op. 5 – Naderman, Thema – Naderman, Non piu andrai far fallo from Mozart – Nicholson, Major Spicer – Nicholson, Michael Wiggins – Nicholson, Caro Dolce – Platts, Fandango arranged from Naderman – Platts, German Hymn from Pleyel – Platts, Favorite Air in Tekeli – Platts, Of Noble Race was Shekin – Nicholson, Paddy O'Carrol – Nicholson, Lady Baird's Reel – Saal, Favorite Pollacca – Saal, Romance, Rondo & Waltz – Saal, Eight Airs, Book 1st – Saal, Eight Airs, Book 2nd – Seybold, La Chasse – Seybold, Nous Nous Amions – Venier, Petit Matelot – Venier, Venetian Rondo – Venier, 1st Pot Pourri – Venier, 4th Pot Pourri – Weippert, Dusty Miller – Weippert, Rondo from Pleyel – Weippert, Maltese Air – Weippert, Maltese Air and Rondo – Weippert, Lass of Paties Mill and Waltz Rondo – Weippert, Wallace and the Highland Laddie – Weippert, Adagio and Rondo – Weippert, Birks of Invermay & Mamfrina

Within:

Krumpholtz's Sonatas for the Harp, Platt's Edition, Sonata No. XXVI, 1st from Op. 14

Leaf ii recto

Source: BL g. 661. b. (66.) Source music wm 1811

PIJ 6d

Imprint: Printed & Sold by J. Platts, at his Magazine, No. 320, Oxford Street.

Date: c. 1816

Extent: 130 entries

Commentary:

New Entries: 5

[Sonatas] Dussek, Op. 37 – Vernier, Op. 4, No. 4 – B. Romberg, Madame Moreau, Op. 5, Nos. 1 to 3 (each separate)

Within:

Platt's Edition of Sonatas, for the Harp, with a Violin Accompaniment, Composed by Cardon, 3d from Op. 9

Leaf ii recto

Source: BL h. 2605. w. (6.) no wm

PIJ 7

Title: PLATTS'S CATALOGUE OF / Harp Duettts / *Printed & Sold by him, at his Magazine, N^o. 83, Berwick Str^t. Oxford Str^t. London.*

Date: c. 1810

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Harp

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 3

Concertos; Symphonies; Duets for two Harps, or Harp and Piano Forte

Extent: 47 entries

Within:

Life Let us Cherish, with Variations, for the Piano Forte, by J. M. Weippert, Op. 41

First leaf recto

Source: BL h. 722. c. (14.)

PIJ 8a

Title: PLATTS'S CATALOGUE / of Favorite Airs arranged as Rondos for the / Piano Forte / London. *Printed & Sold at his Magazine for Harp Music N^o. 83 Berwick Street, Oxford Street.*

Date: c. 1810

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 2

Airs; Miscellanies

Extent: 53 entries

Commentary:

Publication Reviews:

“Blaise et Babet, a favourite French Air; arranged with Variations, for the Piano-forte, by T. Powell. 2s.” *MM*, No. 113 (May 1804), p. 385.

““Lady Mary Douglass,” a favourite Scotch Air; arranged as a Rondo for the Pianoforte, by T. Powell. 2s.” *MM*, No. 116 (July 1804), p. 596.

Within:

Last leaf verso

Source: BOD Mus. 61 c. 242. bk. 1 (13)

Six Favorite Progressive Lessons for the Harp, or Piano-Forte; most humbly Dedicated (with Permission) to Miss Saladin, by W: Duchatz

Last leaf verso

Source: BL h. 2605. x. (5) Source music wm 1809, 1810

Platt's Original and Popular Dances, Arranged for the Piano Forte, Violin & c., with proper Figures, No. 28.

Last leaf verso

Source: BL h. 925. t. (2.) no wm.

PIJ 8b

Date: c. 1820

Extent: 102 entries

Commentary:

New Entries: 49

Mayer, No. 19. La Dansomanie with Flute Accompaniment – Mayer, No. 20. God preserve the Emperor, with Violin Accompaniment – D'Alvimare, No. 21. Fantasia on the favorite Air, Mon Coeur Supice, dedicated to Dussek – Wodarck, No. 22. Prince Schwartzberg's Waltz – Franks, No. 23. March & Rondo – Wodarck, No. 24. Miss Platoff – Steibelt, No. 25. The King of Prussia's Waltz – Wodarck, No. 26. General Kuntsoff – [Miscellaneous] Platt's Popular Dances, 3d Vol. – Platt's Popular Dances, Vol. 3, Nos. 1 to 12 (each separate) – Lyon, Lord Pagets Waltz – Mozart, Three favorite Waltzes – Lyon, Grand March & Rondo – Waltzana, A Collection of Waltzes expressly for dancing in 24 Numbers (each separate) – Fancy Dances, the Guaracha Bolero and Vestris Gavot, No. 1

Within:

The Pavilion Rondo, for the Piano Forte, Composed by I. H. Mott.

Last leaf verso

Source: BL h. 723. nn. (14.) Source music wm 1811

PIJ 8c

Title: PLATTS'S CATALOGUE / *of Favorite Airs arranged as Rondos for the / Piano Forte / London. Printed & Sold at his Magazine for Harp Music N^o. 340 OXFORD STREET, near Hanover Square.*

Date: c. 1821

Extent: 113 entries

Commentary:

New Entries: 11

Coggins, No. 27. La Fantasie – Calkin, No. 28. Sicilian Dance – Denman, No. 29. The Alexander – Leffler, No. 30. The Fairy Dance – Mott, No. 31. Pavilion Rondo – Beethoven, No. 32. Parisian or Post Horn Waltz – Klose, No. 33. The Alexander – Calkin, No. 34. La Pie Voleuse – Klose, No. 35. The Duke of Wellington's Waltz – [Miscellaneous] Lyon, Grand March & Rondo – Coggins, A Favorite Overture

Within:

Nocturne, pour Harpe, et Cor, ou à défaut du Cor, Piano ou Violon, by F. J. Naderman, Œuvre 49, No. 1
Leaf ii recto of Piano Forte part

Source: BL g. 661. b. (50.) Source music wm 1815.

The Landu, a favorite Portuguese Air, arranged as a Duett, for two Performers on the Piano Forte, and dedicated to the Miss Cohen's, by W. Howard

Leaf ii recto

Source: BL h. 114. (25.)

PIJ 8d

Title: PLATTS'S CATALOGUE / *of Favorite Airs arranged as Rondos for the / Piano Forte / London. Printed & Sold at his Magazine for Harp Music 9, John Street, G^t., Portland S^t., near Regent Circus.*

Date: c. 1822

Additional subcategories: 2

Sonatas; Duets

Extent: 119 entries

Commentary:

Platts was at 9 John Street, Gt. Portland Street, from 1822 to 1834.

New Entries: 10

[Piano Forte Music. Airs & Rondos] Claremont House, by Klose – Steibelt, Three Waltzes by Steibelt, with Flute Accompaniment – Rondos Olthos Matadores, a Portuguese Air, by Henessy – [Sonatas] Romberg, Three Grand, by B. Romberg, with Violoncello Accompaniment, Op. 5, Nos. 1 to 3 (each separate) – Bochsá, Nocturne, No. 1 – The Landu, a Portuguese Air, by W. Howard – [Duets] The Duke of Wellington's Waltz – [Miscellanies] My Grandmother's Quadrilles, 1st Book

Entries Removed: 4

[Miscellanies] Lord Paget's Waltz, by Lyons – Instructions for the Piano Forte – Instructions for the Violin – Instructions for the Flute

Within:

Ah vous dirai je mama, a Favorite French Air, arranged with Variations for the Harp, by Cardon, Op. 19
Last leaf verso

Source: BL g. 661. b. (5.) Source music wm 1817

PIJ 9a

Title: PLATTS'S Catalogue OF AIRS / Arranged and *COMPOSED EXPRESSLY* for the Harp / *London. Printed & Sold at his Magazine for HARP MUSIC, N^o. 83, Berwick Street, Oxford Street.*

Date: c. 1810

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Harp

Process: Engraved plate

Layout: 4 columns; contents organized alphabetically

Categories and Subcategories: 21

[titles begin with] A; B; C; D; E; F; G; H; I; K; L; M; N; O; P; Q; R; S;T; V; W

Extent: 130 entries

Within:

Favorite Pot Pourri for the Harp, Composed, Arranged & Dedicated to Mrs. Williams, by John Michael Weippert, Op. 28

Last leaf verso

Source: BL h. 1480. h. (17.) wm 1810

PIJ 9b

Date: c. 1810

Extent: 131 entries

Commentary:

New Entries: 1

2d Pot Pourri, in which is introduced "Ah Perdona" "Al Primo affetto" & Kinloch of Kinloch, by Weippert

Within:

Lady Baird's Reel, a Favorite Scotch Air, arranged as a Rondo for the Harp, by H. Nicholson

Leaf ii recto

Source: BL g. 661. b. (11.)

PIJ 9c

Date: c. 1816

Extent: 134 entries

Commentary:

New Entries: 3

Cease your funning, If the Heart of a Man is depress'd with Care, and a Portuguese Air, by J. Weippert – Fly not yet, by Shultz, Junr. – Hope told a flattering Tale, eight Waltzes & a Chase, by J. M. Weippert

Within:

Dedans mon petit réduit, a Favorite French Air, with Variations for the Harp, by J. M. Weippert

Leaf ii recto

Source: BL g. 661. b. (13.) no wm

PIJ 9d

Date: c. 1816

Extent: 138 entries

Commentary:

New Entries: 5

Fantasia Mon Cœur Soupire, by D'Alvimare – Hornpipe Rondo, by D'Alvimare – Saw you My Father, by Weippert – St. Patrick's Day, and the Ubric Waltz, by Weippert

Within:

Lieber Augustine, a Favorite German Air, arranged with Variations for the Harp, by W. Duchatz

Last leaf verso

Source: BL g. 661. (24.) wm 1811

PIJ 9e

Imprint: London. Printed & Sold at His Magazine for *HARP MUSIC*, N^o. 320, OXFORD STREET, / near Hanover Square.

Date: c. 1816

Extent: 148 entries

Commentary:

Platts was at No. 320 Oxford Street, c. 1816-1820

New Entries: 10

Avec le Jeux dans le Village, by Krumpholtz – Amusez vous Belles, by Naderman – Air Russe, by Naderman – French Air, by Naderman – March in Alceste, by Krumpholtz – Original March, by De Lassence – The Copenhagen Waltz, by Platts – Teus lindos olhos, by Weippert – Thema de Waigle, by Naderman – Une Morceau Emponte, by Pleyel

Within:

A Favorite Piemontois Air, with Variations by Dalvimare, Arranged and dedicated to Capt. Tookey, by Madame Krumpholtz

Leaf ii recto

Source: BL h. 1480. h. (3.) wm 1810

The Celebrated Air, J'ay du bon tabac, with Variations for the Harp, Composed by J. B. Krumpholtz

Leaf ii recto

Source: BL h. 184. b. (6.)

PIJ 9f

Imprint: London, Printed & Sold at his Magazine for *HARP MUSIC*, N^o. 320, OXFORD STREET.

Date: c. 1819

Extent: 161 entries

Commentary:

New Entries: 13

Andante with Variations, by Madame Boom – Divertisement, by Naderman – Divertisement, by N. C. Bochsá – Fantasia on Vive Henri Quatre, by Demar – Minuet, by Petrini – Original French Air,

by Bochsa – Original Waltz, by Madame Boom – Polonaise, by Bochsa – Romance with Variations, by Petrini – Three Airs, by Bochsa – Tirolian [sic] Air, with Violin Accompaniment, by Petrini – Te bien aimer, by Petrini – Vive Henry Quarter, by Madame Boom

Within:

The Celebrated Scotch Air, Wallace and the Highland Laddie, as a Rondo, with a Violin Accompaniment ad lib., by John Michael Weippert.

Leaf ii recto

Source: BL g. 661. b. (12.)

PIJ 9g

Imprint: London. Printed & Sold at His Magazine for HARP MUSIC, N^o. 340, OXFORD STREET, / near the Pantheon

Date: c. 1820

Extent: 165 entries

Commentary:

Platts was at No. 340 Oxford Street, near Pantheon, c. 1820-22.

New Entries: 4

French Air, by Bochsa – Petit Airs, Nos. 1 and 2, by Weippert (each separate) – The Rising of the Lark, by Parrish

Within:

The Favorite Air, O Cara Armonia, by Mozart, with Variations for the Harp, by Naderman

Leaf ii recto

Source: BL g. 661. b. (10.) Source music wm 1818

Janie's Bawbie, a Favorite Strathspey, with Variations, for the Harp by G. Adams

Last leaf verso

Source: BL g. 661. b. (19.) Source music wm 1819

The much admired Copenhagen Waltz, Arranged for the Harp, by James Platts.

Last leaf verso

Source: BL g. 661. b. (23.) Source music wm 1814

An Original March, with Variations for the Harp and Violin, or flute Obligato, by M. de Lassemence, arranged for the flute, by S. Howship

Leaf ii verso

Source: BL g. 661. b. (26.) Source music wm 1812

The Favorite French Air, Ah vous dirai, with Variations for the Harp, by J. B. Krumpholtz

Source: BL g. 661. b. (27.) Source music wm 1811

The Alliance, a Caprice, for the Harp, and Horn or Violin ad lib., by F. J. Naderman

Leaf ii recto

Source: BL g. 661. b. (49.) no wm

Nocturne, pour Harpe, et Cor, ou à défaut du Cor, Piano ou Violon, by F. J. Naderman, Œuvre 49, No. 1

Leaf ii recto of Harp part

Source: BL g. 661. b. (50.) Source music wm 1815.

A Sonata for the Harp, in which is introduced (as a Rondo) the Lass of Richmond Hill, by J. L. Dussek

Leaf ii recto

Source: BL g. 661. b. (55.)

Nocturne, No. 1, for the Harp and Violoncello or Violin, Composed by N. C. Bochsa and L. Duport,
The Violin Part, arranged by Rodolphe Kreutzer

Leaf ii recto

Source: BL g. 661. b. (60.) wm 1814

The Favorite air Malbrouk, Arranged for the Harp, by J. B. Krumpholtz

Last leaf verso

Source: BL h. 184. b. (4.) no wm

Krumpholtz' Sonatas for the Harp, Platts's Edition, Sonata No. XVIII, Op. 12, No. 1

Leaf ii recto

Source: BL h. 184. b. (7.) wm 1811

Krumpholtz' Sonatas for the Harp, Platts's Edition, Sonata No. XXII, Op. 13, No. 1

Leaf ii recto

Source: BL h. 184. b. (7.)

PIJ 10a

Title: APPENDIX, / to Platts's Catalogue of / HARP MUSIC. / London, Printed & Sold at his
Warehouse, for Harp Music, 9 John St. G^d. Portland St. Oxford St.

Date: c. 1815

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 4 columns

Categories and sub-categories: 7

Sonata. Harp; Duets, Harp; Airs Arranged; Piano Forte; Duets. Piano Forte; French Songs; English
Songs

Extent: 46 entries

Commentary:

Entries at Stationers' Hall:

The Landu, arranged as a Duett, for two Performers on the Piano Forte, by W. Howard, entered at
Stationers' Hall 27 October 1817.

Within:

"Ah vous dirai ja mama," and two Favorite Airs, from Mozart, Arranged for the Harp and Piano Forte,
with a Flute Accompaniment, by J. M. Weippert, Op. 20

Leaf ii recto

Source: BL g. 80. y. (1.) Source music wm 1815

PIJ 10b

Date: c. 1815

Extent: 51 entries

Commentary:

Platts was at 9 John Street, Oxford Street, c. 1822 to 1834.

New Entries: 5

[Duets. Harp] Sul Margin d'un Rio, Grand Duo for the Harp and Piano Forte, the Harp part by
Desargus and the Piano by Moreau – [Airs arranged] Ah Perdona, by Dalvimare – Military March
and Rondo, by J. Weippert – Je suis encore dans mon Printem, by L. Spohr – Aurè Felici sung in
Cenerentola, with Variations, by J. M. Weippert

Within:

Aurè Felici, the favorite Air introduced in Cenerentola, Composed by Prince Caraffa, and Arranged with Variations for the Harp, by J. M. Weippert

Leaf ii recto

Source: BL g. 661. b. (6.) Source music wm 1815.

PIJ 11

Title: PLATTS'S CATALOGUE OF / Violin Music / London, Printed & Sold by J. Platts, at his Music Warehouse 9, G^t., Portland Street, Oxford S^t.

Date: c. 1816

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Violin

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 2

Platt's Collection of Duets for two Violins; Solos.

Extent: 16 entries

Within:

Six Progressive Duets, for two Violins. Composed by Neville Butler Challoner, Op. 1

Leaf ii recto of Violino Primo and Secondo part

Source: BL g. 218. x. (4.) Source music wm 1815

PoJ 1

Title: New Music, / BY THOMAS MOORE, ESQ. AND SIR JOHN STEVENSON. / JUST PUBLISHED / AT J. POWER'S, 34, STRAND, LONDON, / AND AT / W. POWER'S, 4, WESTMORELAND-STREET, DUBLIN.

Date: c. 1810 [Source music Pl no. 404]

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Layout: Single column

Extent: 17 entries

Commentary:

"Wilt thou say Farewell, Love?" a Ballad [Pl no. 35]

Entries at Stationers' Hall:

Here's the Bower, a Ballad, by T. Moore, entered at Stationers' Hall 7 April 1807. [Pl no. 13]

Within:

Second Number of A Selection of Irish Melodies, with Symphonies and Accompaniments, by Sir John Stevenson, Mus. Doc. and Characteristic Words by Thomas Moore Esq^r.

Last leaf recto

Source: BL H. 1391. Vol. 1, no. 2

PoJ 2a

Title: A Catalogue of Music. / Composed by / THO^s., MOORE ESQ^r. & SIR J. STEVENSON Mus. Doc. / Published by J. Power, 34, Strand, London, and W. Power, 4, Westmorland Street, Dublin.

Date: 1815

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Engraved plate

Layout: 4 columns;

Categories and sub-categories: 3

Songs; Duets; Glees; A Selection of Irish Melodies

Extent: 67 entries

Commentary:

Contains a Selection of Irish Melodies, Vol. 1 and 2 only;

Friend of my Soul, by T. Moore [Pl no. 9; wm 1817 at BL H. 1652. n. (8.)]

Wilt thou say farewell, love? By T. Moore [Pl no. 35; wm 1815 at BL G. 794. (22.)]

A Canadian Boat Song, by T. Moore [Pl no. 41; wm 1815 at BL H. 3691. d. (15.)]

O Lady Fair, a Ballad for Three Voices [Pl no. 43; wm 1820 at BL H. 1652. h. (1.)]

The Maid of Marlivale, by Sir J. Stevenson [Pl no. 163; wm 1815 at BL H. 3691. d. (26.)]

Entries at Stationers' Hall:

And will he not come again? By J. A. Stevenson, entered at Stationers' Hall 18 June 1802.

Tell me where is fancy bread, a duett for two voices, by J. Stevenson, entered at Stationers' Hall [by William Power] 9 September 1802.

A Selection of Irish Melodies, Vols. 1 and 2, entered at Stationers' Hall 7 September 1815.

Publication Reviews:

"To the Brook and the Willow," a favorite Ballad. Sung by Mrs. Windsor at the Bath Concerts. Composed by Sir J. A. Stevenson, Mus. Doc. 1s." *MM*, No. 169 (April 1808), p. 249.

"Wilt thou say farewell, Love?" A Ballad, the music by Thomas Moore, Esq." *Musical Magazine, review and register*. Vol. I, No. 1 (March 1809) p. 9.

Within:

Oh! then dearest Ellen I'll love you no more, a Ballad, Composed and Dedicated to Miss Fanny, by Sir John Stevenson Mus. Doc

Last leaf recto

Source: BL H. 1652. u. (8.) Pl no. 98, wm 1809.

The much admired Duet, "Lady by Cupids darts I swear," Sung by Mr. and Mrs. Vaughan, at the Vocal Concerts, the Words by J. L. Lewes Esq^r., the Music by Dr. John Clarke, of Cambridge

Leaf ii recto

Source: BL H. 2830. f. (33.)

Roderigh Vich Alpine Dhu, Ho! Heroe, the Celebrated Boat Glee, from the Lady of the Lake, written by Walter Scott Esqr., Composed by C. E. Horn

Leaf ii recto

Source: BL H. 1652. pp. (37.)

PoJ 2b

Date: 1815

Process: Engraved plate

Extent: 108 entries

Commentary:

Whilst I listen to thy Voice, a Ballad, Composed by Sir J. Stevenson [Pl no. 130]

Ella, by J. Stevenson [Pl no. 93]

Love's light Summer Cloud, by T. Moore [Pl no. 101]

Be gay, be gay, by Stevenson [Pl no. 109]

Ah! Say lovely Emma, by Stevenson [Pl no. 126]

The Trumpet of Glory, by Moore [Pl no. 155]

New entries: 41

Ah! Say lovely Emma – Ah! What Woes are mine to bear – Be gay, be gay – Does the Harp or Rosa slumber – For her I die – Fanny was in the Grove – Here, in this lone little Wood – I'm wearing away – Light sounds the Harp – Love's light Summer Cloud – Oh! Come sweet Las! – Oh! Liberty!

– Oh! List unto my tale of Woe – Oh! Soon return – Oh! Then dearest Ellen! – Stay! One moment stay! – The Hour of Victory – The Lottery – Tho' fate my Girl – The Trumpet of Glory – When 'midst the gay I meet – Whist I listen to thy Voice – Will you come to the Bower – [Duets] Alas! Poor Lubin – Dear in Pity – Dress with me the Myrtle Bower – Sparkling Fountains – Where is the light from Lara's Tower – [Glees] Cease not yet sweet Bard – Ella – Here's the Bower – Holy be the Pilgrim's Sleep – I Mark'd not Eyes – The fairy Glee – The Hermits – When time who steals – A Selection of Irish Melodies, Nos. 3 and 4 (each separate) – A Melologue upon National Music – M. P. an Opera in 3 Acts – Dialogue of M. P.

Entries at Stationers' Hall:

M. P. or the Blue-Stocking, an Opera in 3 Acts, entered at Stationers' Hall 24 October 1811. [Pl no. 152]

A Selection of Irish Melodies, with Symphonies and Accompaniments, vol. 1 to 3, entered at Stationers' Hall 7 September 1815.

Publication Reviews:

"A Melologue upon National Music, by Thomas Moore, Esq. 3s.6d." *MM*, No. 223 (February 1812), p. 53.

Within:

The Celebrated Serenade of "Lilla come down to me," as introduced in the Opera of the Siege of Belgrade, by Mr. Braham, Composed by T. Cooke

Last leaf recto

Source: BL H. 2818. a. (38.) No Pl no; Source music wm 1812

PoJ 2c

Title: A Catalogue of Vocal Music, / BY / THO^S. MOORE ESQ^R. & SIR J. STEVENSON Mus. Doc. / Published by J. Power, Manufacturer of Military Instruments & Music Seller, 34, Strand, / LONDON; / and by W. Power, 4, Westmorland Street, Dublin.

Date: c. 1815

Process: Engraved plate

Extent: 138 entries

Commentary:

Young Love, by Moore [Pl no. 153]

A Collection of Canons, and Glees, No. 5, Bud of Roses [Pl no. 178]

The Chieftain, Duet [Pl no. 184]

The Tyrolese Song of Liberty, by T. Moore [Pl no. 194; wm 1815 at BL H. 3691. d. (16.)]

New Entries: 32

[Songs] Come, tell me where the Maid is found – Dear Aunt – Oh! Woman – Oh! Would I ne'er had seen thee – Orator Puff – Spirit of Joy! – Sweet is the Dream – Take back that Sigh – The Rabbinical Origin of Woman – The Probability – The Tyrolese Song of Liberty – 'Tis Wine alone can banish care – When Charles was deceiv'd – When Leila touch'd the Lute – Winds, whisper gently – Young Jessica – Young Love – [Duets] Love wandering thro' the Golden Maze – The Chieftain – The Life-Boat – When in Languor Sleeps the Heart – The Fairy Glee – Song that lightens the languid Way – This is Love – A Selection of Irish Melodies, No. 5 – A Collection of Canons, Catches, and Glees, Part of which have an Accompaniment for the Piano-Forte, Vol. 1 – [A Collection of Canons, Catches, and Glees] No. 2, Sir Rowland the Brave – No. 4, Happy Love & Come buy my Cherries – No. 5, Bud of Roses – No. 6, Give me Harp – No. 8, Under the Hawthorn – No. 9, Raise the Song.

Entries Removed: 2

[Songs] Cease not yet sweet Bard (*in 2b this entry appears twice, under songs, and under glees; in 2c only once under glees) – Sequel to Oh Lady fair (is now combined with Holy be the Pilgrim's sleep, and offered at 5s.)

Within:

Oh Lady Fair! A Ballad for three Voices, dedicated to the Right Honourable Lady Charlotte Rawdon.
Leaf ii recto
Source: CAM MR290. a. 80. 1. (13.) Pl no. 43

Sweet is the beam of the Morning, Basque Song, No. 2, the Words by Alex. Dallas Esq^r., Arranged by
Sir John Stevenson Mus. Doc.
First leaf recto
Source: BL H. 1653. b. (33.) Pl no. 283; *Source music* wm 1815

PoJ 2d

Title: A Catalogue / OF / VOCAL MUSIC, / BY / THOMAS MOORE, ESQ. / AND / *SIR JOHN STEVENSON, MUS. DOC.* / PRINTED FOR / J. POWER, / MANUFACTURER OF MILITARY MUSICAL INSTRUMENTS, / Music = Seller and Publisher, / No. 34, STRAND, LONDON; / AND / W. POWER, / No. 4, WESTMORELAND-STREET, DUBLIN. / [centre: rule] / LONDON: / PRINTED BY CONWAY AND RAYER, HARVEY'S BUILDINGS, STRAND. / [centre: small rule] / 1815.

Date: 1815

Pages: 2pp fol. plus title page

Type of Catalogue: Stand-alone

Process: Letterpress – Printed by Conway and Rayer

Layout: 2 columns

Categories and sub-categories: 4

Songs; Duets; Glees, & c.; Selection of Irish Melodies, with Symphonies and Accompaniments for the Piano Forte.

Extent: 159 entries, including 2 works advertised as “In the Press.”

Commentary:

A Selection of Scottish melodies [PL no. 156]

Merrily Oh! [Pl no. 200; wm 1819 at BL H. 1652. ll. (19.)]

Oh! remember the Time [Pl no. 231]

New Entries: 22:

[Songs] Dear Fanny! – From Life, without Freedom – Oh! Remember the Time – Oh! See those Cherries – One dear Smile – The Tablet of Love – Thou hast sent me a flowery Band – Wake, Maid of Lorn! – When the Rosebud of Summer – [Duets] Joys that pass away – Mourn not, silly Mortals! – The Song of War – The Young Rose – [Glees, & c.] A Finland Love-Song – Buds of Roses – Merrily, O! – A Selection of Irish Melodies, No. VI – A Collection of the Vocal Music of Thomas Moore, Esq. Vol. I – A Selection of Scottish Melodies – A Selection of Indian Melodies – [In the Press] A Series of Sacred Songs, Duets, and Trios – A Collection of Sacred Music, consisting of Morning and Evening Services, Chants, Anthems, & c. & c.

Entries at Stationers' Hall:

[In the Press] A Series of Sacred Songs, Duets, & Trios, the words by Thomas Moore, Esq., the Music by Sir John Stevenson, entered at Stationers' Hall 16 May 1816;

Mourn not, silly Mortals! Entered at Stationers' Hall 3 January 1817. [Pl no. 258; wm 1814 at BL H. 1273. (29.)

Wake Maid of Lorn, entered at Stationers' Hall 3 January 1817. [Pl no. 260; wm 1813, 1815]

The Tablet of Love, by J. Stevenson, entered at Stationers' Hall 3 January 1817. [Pl no. 261; wm 1814 at BL H. 1273. (43.)]

Entries Removed: 1:

Oh! Then dearest Ellen! [Pl no. 98]

Within:

Source: BL Hirsch IV. 1112. (7.)

PoJ 2e

Title: A / Catalogue / OF / VOCAL MUSIC, / BY / THOMAS MOORE, ESQ. / AND / SIR JOHN STENVENSON, MUS. DOC. / PRINTED FOR / J. POWER, / MANUFACTURER OF MILITARY MUSICAL INSTRUMENTS, / Music-Seller and Publisher, / No. 34, STRAND, LONDON; / AND / W. POWER, / No. 4, WESTMORELAND-STREET, DUBLIN. / [centre: rule] / LONDON: / PRINTED BY CONWAY AND RAYER, HARVEY'S BUILDINGS, STRAND. / [centre: small rule] / 1816.

Date: 1816

Pages: 2pp fol. plus title page

Type of Catalogue: Stand-alone

Process: Letterpress – Printed by Conway and Rayer

Extent: 162 entries, including 2 works advertised as “In the Press.”

Commentary:

New Entries: 3

[Songs] A Farewell (words by Lord Byron) – [Duets] The Surprise – [Glees, & c.] Doubt thou the Stars are Fire

Entries at Stationers' Hall:

A Farewell, by J. Stevenson, entered at Stationers' Hall 3 January 1817. [Pl no. 269; wm 1815 at BL H. 1273. (54.)]

Within:

Source: BL Hirsch IV. 1113. (7.)

PoJ 2f

Title: A Catalogue of Vocal Music. / THO^s. MORE ESQ^R. & SIR J. STEVENSON Mus. Doc. / *Published by J. Power, Manufacturer of Military Musical Instruments & Music Seller, 34, Strand, / LONDON; / and by W. Power, 4, Westmorland Street, Dublin.*

Date: c. 1816

Type of Catalogue: Within

Process: Engraving

Extent: 165 entries

Commentary:

New Entries: 10

[Songs] Black and Blue Eyes – Oh! Then dearest Ellen – Oh! Yes, so well, so tenderly – Return my Love – When twilight dews – A Collection of Canons, Catches, and Glees, No. 1, Ella – No. 2, Sir Rowland the Brave (repeated entry, appear twice) – No. 4, Happy Love & Come buy my Cherries – No. 5, Buds of Roses – No. 6, Give the Harp (repeated entry)

Entries removed: 7

[Songs] Dear Fanny – From Life without Freedom – Oh! Remember the time – Oh! See those Cherries – When the rosebud of Summer – [Duets] Joys that pass away – The Young Rose

Entries at Stationers' Hall:

Oh! Yes, so well, so tenderly, Pl no. 272, entered at Stationers' Hall 20 March 1816.

When twilight dews, entered at Stationers' Hall 20 March 1816. [Pl no. 276; wm 1815 at BL H. 1273. (49.)]

Return my Love, by Stevenson, entered at Stationers' Hall 9 April 1816. [Pl no. 278; wm 1815 at BL H. 1273. (52.)]

Series of Sacred Songs, Duets and Trios, by T. Moore, and J. Stevenson, entered at Stationers' Hall 14 May 1816. [Pl no. 274]

Black and Blue Eyes, entered at Stationers' Hall 29 May 1816. [Pl no. 285]

Within:

A Canadian Boat-Song, Arranged for three Voices, by Thomas Moore Esqr

Last leaf recto

Source: BL H. 3691. d. (15.) Pl no. 41

Damon's Complaint, a Ballad, by M. Kelly

Source: BOD Mus. Voc. I, 41 (83) Pl no. 319

The Spirit's Song, in "Lalla Rookh," Written by Thomas Moore Esqr., the Music by Dr. John Clarke, of Cambridge

Leaf ii recto

Source: BL H. 1275. (8.) Pl no. 334; Source music wm 1815

Namouna's Song, in "Lalla Rookh," Written by Thomas Moore Esqr., the Music by Dr. John Clarke, of Cambridge

Leaf ii recto

Source: BL H. 1275. (13.) Pl n. 335; Source music wm 1815

PoJ 2g

Date: late 1817

Process: Engraving

Extent: 171 entries

Commentary:

When the Rosebud of Summer, a Ballad, by Sir J. Stevenson [Pl no. 98; wm 1815 at BL G. 794. (16.)]

New Entries: 16

[Songs] Dear Fanny – From Life without Freedom – Gallant Troubadour – Go Sweet Enchantress – Now Morn is blushing ("Lalla Rookh") – Oh! Remember the time – Oh! See those Cherries – Oh! yes when the bloom – There's not a joy this World can – When the Rose-bud of Summer – 'Twas his own Voice ("Lalla Rookh") – Woodbine Cottage – Wreath you wove – [Duets] Fare thee well – Peace – [Glees, & c.] Wreath of Flowers

Entries at Stationers' Hall:

Peace, Duett by Stevenson, entered at Stationers' Hall 29 May 1816. [Pl no. 286; wm 1815 at BL H. 1273. (27.)]

Gallant Troubadour, entered at Stationers' Hall 29 May 1816. [no plate number; wm 1815 at BL H. 1273. (57.)]

Woodbine Cottage, by Stevenson, entered at Stationers' Hall 18 June 1816. [Pl no. 287; wm 1815 at BL H. 1273. (50.)]

Go Sweet Enchantress, entered at Stationers' Hall 14 October 1816. [Pl no. 303; wm 1815 at BL H. 1273. (56.)]

Wreaths of Flowers, by Stevenson, entered at Stationers' Hall 21 November 1816. [Pl no. 304; wm 1815 at BL H. 1273. (22.)]

There's not a joy this World can, entered at Stationers' Hall 3 January 1817. [Pl no. 290; wm 1815 at BL H. 1273. (44.)]

Fare thee well, by Stevenson, entered at Stationers' Hall 3 January 1817. [Pl no. 296]

'Twas his own Voice, by Stevenson, entered at Stationers' Hall 1 July 1817. [Pl no. 330; wm 1815 at BL H. 1273. (46.)]

Oh yes! when the bloom, entered at Stationers' Hall 14 October 1817. [Pl no. 311]

Now Morn is blushing, entered at Stationers' Hall 23 December 1817. [Pl no. 332; wm 1815 at BL H. 1273. (45.)]

Publication Reviews:

“‘Twas his own Voice.” Recitative of Air, from “Lalla Rookh.” Written by Thomas Moore, Esq., the Music by Sir John Stevenson, Mus. Doc. 2s.” *MM*, No. 303 (October 1817), p. 243.

““There’s not a Joy this World can give.” A Ballad, written by Lord Byron. Composed by Sir John Stevenson, Mus. Doc. 2s.” *MM*, No. 317 (October 1818), p. 253.

Within:

When the Rose-bud of Summer, a Ballad, Composed by Sir J. Stevenson

Last leaf recto

Source: CAM MR290. 80. 66 and BL G. 794. (16.) Pl no. 98; Source music wm 1815

Oh yes! When the bloom, Written and Dedicated to Miss Isabella Strutt, by Thomas Moore Esqr

Last leaf verso

Source: BOD Mus. Voc. I, 41 (32). Pl no. 311

Namouna's Song, in "Lalla Rookh," Written by Thomas Moore Esqr., the Music by Dr. John Clare, of Cambridge

Leaf ii recto

Source: CAM MR290. a. 75. 120. (28.) Pl no. 335

PoJ 2h

Title: A Catalogue of Vocal Music, / BY / THOMAS MOORE ESQ. AND SIR JOHN STEVENSON, Mus. Doc. / Published by J. POWER, 34, STRAND, London.

Date: c. 1820

Type of Catalogue: Within

Process: Letterpress

Extent: 180 entries

Commentary:

New Entries: 12

A Selection of Irish Melodies, No. VII – A Selection of National Airs, No. I. – Blighted Rose – If those Eyes deceived me not – Love and Time – Love thee dearest, love thee – Sale of Love – When Night was spreading – [Duetts] Send home those long-stray’d Eyes – Think on me – [Glees] Hark, the Bell is ringing – Boat Trio, “Row gently, row”

Entries Removed: 9

A Melologue upon National Music – *Ella – *Sir Rowland the Brave – *And will he not come again? – *Raise the Song – *Oh stay sweet Fair – *Oh! Tell me Pilgrims – *Happy Love & Come buy my cherries – *Give me the Harp

In PO 2g, entries marked * are listed twice, as they are repeated under A Series of Sacred Songs, Duets, & Trios; *Happy Love & Come buy my cherries (these two song appear separately in the main part; then when repeated, the two songs listed as one entry, No. 4 of Series)

Entries at Stationers' Hall:

Love and Time, entered at Stationers' Hall 11 April 1817. [Pl no. 318]

When night was spreading, entered at Stationers' Hall 13 August 1817 [Pl no. 329; wm 1815 at BL H. 1273. (48.)]

No. I, A Selection of Popular National Airs, with Symphonies and Accompaniments by Sir John Stevenson, Mus. Doc., the Words by Thomas Moore, Esq., entered at Stationers' Hall 21 May 1818. [Pl no. 356]

Hark! the Bell is ringing, entered at Stationers' Hall 27 March 1818. [Pl no. 357; wm 1815, 1817 at BL H. 1273. (17.)]

Think on Me, by Stevenson, entered at Stationers' Hall 23 June 1818. [Pl no. 359; wm 1817 at BL H. 1273. (28.)]

A Selection of Irish Melodies, with Symphonies and Accompaniments for the Piano Forte by Sir, John Stevenson, No. VII, entered at Stationers' Hall 14 October 1818.

The Sale of Loves, by Moore, entered at Stationers' Hall 23 March 1819. [Pl no. 428]

Boat Trio, "Row, gently row," by Stevenson, entered at Stationers' Hall 29 March 1819 [Pl no. 307; wm 1817 at BL H. 1273. (20.)]

Love thee dearest, Love thee, by Moore, entered at Stationers' Hall 21 June 1819 [Pl no. 289]

Blighted Rose, by Stevenson, entered at Stationers' Hall 21 June 1819 [Pl no. 295; wm 1817 at BL H. 1273. (34.)]

If those eyes deceived me not, entered at Stationers' Hall 16 June 1820. [Pl no. 298; wm 1819 at BL H. 1273. (51.)]

Send home those long stray'd eyes, by Stevenson, entered at Stationers' Hall 16 June 1820. [Pl no. 401; wm 1819 at BL H. 1273. (30.)]

Entries removed: 3

M. P. an Opera in 3 Acts – Dialogue of M. P. – A Series of Cannons, Catches, & Glees, by Stevenson, Vol. I.

Publication Reviews:

"A Selection of popular National Airs, with Symphonies and Accompaniments, by Sir John Stevenson, Mus. Doc. The Words by Thomas Moore, Esq. London. Power." *QMMR*, Vol. 1, no. 2 (1818), p. 225.

"A Selection of Irish Melodies, with Symphonies and Accompaniments by Sir J. Stevenson, Mus. Doc. And characteristic Words by Thomas Moore, Esq. Seventh Number. London. Power." *QMMR*, Vol. 1, no. 2 (1818), p. 264.

"The Sale of Love, a Ballad, by Thomas More, Esq. London. Power." *QMMR*, Vol. 1, no. 3 (1818), p. 389.

"Row gently Row, the Boat Trio, composed by Sir J. A. Stevenson, Mus. Doc. London. Power." *QMMR*, Vol. 1, no. 4 (1818), p. 516.

"Love thee, dearest, Love thee, a Ballad; by Thomas More, Esq. London. Power." *QMMR*, Vol. 2, no. 5 (1820), p. 104.

"The Blighted Rose; a Ballad, written by J. W. Lake – the music by Sir John Stevenson, Mus. Doc. London. Power." *QMMR*, Vol. 2, no. 5 (1820), p. 105.

"“Oh! If those eyes deceive me not,” written by I. H. Davis, Esq. Composed by Sir John Stevenson, Mus. Doc. 2s." *MM*, No. 348 (January 1821), p. 569.

"Oh! If those Eyes deceive me not; by Sir John Stevenson, Mus. Doc. London. Power." *QMMR*, Vol. 3, no. 9 (1821), p. 119.

Within:

Love thee dearest! Love thee; a Ballad, by Thomas Moore Esqr., Sung by Mrs. Ashe, at the. London and Bath Concerts.

Leaf ii recto

Source: BOD Mus. Voc. I, 41 (34) Pl no. 289

PoJ 2i

Date: mid-1820

Type of Catalogue: Within

Process: Letterpress

Extent: 182 entries

Commentary:

New entries: 2:

A Selection of National Melodies, No. II, by Bishop and Stevenson – [Song] How happy once

Entries at Stationers' Hall:

Boat Trio, "Row gently row," by Stevenson, entered at Stationers' Hall 29 March 1819. [Pl no. 307]

A Selection of Popular National Airs, with Symphonies and Accompaniments by H. R. Bishop, the Words by Thomas Moore, Esq., No. II. entered at Stationers' Hall 14 January 1820. [Pl no. 356]

How happy once, by Moore, entered at Stationers' Hall 9 May 1820. [Pl no. 476]

Publication Reviews:

"A Selection of Popular National Airs, with Symphonies and Accompaniments, by H. R. Bishop. The Words by Thomas Moore, Esq. London. Power. Second Number." *QMMR*, Vol. 2, no. 6 (1820), p. 233.

"How happy once; a Ballad. – Words and music by Thomas Moore, Esq. London. Power." *QMMR*, Vol. 2, no. 7 (1820), p. 363.

Within:

The Orphan Boy, a Ballad, Sung by Mrs. Salmon, and Composed expressly for Her, by Charles Smith
Leaf ii recto

Source: BL H. 1430. (11.) Pl no. 495; Source music wm 1819

When the Rose-bud of Summer; a Ballad, as Sung by Mrs. Ash and Mrs. Salmon, at the London and Bath Concerts, and by Miss Stephens, at the Theatre Royal Covent Garden, Composed and Dedicated to Miss Fanny Nickson, by Sir John Stevenson, Mus. Doc.

Last leaf verso

Source: BL H. 1980. mm. (7.) Pl no. 98; Source music wm 1819

PoJ 2j

Title: A Catalogue of Vocal Music, / BY / THOMAS MOORE, ESQ. AND SIR JOHN STEVENSON, MUS. DOC. / Published by J. POWER, 34, STRAND, London.

Date: Autumn 1821

Type of Catalogue: Within

Extent: 191 entries

Commentary:

New Entries: 9

A Selection of Irish Melodies, with Symphonies and Accompaniments for the Piano-Forte by Sir John Stevenson, Mus. Doc., and Characteristic Words by Thomas Moore, Esq., No. VIII – [Songs] Stevenson, Light as the Shadows of Evening – Maid of the Rock – Stevenson, Rose of affection – Say pretty weeping figure – Soft Breezes breathing – Summer – Nights of Music – [Glees] Stevenson, We fairy folk delight in sport

Entries at Stationers' Hall:

We fairy folk delight in sport, by Sir John Stevenson, entered at Stationers' Hall 31 March 1821. [Pl no. 591; wm 1819 at BL H. 1273. (23.)]

Nights of Music, by Blangini, entered at Stationers' Hall 15 May 1821. [Pl no. 573]

A selection of Irish Melodies, with Symphonies and Accompaniments by Henry R. Bishop, and Characteristic Words by Thomas Moore, Esq. No. 8, entered at Stationers' Hall 15 May 1821. [Pl no. 404]

Rose of Affection, by Sir John Stevenson, entered at Stationers' Hall 18 October 1821. [Pl no. 429; wm 1819 at BL H. 1273. (53.)]

Light as the Shadows of Evening, by Sir John Stevenson, entered at Stationers' Hall 18 October 1821. [Pl no. 434; wm 1819 at BL H. 1273. (55.)]

Publication Reviews:

"Light as the Shadows of Evening; the Music by Sir John Stevenson, Mus. Doc. London. Power." *QMMR*, Vol. 3, no. 11 (1821), p. 347.

"A Selection of Irish Melodies, with Symphonies and Accompaniments; by Henry R. Bishop, and Characteristic Words by Thomas Moore, Esq. 8th Number. London. Power." *QMMR*, Vol. 3, no. 11 (1821), p. 353.

"Nights of Music; for two Voices; by Blangini, with Words by Thos. Moore, Esq. London. Power." *QMMR*, Vol. 3, no. 11 (1821), p. 365.

"We Fairy Folk delight in sport, Glee for three voices, by Sir J. Stevenson, Mus. Doc. London. Power." *QMMR*, Vol. 3, no. 11 (1821), p. 366.

"The Rose of Affection; the Music by Sir John Stevenson. London. Power." *QMMR*, Vol. 3, no. 12 (1821), p. 516.

"We Fairy Folk delight in Sport," a Glee for Three Voices. Composed by Sir John Stevenson, Mus. Doc. The Words by J. F. M. Dovaston, Esq. A. M. 2s." *MM*, No. 353 (May 1821), p. 373.

"Summer, composed by Sir John Stevenson. London. Power." *QMMR*, Vol. 3, no. 12 (1821), p. 516.

Within:

The Spirit's Song, in "Lalla Rookh," Written by Thomas Moore Esqr., the Music by Dr. John Clarke, of Cambridge.

Leaf ii recto

Source: BL H. 1275. (8.) and CAM MR290. a. 75. 120. (41.) Pl no. 334; Source music wm 1819

Oh Lady Fair! a Ballad for three Voices, dedicated to Lady Charlotte Rawdon

Leaf ii recto

Source: BL H. 1652. h. (1.) Pl no. 43. Source music wm 1820

Namouna's Song, in "Lalla Rookh," Written by Thomas Moore Esqr., the Music by Dr. John Clarke, of Cambridge.

Leaf ii recto

Source: BL H. 1275. (13.) Pl no. 335; Source music wm 1815

Source: BL H. 3691. e. (4.) Pl no. 335; Source music wm 1819

PoJ 2k

Date: Mid-1822

Categories and Subcategories: 4

New Categories: 1

[songs, & c. from] Lalla Rookh

Categories Removed: 1

A Selection of Irish Melodies

Extent: 209 entries

Commentary:

New Entries: 30 entries

[Vocal Music. Lalla Rookh] Five Songs, and a Duet – Bendemeer's Stream – Spirit of bliss, Trio – Fly to the desert Canzonett – Her hands were clasp'd, Recitative and Air – The Acacia Bower – The Cold wave my love lies under – The song of the fire worshipper – The Arabian maid – The feast of roses – The Georgian maid – The Peri pardoned, Recitative and Aria – The Spirit song, Recitative, Andante & Aria – Namouna's Song, Recit. and Aria – Oh! let me only breathe the air – We part for ever – Bendemeer's Stream, Ballad – Paradise and the Peri, Recit. and Song – Araby's Daughter – Then fly with me, Ballad – Fly to the desert, Ballad – Hinda's appeal to her lover – 'Twas his voice, Recit. and Air – Now morn is blushing, Recit. and Air – Oh! fair as the sea flower, Ballad – The Peri's Song, Ballad – [Songs] Stevenson, The Lottery – Oh! turn away those – [Vocal Music. Duets] Our first young Love – [Glees] To thy Lover

Entries Removed: 13

A Selection of Irish Melodies, with Symphonies and Accompaniments for the Piano-Forte by Sir John Stevenson, Mus. Doc., and Characteristic Words by Thomas Moore, Esq., Vols. I to VIII (each) – A Selection of Popular National Airs, with Symphonies and Accompaniments by Henry R. Bishop, and Sir John Stevenson, Mus. Doc., the Words by Thomas Moore, Esq. Nos. I and II (each) – A Series of Sacred Songs, Duets, and Trios, the Words by Thomas Moore, Esq., the Music composed and selected by Sir John Stevenson and Mr. Moore – [Songs] Blue Ey'd Maid – The Lottery

Entries at Stationers' Hall:

Our First Young Love, by Thomas Moore, entered at Stationers' Hall 18 October 1821.

Araby's Daughter, a Ballad, from Lalla Rookh, accompaniments by G. Kiallmark, entered at Stationers' Hall 19 February 1822. [PI no. 620]

To thy lover, a Madrigal, by Sir J. A. Stevenson, entered at Stationers' Hall 16 August 1822. [PI no. 592; wm 1819 at BL H. 1273. (21.)]

Publication Reviews:

““Bendemeer's Stream,” a Ballad from Lalla Rookh, written by Thos. Moore, Esq., the Music by W. Hawes, Esq. 2s.” *MM*, No. 301 (August 1817), p. 60.

“Oh turn away those mournful eyes; a ballad; the music by Sir John Stevenson, Mus. Doc. London. Power.” *QMMR*, Vol. 4, no. 14 (1822), p. 235.

Within:

The Evening Song of Lea, from the Loves of the Angels, Written by Thomas Moore Esqr., the Music by J. Macdonald Harris

Leaf ii recto

Source: BOD Mus. Voc. I, 25 (28) and BL G. 806. b. (33.) no plate number; Source music wm 1822.

PoJ 21

Title: Vocal Music. / BY THOMAS MOORE, ESQ. / SIR JOHN STEVENSON, MUS. DOC. AND HENRY R. BISHOP, & c. / Published by J. POWER, 34, STRAND, London.

Additional Categories: 1

[Songs & c. from] Love of the Angels

Extent: 217 entries

Date: 1822

Commentary:

New Entries: 8

[Vocal Music. Love of the Angels] Come pray with me, by Lord Burghersh – Song from the First Angel's Story – Song from the Second Angel's Story – Song from the Third Angel's Story – The Evening Song of Lea – Nauma's Song – [Songs] My Heart and Lute – [Duets] Wake thee my dear

Entries at Stationers' Hall:

Wake thee my dear, for two voices, by Thomas Moore, Esq., entered at Stationers' Hall 30 October 1822. [PI no. 680]

Song from the First Angel's Story, by H. R. Bishop, entered at Stationers' Hall 28 February 1823.

Song from the Second Angel's Story, by H. R. Bishop, entered at Stationers' Hall 28 February 1823.

Song from the Third Angel's Story, by H. R. Bishop, entered at Stationers' Hall 28 February 1823.

The Evening Song of Lea, by J. M. Harris, entered at Stationers' Hall 28 February 1823.

My Heart and Lute, by H. R. Bishop, entered at Stationers' Hall 28 February 1823. [PI no. 702; wm 1823 at BL H. 1980. mm. (27.)]

Publication Reviews:

“Song from the first Angel's Story in the Loves of the Angles. Song from the second Angel's Story, & c. Song from the third Angel's Story, & c. written by Thomas Moore, Esq. the Music by Henry R. Bishop. London. Power” *QMMR*, Vol. 5, no. 18 (1823), p. 216.

"Ballad, "My Heart and Lute," by Thomas Moore, Esq. (J. Power, 34 Strand.)" *The Harmonicon*, No. 12 (December 1823.), p. 196.

"Nama's Song; the Music by Sir John Stevenson, Mus. D. Power. London." *QMMR*, Vol. 5, no. 20 (1823), p. 553.

"Come pray with me; the Music by Lord Burghersh. Power. London." *QMMR*, Vol. 5, no. 20 (1823), p. 553.

Within:

My Heart and Lute, a Ballad, by Thomas Moore Esqr.,

Leaf ii recto

Source: BOD Mus. Voc. I, 41 (25) Pl no. 702

Source music entered at Stationers' Hall 28 February 1823.

PoJ 3

Title: NEW VOCAL MUSIC, PUBLISHED BY J. POWER, 34, STRAND.

Date: c. 1820

Pages: 1p fol.

Type of catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 4

Selections from the Celebrated Poem Lalla Rookh; A Selection of Scottish Melodies; A Selection of Indian Melodies; Admired Ballads, by Wesley Doyle, Esq.

Extent: 30 entries

Commentary:

The parting Hour is come, Love, written by Mrs. Opie, Music by Wesley Doyle Esq. [Pl no. 472; wm 1817 at BL H. 1652. ll. (28.)]

Fare ye well, My Pretty Sophy, by H. R. Bishop [Pl no. 156; wm 1813 at BL H. 2835. a. (3.)]

Peri pardoned, Recit. And Ari from Lalla Rookh, by Dr. Clarke [Pl no. 500]

Entries at Stationers' Hall:

Bendeemer's Stream, entered at Stationers' Hall 31 May 1817. [Pl no. 325; wm 1815 at BL H. 1224. (14.)]

Fly to the desert, a Ballad, by G. Kiallmark, entered at Stationers' Hall 16 June 1817. [Pl no. 327]

Paradise and the Peri, by Hawes, entered at Stationers' Hall 17 June 1817. [Pl no. 326; wm 1815 at BL H. 1224. (15.)]

Oh! fair as the sea-flower, by T. Welsh, entered at Stationers' Hall 17 June 1817. [Pl no. 331]

Namouna's Songs, by Clarke, entered at Stationers' Hall 1 July 1817. [Pl no. 335; wm 1815 at BL H. 1275. (13.)]

Spirit's Song, by Clarke, entered at Stationers' Hall 11 July 1817 [Pl no. 334; wm 1815 at BL H. 1275. (8.)]

The song of the fire worshipper, by Attwood, entered at Stationers' Hall 11 July 1817. [Pl no. 337]

Oh! let me only breathe, by Clifton, entered at Stationers' Hall 22 July 1817. [Pl no. 340]

Peri's Song, by T. Welsh, entered at Stationers' Hall 23 December 1817. [Pl no. 353]

Hinda's appeal, by Kiallmark, entered at Stationers' Hall 27 March 1818. [Pl no. 343]

Acacia Bower, by Attwood, entered at Stationers' Hall 27 March 1818. [Pl no. 339]

The Cold wave my Love lies under, by Attwood, entered at Stationers' Hall 23 June 1818. [Pl no. 409]

Her hands were clasp'd, Recitative & Air, by Attwood, entered at Stationers' Hall 19 December 1818. [Pl no. 406]

Peri Pardoned, by Clarke, entered at Stationers' Hall 19 December 1818. [Pl no. 500; wm 1817 at BL H. 1275. (12.)]

The Feast of Roses, by Bishop, entered at Stationers' Hall 23 March 1819. [Pl no. 442]

We part, forever, by J. Harris, entered at Stationers' Hall 29 March 1819. [Pl no. 440]

The Arabian Maid's Song, by Bishop, entered at Stationers' Hall 21 June 1819.

Then fly with me, Lalla Rookh, by Kiallmark, entered at Stationers' Hall 21 June 1819. [PI no.342]
Song of the Georgian maid, by Bishop, entered at Stationers' Hall 7 October 1819. [PI no. 444]
Annot Lyle, by Wesley Doyle, entered at Stationers' Hall 7 October 1819. [PI no. 462]

Publication Reviews:

"Fly to the Desert," a Ballad from "Lalla Rookh," written by Thomas Moore, Esq., composed by G. Kiallmark. 2s." *MM*, No. 303 (October 1817), p. 242.

"The Song of the Fire-Worshipper, from "Lalla Rookh." Written by Thomas Moore, Esq., composed by T. Attwood. 2s." *MM*, No. 303 (October 1817), p. 242.

"Oh! Fair as the Sea-Flow'r," a Ballad from "Lalla Rookh," written by Thomas Moore, Esq. The Music by T. Welsh. 2s." *MM*, No. 303 (October 1817), p. 243.

"The Spirit's Song," in "Lalla Rookh," written by Thomas Moore, Esq. The Music by Dr. John Clarke, of Cambridge. 2s.6d." *MM*, No. 303 (October 1817), p. 243.

"Namouna's Song, in "Lalla Rookh," written by Thomas Moore, Esq., the Music by Dr. John Clarke, of Cambridge. 2s.6d." *MM*, No. 303 (October 1817), p. 243.

"Oh! Let me only breathe the Air," from "Lalla Rookh." Written by Thomas Moore, Esq., the Music by J. C. Clifton. 1s.6d." *MM*, No. 303 (October 1817), p. 243.

"Paradise and the Peri." Recitative and Song from "Lalla Rookh." Written by Thomas Moore, Esq., the Music by W. Hawes. 2s." *MM*, No. 303 (October 1817), p. 243.

"The Peri pardoned, by John Clarke, of Cambridge. – London. Power." *QMMR*, Vol. 1, no. 3 (1818), p. 397.

"We part, forever part, to night! Recitative and air, by J. Macdonald Harris. – London. Power." *QMMR*, Vol. 1, no. 3 (1818), p. 397.

"The Feast of Roses, by Henry R. Bishop. – London. Power." *QMMR*, Vol. 1, no. 3 (1818), p. 397.

"Her Hands were clasped, recitative and air, by Thomas Attwood. London. Power." *QMMR*, Vol. 1, no. 3 (1818), p. 397.

"Her Hands were Clasp'd." Recitation and Air, by Thomas Attwood, Esq. 1s.6d." *MM*, No. 323 (March 1819), p. 164.

"Sweet is Love, a ballad, the music composed by Wesley Doyle, Esq. London. Power." *QMMR*, Vol. 2, no. 6 (1820), p. 231.

"Whilst on the beach I wander, a ballad, imitated from the Italian, by Mrs. Opie, the music by Wesley Doyle, Esq. London. Power." *QMMR*, Vol. 2, no. 6 (1820), p. 231.

"The parting hour is come love, a ballad, imitated from the Italian, by Mrs. Opie, the music by Wesley Doyle, Esq. London. Power." *QMMR*, Vol. 2, no. 6 (1820), p. 231.

Within:

When the Rose-bud of Summer; a Ballad, as Sung by Mrs. Ash and Mrs. Salmon, at the London and Bath Concerts, and by Miss Stephens, at the Theatre Royal Covent Garden, Composed and Dedicated to Miss Fanny Nickson, by Sir John Stevenson, Mus. Doc.

Last leaf recto

Source: BL H. 1980. mm. (7.) Pl no. 98; Source music wm 1819

PoJ 4a

Title: NEW / PIANO-FORTE WORKS, / PUBLISHED BY / JAMES POWER, / 34, STRAND, LONDON.

Date: c. 1820

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout: 2 columns

Categories and subcategory: 5

[Piano Forte Music]; Flute and Piano Forte; Overtures; [Dance, Waltzes, & Quadrilles]; For two Performers

Extent: 100 entries

Commentary:

Air in "Alceste," with Variations, by Gelinek [Pl no. 85]

Overture to The Valley of Diamonds, Composed and arranged for the Piano Forte, by M. P. Corri [Pl no. 250]

Entries at Stationers' Hall:

Three Waltzes, "The Cobourg," "The Anglesea," "The Sarah Ann," for the Piano Forte by A. Meves, entered at Stationers' Hall 9 April 1816.

O Dolce Conento, arranged with Variations for the Flute by C. Nicholson, adapted with an Accompaniment for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall 6 September 1816. [Pl no. 297; wm 1813 at BL h. 223. (10.)]

Valse François, for the Piano Forte, by John Ringwood, entered at Stationers' Hall 25 March 1817. [Pl no. 314]

The Bride of Abydos, by Kelly, entered at Stationers' Hall 27 March 1818. [Pl no. 398]

Six Progressive Sonatinas, for the Piano Forte, by T. Howell, entered at Stationers' Hall 19 December 1818. [Pl no. 416]

La Belle Hariette, with Variations for the Piano Forte, by Holder, entered at Stationers' Hall 19 December 1818.

My Love is like the red red Rose, for the Harp or Piano Forte, by Hummell, entered at Stationers' Hall 19 December 1818. [Pl no. 418; wm 1817 at BL h. 114. (28.)]

Polonoise, with Variations for Piano Forte and flute, by Metzler, entered at Stationers' Hall 21 June 1819.

Hornpipe, for Piano Forte and Flute, by Cooke, entered at Stationers' Hall 21 June 1819. [Pl no. 449]

Les belles bergeres, as Duetts for two performers on one Piano Forte, with Harp Accompaniment, by J. H. Little, entered at Stationers' Hall 7 October 1819. [Pl no. 452]

Sonata, Op. 47, by J. W. Holder, entered at Stationers' Hall 16 June 1820. [Pl no. 482]

Publication Reviews:

"A Set of Divertimentos for the Patent Flageolet and Piano Forte. Composed and dedicated to Miss H. W. Wynn, by John Parry. 5s." *MM*, No. 178 (December 1808), p. 473.

"O Dolce Conento," a favourite Air, by Mozart. Arranged with Variations, for the Piano-forte and Flageolet, or Flute, by John Parry, (Editor of the Welch Melodies,) and performed by him and Mr. F. Lanza, to whom it is dedicated by the Author. 3s." *MM*, No. 206 (December 1810), p. 454.

"Six Progressive Sonatinas for the Piano Forte. Composed by T. Howell. London. Power." *QMMR*, Vol. 1, no. 3 (1818), p. 376.

"Sonata for the Piano forte, [with a violin accompaniment] by Doctor Cogan. 5s." *MM*, No. 322 (February 1819), p. 63.

"My Love is like the Red Red Rose," and the Munich Waltz, two Airs, with Variations for the Harp or Piano-forte, by F. L. Hummell. 2s.6d." *MM*, No. 324 (April 1819), p. 251.

"La Belle Hariette." Air, with Variations for the Piano-forte. Composed by J. W. Holder, Mus. Bac. Oxon. 2s." *MM*, No. 324 (April 1819), p. 251.

"A Polonoise, with Variations for the Flute and Piano Forte, composed by M. Metzler. London. Power." *QMMR*, Vol. 2, no. 5 (1820), p. 81.

"The Guaracha, a celebrated Spanish Dance, arranged with Variations for the Piano Forte, by J. H. Little. London. Power." *QMMR*, Vol. 2, no. 5 (1820), p. 96.

"Les Belles Bergeres, a Duet for two Performers on one Piano Forte, with an Accompaniment ad libitum. Composed by J. H. Little. London. Power." *QMMR*, Vol. 2, no. 6 (1820), p. 251.

"A Sonata for the Piano Forte, composed by J. W. Holder. London. Power." *QMMR*, Vol. 2, no. 7 (1820), p. 368.

"La petite Sonata pour le Piano Forte, composed by J. W. Holder. London. Power." *QMMR*, Vol. 2, no. 7 (1820), p. 369.

"Divertimento for the Piano Forte, composed by J. W. Holder, London. Power." *QMMR*, Vol. 2, no. 7 (1820), p. 369.

"O Dolce Conento, with Variation; by Nicholson and Burrowes. London. Power." *QMMR*, Vol. 5, no. 17 (1823), p. 82.

Within:

The Banks of Allan Water, with Introduction and Variations, for the Harp, by T. P. Chipp

Leaf ii recto

Source: BL g. 661. b. (40.) Pl no. 502, Source music wm 1819

PoJ 4b

Date: c. 1821

Extent: 112 entries

Commentary:

New Entries: 12

[Piano Forte Music] Mozart, Bird Catcher – Eavestaff, Come chase that starting tear – Holder, Pastoral Rondo – Parry, Sweet Richard – Hummel, Venetian Air – [Flute and Piano Forte] Coggins, Thistle Grove – Little, Tu che Accendi – [Dances, Waltzes, Quadrilles, & c.] J. Power's Collection of Dances, Waltzes, Quadrilles, & c, for 1819, with Flute Accompaniment – J. Power's Collection of Dances, Waltzes, Quadrilles, & c, for 1821, with Flute Accompaniment – J. Power's Select Dances, No. 5, containing, "Caroline Quadrilles," "Papageno," "Exmouth Waltz," "Ivanhoe," "Gavotte de Vestris," and "Highland Laddie" – [For two Performers] Bennett, Di tanti palpiti – Little, Overture to "Il Tancredi" – Little, Overture and Selections from Mozart's celebrated Opera, "Il Flauto Magico" arranged from the original score, by J. H. Little, Book 4

Publication Reviews:

““Come, chase that starting tear away,” from Moore’s national airs, with Variations for the Piano Forte, and Inscribed to Miss de Road, by W. Eavestaff. 2s.” *MM*, No. 350 (February 1821), p. 81.

““Sweet Richard,” performed at the Congress of Welsh Bards, at Wrexham, by Richard Roberts of Carnavon, who gained the Silber Harp. [For the Piano Forte, by John Parry.] 2s.” *MM*, No. 350 (February 1821), p. 81.

“Di Tanti Palpiti; arranged for two Performers on the Piano Forte, by W. Bennett. London. Power.” *QMMR*, Vol. 3, no. 9 (1821), p. 112.

Within:

Cease your funning, Arranged for two Performers one the Piano Forte, by W. Bennett

Leaf ii recto

Source: BL h. 3290. mm. (9.)

The Twelfth Set of Quadrilles, Composed and Arranged for the Piano Forte, with an (ad lib.) Accompaniment for the Flute, by P. Musard, Composer and Director of the Orchestre to the Nobilities Balls, Almacks and the Argyll Rooms, and performed by Messrs. Collinett, Michau and Musard

Leaf ii recto of Piano Forte part

Source: BL h. 836. (1.) Pl no. 597; Source music wm 1819

PoJ 5

Title: A Catalogue / OF / VOCAL AND INSTRUMENTAL MUSIC, / PUBLISHED BY J. POWER, 34, STRAND, LONDON.

Date: 1821

Pages: 8pp fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress – Printed by W. Clowes, Northumberland court, London.

Layout: 3 columns and 2 columns;

Categories and sub-categories: 21

A Selection of Irish Melodies; [Vocal] Popular National Airs; A Series of Sacred Songs, Duets, and Trios; A Selection of Scottish Melodies; A Selection of Indian Melodies; Selections from Lalla Rookh; Handel’s Songs; Admired Ballads, by Wesley Doyle; Vocal Italian; A Series of French Songs; Songs; [Vocal] Duets; Glees; New Piano-Forte Works, & c.; Flute and Piano-Forte; Mozart’s

Overtures, for the Piano Forte, with accompaniments; Overtures; Waltzes; Musard's Quadrilles, & c.;
Dances; Duets for two Performers; New Harp Music

Extent: 653 entries

Commentary:

Roderigh Vich-Alpine, a Glee, written by Walter Scott Esqr., Composed by C. E. Horn [Pl no. 112]
Woman's smile, a Song, Composed by John Parry [Pl no. 196; wm 1812 at BL G. 810. (53.)]
Wood-pecker, written by T. Moore, Composed by M. Kelly [Pl no. 201; wm 1811 and 1813 at BL H. 1652. j. (16.)]
Sweetest moments life allows, Composed by Michael Kelly [Pl no. 211; wm 1812 at BL H. 2832. o. (28.)]
I will love thee ever dearly, Composed by T. Cooke [Pl no. 246; wm 1815 at BL H. 1652. d. (39.)]
Toll not the bell, words by A. Dallas Esq., Composed by J. Stevenson [Pl no. 284; wm 1824 at BL G. 806. e. (39.)]
O Softly Sleep my Baby Boy, a Ballad, Composed by C. Smith [Pl no. 288; wm 1815 at BL H. 1430. (2.)]
Sweet Rose, come away! A Ballad, written by Charles Dibdin, the Music by Miss M. A. Dibdin [Pl no. 467; wm 1817 at BL H. 1652. ll. (5.)]
Cease your funning, arranged as a Duet for two Performers on One Piano Forte, by W. Bennett [Pl no. 527]
Hope told a flattering tale, Arranged for two Performers on the Piano Forte, by William Barnett [Pl no. 528, wm 1819 at BL g. 1123. r. (7.)]
The Invitation, Written by Shakespeare, the Music composed by Walter Turnbull [Pl no. 555; wm 1819 at BL G. 805. c. (49.)]
Four Waltzes, "The Brandenburg" "The Bugle-Horn," "Lady Esther," and "Coral Waltz," for the Piano Forte, by M. Schoengen [Pl no. 575]
Oh! listen to your lover, a Song, by C. E. Horn [Pl no. 584; wm 1819 at BL H. 2818. a. (73.)]

Entries at Stationers' Hall:

Three Waltzes, "The Cobourg," "The Anglesea," and "The Sarah Ann," by Augustus Meves, entered at Stationers' Hall 9 April 1816.
O Softly Sleep! By C. Smith, entered at Stationers' Hall 18 June 1816. [Pl no. 288; wm 1815 at BL H. 1430. (2.)]
Taste life's glade moments, by Walmisley, entered at Stationers' Hall 6 September 1816. [Pl no. 291; wm 1815 at BL H. 1687. (9.)]
My Love, when thou'rt away, entered at Stationers' Hall 2 January 1817. [Pl no. 302; wm 1815 at BL H. 1678. (37.)]
The Ocean King, by W. West, entered at Stationers' Hall 2 January 1817. [Pl no. 306]
Turn to this Heart, a Duett, by C. E. Horn, entered at Stationers' Hall 8 February 1817.
Up, quit the bower, a Glee for three Voices, by Attwood, entered at Stationers' Hall 8 February 1817.
If maidens would marry, a Song, by C. E. Horn, entered at Stationers' Hall 8 February 1817.
Damon's Complaint, entered at Stationers' Hall 11 April 1817. [Pl no. 319]
Mansion of love, by Emdin, entered at Stationers' Hall 29 May 1817. [Pl no. 315; wm 1815 at BL H. 1668. (17.)]
Conquest of Taranto, by Kelly, entered at Stationers' Hall 29 May 1817. [Pl no. 321]
Savoyard's Return, by J. Hunter, entered at Stationers' Hall 29 May 1817.
Thy gentle Manners, by Attwood, entered at Stationers' Hall 17 June 1817.
Monody, by Hawes, entered at Stationers' Hall 23 December 1817. [Pl no. 358]
The Adieu, at day-break, by Kiallmark, entered at Stationers' Hall 27 March 1818. [Pl no. 353]
Lament, entered at Stationers' Hall 27 March 1818. [Pl no. 387]
Cogan's Sonata, for the Piano Forte, with Violin Accompaniment, entered at Stationers' Hall 14 October 1818. [Pl no. 348]
Dandy Beau, by T. Cooke, entered at Stationers' Hall 19 December 1818. [Pl no. 426]
Alice of Fyfe, by W. West, entered at Stationers' Hall 20 February 1819. [Pl no. 412]
Overture to Flodden Field, entered at Stationers' Hall 20 February 1819. [Pl no. 436]

The Banks of Allan Water, by W. Hawes, entered at Stationers' Hall 21 June 1819. [Pl no. 451; wm 1817 at BL H. 1224. (23.)]

Lord, Remember David, composed by Handel, arranged by Stevenson, No. 1, entered at Stationers' Hall 7 October 1819.

Grotto, by Parry, entered at Stationers' Hall 7 October 1819. [Pl no. 457]

Banks of Allan Water, arranged for the Piano Forte, by C. E. Horn, entered at Stationers' Hall 3 March 1820. [Pl no. 417; wm 1817 at BL H. 3691. e. (17.); wm 1819 at BL H. 3691. e. (18.)]

Dearest Ellen, awake, by John Emdin, entered at Stationers' Hall 9 May 1820. [Pl no. 479; wm 1819 at BL H. 1668. (13.)]

11th Set of Quadrilles, with Flute Accompaniment., dedicated to the Princess Esterhazy, by P. Musard, entered at Stationers' Hall 24 March 1821. [Pl no. 579]

A Dramatic Fairy Scene, by Rovedino, entered at Stationers' Hall 31 March 1821.

12th Set of Quadrilles, with Flute Accompaniment, dedicated to the Princess Esterhazy, by P. Musard, entered at Stationers' Hall 15 May 1821. [Pl no. 597]

13th Set, with Flute Accompaniment, dedicated to Countess St. Antonio, by P. Musard, entered at Stationers' Hall 16 October 1821. [Pl no. 872]

14th Set, with Flute Accompaniment, dedicated to Countess St. Antonio, by P. Musard, entered at Stationers' Hall 16 October 1821. [Pl no. 876]

Musard's Waltzes, 6th Set, with Flute accompaniment, containing, The Sovereign, Duchess Somerset, Princess Esterhazy, Countess St. Antonio, entered at Stationers' Hall 18 October 1821. [Pl no. 612]

Orphan Boy, by C. Smith, entered at Stationers' Hall 18 October 1821. [Pl no. 495; wm 1819 at BL H. 1430. (11.)]

Publication Reviews:

"Fair Rosa," sung by Mr. Sinclair at the Theatre Royal, Covent Garden; written and composed by John Parry. 1s.6d." *MM*, No. 244 (August 1813), p. 60.

"Woman's Smile," an Additional Song in the Opera of "The Maid of the Mill," sung by Mr. Phillipps, at Drury Lane Theatre. Written and composed by John Parry. 1s.6d." *MM*, No. 246 (October 1813), p. 255.

"The Savoyard's Return." From the remains of Kirke White, composed by J. Hunter. 2s." *MM*, No. 302 (September 1817), p. 151.

"The Rosy-Cheek'd Boy at the Cottager's Door," a Ballad, sung by Mr. Horn at the Theatre Royal, Drury-Lane." *MM*, No. 302 (September 1817), p. 151.

"Alice of Fyfe," a Ballad, written by J. Harker, Esq. Composed by W. H. West, of the Theatre Royal, Bath, 2s." *MM*, No. 323 (March 1819), p. 165.

"The Banks of Allan Water," a much admired ballad, harmonized by W. Hawes. London. Power." *QMMR*, Vol. 2, no. 5 (1820), p. 106.

"Dearest Ellen awake; a Serenade, composed by John Emdin, Esq. London. Power." *QMMR*, Vol. 2, no. 7 (1820), p. 363.

"Oh Woods of Green Erin," a Ballad, written by Miss Anna Maria Porter. The Music by Wesley Doyle, Esq. 2s." *MM*, No. 348 (January 1821), p. 570.

"The Mountain Cot, a Glee for Three Voices; by W. Richards. London. Power." *QMMR*, Vol. 3, no. 9 (1821), p. 115.

"Every Hour I lov'd thee more; by J. Blewitt. London. Power." *QMMR*, Vol. 3, no. 9 (1821), p. 116.

"When Love was fresh from his Cradle Bed. [By William West] London. Power." *QMMR*, Vol. 3, no. 9 (1821), p. 116.

"This parting Look she gave; by Walter Turnbull. London. Power." *QMMR*, Vol. 3, no. 9 (1821), p. 117.

"Oh! Woods of Green Erin; by Wesley Doyle, Esq., London. Power." *QMMR*, Vol. 3, no. 9 (1821), p. 119.

"A Dramatic Fairy Scene. The Words written by Charles Hallet, Esq. The Music Composed by Tomaso Rovedino. (Opera Prima.) 5s." *MM*, No. 353 (May 1821), p. 373.

"Oh! Listen to your Lover," a Pollacca, by Charles E. Horn. 2s." *MM*, No. 354 (June 1821), p. 468.

"A dramatic Fairy Scene; the Words by Chas. Hallett, Esq. the Music composed by Tommaso Rovedino (opera prima.) London. Power." *QMMR*, Vol. 3, no. 11 (1821), p. 339.

"Peace be around Thee, arranged with Variations for the Harp or Piano Forte, with an (ad lib.) Accompaniment for the Flute; by F. L. Hummell. London. Power." *QMMR*, Vol. 3, no. 11 (1821), p. 346.

"Yes, it is Love. Words and Music by J. Clifton. London. Power." *QMMR*, Vol. 3, no. 11 (1821), p. 347.

"The Orphan Boy; a Ballad, composed by Charles Smith. London. Power." *QMMR*, Vol. 3, no. 11 (1821), p. 347.

"Oh, listen to your Lover, Polacca, composed by Charles E. Horn. London. Power." *QMMR*, Vol. 3, no. 11 (1821), p. 347.

"The Nightingale; a Ballad; composed by C. M. Sola. London. Power." *QMMR*, Vol. 3, no. 11 (1821), p. 349.

"An Invitation; written by Shakespeare; the Music by Walter Turnbull. London. Power." *QMMR*, Vol. 3, no. 11 (1821), p. 349.

"O, smile not thus; composed by Charles Smith. London. Power." *QMMR*, Vol. 3, no. 11 (1821), p. 349.

"Hope told a flattering Tale, arranged for two Performers on the Piano Forte, by W. Bennett. London. Power." *QMMR*, Vol. 3, no. 11 (1821), p. 351.

"Cease your Funning, arranged for two Performers on the Piano Forte, by W. Bennett. London. Power." *QMMR*, Vol. 3, no. 11 (1821), p. 351.

"O dinna weep; a Duet, composed by J. Macdonald Harris; the Words by the Ettrick Shepherd. London. Power." *QMMR*, Vol. 3, no. 11 (1821), p. 365.

"Deep in my soul; the Music by George Vincent Duval, Esq. London. Power." *QMMR*, Vol. 3, no. 12 (1821), p. 516.

"The celebrated Overture to the Grand Serious Opera of Il Ratto di Proserpina. Composed by Winter, and arranged for the Piano Forte, with Accompaniments (ad libitum) for a Flute and Violoncello, by J. H. Little. 3s.6d." *MM*, No. 361 (December 1821), p. 453.

"The last Rose of Summer, with Variations for the Harp, composed by T. P. Chipp. London. Power." *QMMR*, Vol. 4, no. 13 (1822), p. 86.

"Winter's Overture to Il Ratto di Proserpina, arranged for the Piano Forte, Flute, and Violoncello; by J. Little. London. Power." *QMMR*, Vol. 4, no. 14 (1822), p. 228.

Within:

A Selection of Welsh Melodies, with Symphonies and Accompaniments, by John Parry, and Characteristic Words by Mrs. Hemans

Source: BL I. 387. b. and CAM MR290. a, 80. 4. (3.) Pl no. 600. Source music wm 1820.

Source music entered Stationers' Hall 19 February 1822.

PoJ 6

Title: J. POWER'S / SELECT / Dances, Waltzes, Quadrilles, & c., / FOR THE / PIANO FORTE OR HARP.

Imprint: [from source music title page] London, Published by J. Power, 34, Strand.

Date: c. 1821

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 2

Dances, Waltzes, Quadrilles, & c. for the Piano Forte or Harp; Annual Collection of Dances, Waltzes, Quadrilles, & c., for the Piano Forte or Harp, with Flute Accompaniment, for 1819 and 1820.

Extent: 20 entries

Commentary:

Entries at Stationers' Hall:

J. Power's Annual Collection of Dances, Waltzes, & Quadrilles, & c. for the Piano Forte or Harp, with Flute Accompaniment, for the Years 1819, entered at Stationers' Hall 4 October 1818.

Within:

The Eleventh Set of Quadrilles, Composed and Arranged for the Piano Forte, with an (ad lib:) Accompaniment for the Flute, by P. Musard, Composer and Director of the Orchestra to the Nobilities Balls, Almacks and the Argyll Rooms, and Performed by Performed by Messrs. Collinett, Michau and Musard, Inscribed (with Permission) by the Author to the Duchess of Somerset

Leaf ii recto of Piano Forte part

Source: BL h. 836. (1.) Pl no. 579; Source music wm 1819

Source music entered at Stationers' Hall 24 March 1821

The Thirteenth Set of Quadrilles, Composed and Arranged for the Piano Forte, with an (ad lib:) Accompaniment for the Flute, by P. Musard, Composer and Director of the Orchestra to the Nobilities Balls, Almacks and the Argyll Rooms, and Performed by Performed by Messrs. Collinett, Michau and Musard

Source: BL h. 836. (1.) Pl no. 606; Source music wm 1819

PoJ 7a

Title: NEW / Quadrilles, Waltzes, Dances, & c., / FOR THE / PIANO FORTE OR HARP.

Imprint: [from source music title page] London. Published by J. Power, 34, Strand.

Date: 1821

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte music

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 3

Musard's Quadrilles; Musard's Waltzes; Annual Collection of Dances, Waltzes, Quadrilles, & c., for the Piano Forte or Harp, with Flute Accompaniment

Extent: 19 entries

Commentary:

Musard's Quadrilles with Flute Accompaniment, Sets XI to XIVth; Musard's Waltzes, with Flute Accompaniment, Set VIth; Annual Collection of Dances, Waltzes, and Quadrilles & c, 1820 and 1821

Within:

Musard's 14th. Set of Quadrilles, Performed by the Band of Messrs. Collinett, Michau and Musard, at The Juvenile Ball, Carlton Palace, and the Pavilion Brighton; Composed by express Command for and most humbly dedicated with Permission to his Majesty George the IVth

Leaf ii recto of Piano Forte part

Source: BL h. 836. (1.) Pl no. 611

PoJ 7b

Date: 1822

Extent: 22 entries

Commentary:

New Entries: 4

[Musard's Quadrilles, with Flute Accompaniment] XVth Set. Inscribed to Miss Seymour, containing L'Alcide, La Rose, La Silencieuse, La Proserpine, L'Honnorine – XVIth Set, inscribed to Lady Codrington, containing La Charlotte, L'Elisa, L'Ecossoise, La Difficile, Le Clair de Lune – [Annual Collection] No. IV, for the year 1822 – [Dances, Waltzes, Quadrilles & c. for the Piano Forte or Harp] Schoengen, Waltzes, Second Set, containing Coronation, The Trumpet, Craven House, And Dymoke

Entries Removed: 1

[Annual Collection of Dances] No. II, for the Year 1819

Entries at Stationers' Hall:

Annual Collection of Dances, Waltzes, Quadrilles, & c. No. IV. for 1822, entered at Stationers' Hall 16 February 1822.

Musard's Quadrilles, XVth Set, entered at Stationers' Hall 19 February 1822. [Pl no. 615]

Musard's Quadrilles, XVIth Set, entered at Stationers' Hall 19 February 1822. [Pl no. 616]

Musard's Waltzes, Set VII, entered at Stationers' Hall 16 August 1822. [Pl no. 641]

Within:

The Royal Cambrian Quadrilles, Selected, Composed and Arranged for the Piano Forte, with a Flute Accompaniment (ad lib.) and respectfully dedicated to Lady H. Williams Wynn, by John Parry. The Figures by Messrs. Collinet, Michau and Musard

Leaf ii recto

Source: CAM Mus. 15. 16. (30.) Source music wm 1821

The Fifteenth Set of Quadrilles, Composed and Arranged for the Piano Forte, with an (ad lib.) Accompaniment for the Flute, by P. Musard, Composer and Director of the Orchestra to the Nobilities Balls, Almack's and the Argyll Rooms, and Performed by Messrs. Collinett, Michau and Musard, Inscribed (with Permission) by the Author to Miss Seymour

Leaf ii recto of Piano Forte part

Source: BL h. 836. (1.) Pl no. 615; Source music wm 1820

The Sixteenth Set of Quadrilles, Composed and Arranged for the Piano Forte, with an (ad lib.) Accompaniment for the Flute, by P. Musard, Composer and Director of the Orchestra to the Nobilities Balls, Almack's and the Argyll Rooms, and Performed by Messrs. Collinett, Michau and Musard, Inscribed (with Permission) by the Author to Lady Codrington

Leaf ii recto of Piano Forte part

Source: BL h. 836. (1.) Pl no. 616; Source music wm 1820

PoJ 7c

Title: NEW / Quadrilles, Waltzes, Dances, &c., / FOR THE / PIANO FORTE OR HARP.

Imprint: [from the source music title page] London, Published by J. Power, 34, Strand.

Date: Mid to late-1822

Extent: 20 entries

Commentary:

Contains Musard's Quadrilles with Flute Accompaniment, Sets XI to XVIth;

Musard's Waltzes, with Flute Accompaniment, Sets VI and VII;

Annual Collection of Dances, Waltzes, and Quadrilles & c, 1820, 1821 and 1822

Power's Pocket Edition of Quadrilles, Books I to VII

New Entries: 3

[Musard's Quadrilles] XVII. Set, Inscribed to the Countess St. Antonio, Containing La Résolue, La Favorite, La Divine, L' Iris, and L' Elégante – XVIII. Set, Inscribed to the Hon. Mrs. Beaumont, Containing L' Adelina, La Beaumont, L' Agatha, L' Antonia, and La Finette – [Musard's Waltzes, with Flute Accompaniment] VII. Set, Containing Lady Codrington's Waltz, La H'Emengil, La Ildefonce, and La Babylas

Entries Removed: 5

[Dances, Waltzes, Quadrilles & c. for the Piano Forte or Harp] Schoengen, Waltzes containing The Hunting Horn, Lady Esthers, The Brandenburg, And the Coral – Schoengen, Waltzes, Second Set, containing Coronation, The Trumpet, Craven House, And Dymoke – Meves. Waltzes containing The Cobourg, The Anglesea, And the Sarah Ann – Holt, Waltzes containing The Wood Hill, The

Clifton, The Castle Mahon, And Charlemont – Dennet, Waltzes containing The National Waltz and Six others, as danced by the Misses Dennett

Entries at Stationers' Hall:

Musard's Quadrilles, XVIIth Set, entered at Stationers' Hall 16 August 1822. [Pl no. 652]

Musard's Quadrilles, XVIIIth Set, entered at Stationers' Hall 16 August 1822 [Pl no. 667]

Within:

The Eighteenth Set of Quadrilles, Composed and Arranged for the Piano Forte, with an (ad Lib.) Accompaniment for the Flute, by P. Musard, Almack's and the Argyll Rooms, and Performed by Messrs. Collinett, Michau and Musard, Dedicated (with Permission) by the Author to the Honourable Mrs. Beaumont

Source: BL h. 836. (1.) and BL h. 925. w. no track number; between the h. 925. w. (15.) and (16.); Pl no. 667; Source music wm 1819

XIXth Set of Quadrilles, as Performed by Messrs. Collinett, Michau and Musard, at Almack's and the Nobilities Balls, with an (ad lib.) Accompaniment for the Flute, Composed and Inscribed with Permission to the Countess of Wemyss, and March by P. Musard

Leaf ii recto

Source: BL h. 836. (1.) Pl no. 671; Source music wm 1819

PoJ 7d

Date: Mid to late-1822

Extent: 23 entries

Commentary:

Contains Musard's Quadrilles with Flute Accompaniment, Sets XI to XIX;

Musard's Waltzes, with Flute Accompaniment, Sets VI, VII and VIII;

Annual Collection of Dances, Waltzes, and Quadrilles & c, 1820, 1821 and 1822

New Entries: 3

[Musard's Quadrilles] XIX. Set, Inscribed to the Countess of Wemyss and March, Containing Lady Margaret, Lady Katherine, Lady Charlotte, Lady Louisa, and Lady Harriet – "In the Press." XX. Set, Composed expressly for, and most humbly dedicated to, His Grace the Duke of Devonshire, and the Noble and Hon. Members of the Ball Committee, at the King's Theatre, for the relief of the Distressed Irish, contacting La Devonshire, La Glengall, L' Arthur Hill, La Mount Charles, La Gwydir (From Il Turco in Italia.) – [Musard's Waltzes, with Flute Accompaniment] VIIIth Set (Nouvelles Mazurkas.), Containing La Romanzoff, La Kreusentstern, La Galitzin, La Kotzebue, La Catherine, and La Mourawiew

Entries at Stationers' Hall:

Musard's Waltzes, Set VIIIth entered at Stationers' Hall 16 August 1822. [Pl no. 679]

Musard's Quadrilles, Set XIXth, entered at Stationers' Hall 16 August 1822. [Pl no. 671]

Within:

The Seventeenth Set of Quadrilles, the Subjects taken from "La Gazza Ladra," with a Flute Accompaniment (ad Lib.), Composed, Arranged and (by Express Permission) Inscribed to The Countess St. Antonio, by P. Musard

Leaf ii recto of Piano Forte part

Source: BL h. 836. (1.) Pl no. 652; Source music wm 1819.

The Eighteenth Set of Quadrilles, Composed and Arranged for the Piano Forte, with an (ad Lib.) Accompaniment for the Flute, by P. Musard, Composer and Director of the Orchestra to the Nobilities Balls, Almack's and the Argyll Rooms, and Performed by Messrs. Collinett, Michau and Musard, Dedicated (with Permission) by the Author to the Honourable Mrs. Beaumont

Leaf ii recto of Piano Forte part

Source: BL h. 836. (1.) Pl no. 667; wm 1819

Source music entered at Stationers' Hall 16 August 1822.

PoJ 7e

Date: Mid to late 1822

Extent: 23 entries

Commentary:

Musard's Quadrilles XXth set which was advertised as "In the Press" in the previous state is now listed as a published item.

Musard's Quadrilles with Flute Accompaniment, Sets XI to XX; Musard's Waltzes, with Flute Accompaniment, Sets VIth to VIII; Annual Collection of Dances, Waltzes, and Quadrilles & c, 1820, 1821 and 1822.

Within:

The Twentieth Set of Quadrilles, Composed expressly for, and most humbly dedicated with Permission to His Grace The Duke of Devonshire, and the Noble and Honourable Members of The Ball Committee, at the King's Theatre, for the Relief of the Distressed Irish, by P. Musard

Leaf ii recto of Piano Forte part

Source: BL h. 836. (1.) Pl no. 678, Source music wm 1819.

Source music entered at Stationers' Hall 16 August 1822.

PoJ 7f

Date: c. 1823

Extent: 25 entries

Commentary:

Contains Musard's Quadrilles with Flute Accompaniment, Sets XI to XXIth;

Musard's Waltzes, with Flute Accompaniment, Sets VIth to IXth;

Annual Collection of Dances, Waltzes, and Quadrilles & c, 1821, 1822 and 1823

New Entries: 2

[Quadrilles with Flute Accompaniment] Musard, XXI. Set, Inscribed to Lady Petre, Containing, L' Edouard, La Jane, L' Emilia, La Louise Garat, and L' Augustina – [Musard's Waltzes with Flute Accompaniment] IX. Set La Holsten, La Ferdinand, and La Frederick

Within:

The XXIst Set of Quadrilles, Composed and Arranged for the Piano Forte, with an (ad Lib.) Accompaniment for the Flute, by P. Musard, Composer and Director of the Orchestra of the Nobilities Balls, Almack's, and the Argyll Rooms, and Performed by Messrs. Collinett, Michau and Musard, Dedicated (with Permission) by the Author to the Right Honourable Lady Petre

Leaf ii recto of Piano Forte part

Source: BL h. 836. (1.) Pl no. 682; Source music wm 1821

Source music entered at Stationers' Hall 26 February 1823.

PoJ 7g

Date: c. 1823

Extent: 29 entries

Commentary:

Contains Musard's Quadrilles with Flute Accompaniment, Sets XI to XXII;

Musard's Waltzes, with Flute Accompaniment, Sets VI to X

Annual Collection of Dances, Waltzes, and Quadrilles & c, 1819, 1820, 1821, 1822 and 1823

Within:

XXIIInd set of Quadrilles, as Performed by Messrs. Collinett, Michau and Musard, at the Nobilities Balls,

Leaf ii recto of Piano Forte part

Source: BL h. 836. (1.) Pl no. 683; Source music wm 1822

PoJ 7h

Title: New Quadrilles, Waltzes, Dances, & c., / FOR THE PIANO-FORTE OR HARP.

Date: c. 1823

Extent: 31 entries

Commentary:

Contains Musard's Quadrilles with Flute Accompaniment, Sets XI to XXIV;

Musard's Waltzes, with Flute Accompaniment, Sets VI to X;

Annual Collection of Dances, Waltzes, and Quadrilles & c, 1819, 1820, 1821, 1822 and 1823

New Entries: 2

[Quadrilles with Flute Accompaniment] Musard, XXIII. Set, Inscribed to Misses Mitchell, Containing La Dorat, La Silvie, La Justine, La Donna del Lago, and L'Engageante (First set from La Donna del Lago.) – XXIV. Set, Inscribed to Mrs. Spencer Stanhope, Containing L'Orphelia, La Nouriska, L' Uranie, La Calliope, and La Mirza (Second Set from La Donna del Lago.)

Within:

Leaf ii recto of Piano Forte part

Source: BL h. 836. (1, 23rd Set of Quadrilles), Pl no. 685; Source music wm 1822

Leaf ii recto

Source: BL h. 836. (2, 10th Set of Waltzes), Pl no. 772; Source music wm 1822

PoJ 7i

Date: c. 1824

Extent: 41 entries

Commentary:

Contains Musard's Quadrilles with Flute Accompaniment, Sets XI to XXVIth;

[Quadrilles Sets XXVII and XXVIII in Press]

Musard's Waltzes, with Flute Accompaniment, Sets VI to X;

Annual Collection of Dances, Waltzes, and Quadrilles & c, 1819, 1820, 1821, 1822 and 1823

New Entries: 10

[Quadrilles with Flute Accompaniment] Musard, XXV. Set, Inscribed to Duchess of Portland, Containing La Duchesse de Portland, Lady Harriet Bentinck, Lady Caroline, Lady Charlotte, and Lady Lucy (Third Set from La Donna del Lago) – Musard, XXVI. Set, Inscribed to the Countess of Bristol, Containing Lady Augusta, Lady Georgina, Lady Sophia, Lord Hervey, and Hon. George Hervey – Musard, XXVII. Set, in the Press – Musard, XXVIII. Set, in the Press – Country Dances, Waltzes, & c. for the Piano-Forte or Harp, No. I to VI (each)

Entries at Stationers' Hall:

Musard's Quadrilles, 25th Set, for the Piano Forte, with ad lib. Accompaniment for the Flute, entered at Stationers' Hall 6 November 1823. [Pl no. 810]

Musard's Quadrilles, 26th Set, for the Piano Forte, with ad lib. Accompaniment for the Flute, entered at Stationers' Hall 8 November 1823. [Pl no. 815]

Musard's Quadrilles, 27th Set, for the Piano Forte, with ad lib. Accompaniment for the Flute, entered at Stationers' Hall 1 June 1824. [Pl no. 821]

Musard's Quadrilles, 28th Set, for the Piano Forte, with ad lib. Accompaniment for the Flute, entered at Stationers' Hall 1 June 1824. [Pl no. 822]

Within:

Leaf ii recto of Piano Forte part

Source: BL h. 836. (1.) 24th Set of Quadrilles, Pl no. 806; Source music wm 1822

Leaf ii recto of Piano Forte part

Source: BL h. 836. (1.) 25th Set of Quadrilles, Pl. 810; Source music wm 1822

Leaf ii recto of Piano Forte part

Source: BL h. 836. (1.) 26th Sets of Quadrilles, Pl no. 815; Source music wm 1822

PoJ 7j

Date: c. 1824

Extent: 45 entries

Commentary:

Contains Musard's Quadrilles with Flute Accompaniment, Sets XI to XXVIII;

Musard's Waltzes, with Flute Accompaniment, Sets VI to XI;

Annual Collection of Dances, Waltzes, and Quadrilles & c, 1819, 1820, 1821, 1822, 1823 and 1824

New Entries: 4

[Musard's Waltzes with Flute Accompaniment] Musard, XI. Set la Cavendish, La Burlington, La Clara, Der Freyschütz, La Zelia, La Lydia (from Der Freyschütz) – [Quadrilles] A. Bennett, First Set of Quadrilles, composed at the desire of the Lady Mayoress, on the occasion of His Majesty's Visit to Dublin, Inscribed to the Misses King – Bennett, Second Set of Quadrilles, Dedicated to Mrs. Babington – J. Power's Annual Collection of Dances, Waltzes, & Quadrilles, & c. for the Piano Forte or Harp, with Flute Accompaniment, for the Years 1824

Entries at Stationers' Hall:

Musard's Waltzes, XI.th Set, containing, la Cavendish – La Burlington – La Clara – Der Freyschütz – La Zelia – La Lydia (from Der Freyschütz), entered at Stationers' Hall 8 November 1823. [Pl no. 818]

Within:

The twenty fourth Set of Quadrilles, as Performed by Messrs., Collinett, Michau & Musard, at the Nobilities Balls, Almacks & The Argyll Rooms, Composed & Arranged for the Piano Forte With an (ad Lib.) Accompaniment for the Flute, and Dedicated by Permission to Mrs. Spencer Stanhope, by P. Musard, the Second Set from La Donna del Lago

Leaf ii recto of Piano Forte part

Source: BL h. 925. z. (19.) Pl no. 806

The twenty seventh Set of Quadrilles, as Performed by Messrs. Collinet, Michau & MUSARD, at the Nobilities Balls, Almacks & The Argyll Rooms, Composed & Arranged for the Piano Forte With an (ad Lib.) Accompaniment for the Flute, and Dedicated by Permission to Miss Bethell, by P. Musard, the first Set from Pietro L'Eremita

Leaf ii recto

Source: BL h. 836. (1.) Pl no. 821; Source music wm 1822

The 29th Set of Quadrilles, as Performed by Messrs. Collinett, Michau & Musard, at the Nobilities Balls, Almacks & The Argyll Rooms, also at the Assembly Rooms of Bath, Cheltenham, York, & c. & c. Composed & Arranged for the Piano Forte, With an (ad lib.) Accompaniment for the Flute, and Dedicated by Permission to Lady Ellenborough, by P. Musard

Leaf ii recto

Source: BL h. 836. (1.) Pl no. 860

PoJ 7k

Date: c. 1824

Extent: 48 entries

Commentary:

Contains Musard's Quadrilles with Flute Accompaniment, Sets XI to XXXI;

Musard's Waltzes, with Flute Accompaniment, Sets VI to XI;

Annual Collection of Dances, Waltzes, and Quadrilles & c, 1819, 1820, 1821, 1822, and 1823

New Entries: 3

[Quadrilles with Flute Accompaniment] Musard, XXIX Set, Inscribed to Lady Ellenborough, containing Honourable Mary Lawy, Honourable Elizabeth Law, Honourable Anne Law, Honourable Frederica Law, and La Julie – XXX Set, Inscribed to Lady Gwydyr, containing La Gwydyr, L'Ida, La Leonide, La Justine, and La Camille – XXXI Set, Inscribed to the Countess Sefton (first set from la Neige.) containing, La Sefton, L' Eugenia, La Maria, La Neige, and La Canonique

Entries at Stationers' Hall:

Musard's Quadrilles, XXIXth Set, Inscribed to Lady Ellenborough, containing Honourable Mary Lawy – Honourable Elizabeth Law – Honourable Anne Law – Honourable Frederica Law – La Julie, entered at Stationers' Hall 1 June 1824. [Pl no. 860]

Musard's Quadrilles, XXXth Set, Inscribed to Lady Gwydyr, containing La Gwydyr – L'Ida – La Leonide – La Justine – La Camille, entered at Stationers' Hall 1 June 1824. [Pl no. 861]

Musard's Quadrilles, XXXIst Set, Inscribed to the Countess Sefton (first set from la Neige.) containing, La Sefton – L' Eugenia – La Maria – La Neige – La Canonique, entered at Stationers' Hall 1 June 1824. [Pl no. 862]

Within:

The 30th Set of Quadrilles, as Performed by Messrs. Collinett, Michau & Musard, at the Nobilities Balls, Almacks & The Argyll Rooms, also at the Assembly Rooms of Bath, Cheltenham, York, & c. & c. Composed & Arranged for the Piano Forte, with an (ad Lib.) Accompaniment for the Flute, and Dedicated by Permission to the Right Honourable Lady Gwydyr, by P. Musard
Leaf ii recto

Source: BL h. 836. (1.) Pl no. 861; no wm

The 31st Set of Quadrilles, as Performed by Messrs. Collinett, Michau & Musard, at the Nobilities Balls, Almacks & The Argyll Rooms, also at the Assembly Rooms of Bath, Cheltenham, York, & c. & c. Composed & Arranged for the Piano Forte, with an (ad Lib.) Accompaniment for the Flute, and Dedicated by Permission to Right Honourable Countess Sefton, by P. Musard, First Set from the Opera of La Neige

Source: BL h. 836. (1.) Pl no. 862; no wm

PoJ 8

Title: *PIANO-FORTE MUSIC*, / published by / JAMES POWER, / 34, *STRAND LONDON*.

Date: c. 1824

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 4

[Piano Forte Music]; Piano Forte Duets; Musard's Quadrilles; Musard's Waltzes

Extent: 144 entries

Commentary:

O Pescator dell'onda, Variations, for the Piano Forte, by J. H. Little [Pl no. 755, wm 1819 at BL g. 232. d. (30.)]

Annual Dances, for 1819, 1820, 1821, 1822 and 1823

Entries at Stationers' Hall:

Musard's Quadrilles, as Performed at the Nobility's Balls, Almack's, the Argyll Rooms, & c. XIth Set, dedicated to the Duchess of Somerset, entered at Stationers' Hall 24 March 1821. [Pl no. 579]

Musard's Quadrilles XIIth Set, entered at Stationers' Hall 15 May 1821. [Pl no. 597]

Musard's Quadrilles XIIIth Set, entered at Stationers' Hall 16 October 1821. [Pl no. 606]
Musard's Quadrilles, XIVth Set, entered at Stationers' Hall 16 October 1821. [Pl no. 611]
Annual Dances, for 1822, with Flute or Flageolet Accompaniments, entered at Stationers' Hall 16 February 1822.

Musard's Waltzes, for the Piano Forte, with Flute Accompaniment, Set 6, entered at Stationers' Hall 18 October 1821. [Pl no. 612]

Musard's Quadrilles, XVth Set, entered at Stationers' Hall 19 February 1822. [Pl no. 615]

Musard's Quadrilles, XVIth Set, entered at Stationers' Hall 19 February 1822. [Pl no. 616]

Musard's Waltzes, Set 7, entered at Stationers' Hall 16 August 1822. [Pl no. 641]

Musard's Quadrilles, XVIIth Set, entered at Stationers' Hall 16 August 1822. [Pl no. 652]

Musard's Quadrilles, XVIIIth Set, entered at Stationers' Hall 16 August 1822. [Pl no. 667]

Musard's Quadrilles, XIXth Set, entered at Stationers' Hall 16 August 1822. [Pl no. 671]

Musard's Quadrilles, XXth Set, entered at Stationers' Hall 16 August 1822. [Pl no. 678]

Musard's Waltzes, Set 8, entered at Stationers' Hall 16 August 1822. [Pl no. 679]

Musard's Quadrilles, XXI Set, entered at Stationers' Hall 26 February 1823. [Pl no. 682]

Musard's Waltzes with Flute Accompaniment, Set 9, entered at Stationers' Hall 28 February 1823. [Pl no. 693]

Allegretto et Valce, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 8 November 1823. [Pl no. 695; wm 1822 at BL h. 290. (4.) belated entry]

L'Oiseau de Venus, Air Fantasia for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 8 November 1823. [Pl no. 696; wm 1822 at BL h. 290. (1.) belated entry]

Publication Reviews:

"Partant pour la Syrie; a favourite French Romance, with Variations for the Piano Forte; composed by J. H. Little. London. Power." *QMMR*, Vol. 4, no. 14 (1822), p. 202.

"When Love was a Child, from Moore's National Melodies, arranged as a Rondo for the Piano Forte, by Ferd. Ries. Op. 106, No. 1. London. Power." *QMMR*, Vol. 4, no. 16 (1822), p. 503.

"Flow on, thou shining River," from Moore's National Airs, with Variations; composed for two Performers on the Piano Forte, by Ferd. Ries. Op. 108, No. 1. London. Power." *QMMR*, Vol. 5, no. 17 (1823), p. 96.

"O Pescator dell' onda, a favourite Venetian Barcarolle, with Variations for the Piano Forte; composed by J. H. Little. London. Power." *QMMR*, Vol. 5, no. 20 (1823), p. 550.

"L'Oiseau di Venus, a Fantasia for the Piano Forte; by G. Kiallmark. London. Power." *QMMR*, Vol. 5, no. 20 (1823), p. 550.

Within:

"Flow on, thou Shining River," from Moore's National Airs, with Variations Composed for two Performers on the Piano Forte, by Ferdinand Ries, Op. 108, No. 1

Source: BL g. 606. ii. (27.) Pl no. 654; Source music wm 1821

PoJ 9a

Title: *NEW PIANO-FORTE AND HARP MUSIC*, / PUBLISHED BY J. POWER, 34, STRAND LONDON.

Date: early 1824

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Harp and Piano Forte

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 4

[Piano Forte Music]; Piano Forte Duets; Harp Music; Harp and Piano-Forte Duets

Extent: 172 entries

Commentary:

The Legacy from Moore's Irish Melodies, with Introduction and Variations for the Harp, by T. P. Chipp [Pl no. 516, wm 1819 at BL h. 2605. ii. (4.) and BL g. 661. b. (41.)]

Entries at Stationers' Hall:

Musard's Quadrilles, XXIInd Set, for the Piano Forte, with ad lib. Accompaniment for the Flute, entered at Stationers' Hall 5 June 1823. [Pl no. 683]

Musard's Quadrilles, XXIIIrd Set, for the Piano Forte, with ad lib. Accompaniment for the Flute, entered at Stationers' Hall 5 June 1823. [Pl no. 685]

Musard's Waltzes with Flute Accompaniment, Set 10, entered at Stationers' Hall 28 February 1823. [Pl no. 772]

Musard's Quadrilles, XXIVth Set for the Piano Forte, with ad lib. Accompaniment for the Flute, entered at Stationers' Hall 6 November 1823. [Pl no. 806]

Publication Reviews:

"O softly sleep, arranged for the Harp by F. Dizi. London. Power." *QMMR*, Vol. 4, no. 13 (1822), p. 86.

"Five Divertimentos for the Piano Forte, with an Accompaniment for the Flute; composed by J. Bottomley. Books 1, 2, 3, and 4. London. Power." *QMMR*, Vol. 5, no. 20 (1823), p. 544.

Within:

O Pescator dell' Onda, a Favorite Venetian Barcarolle, with Variations for the Piano Forte, Composed by J. H. Little

Leaf ii recto

Source: BL g. 232. d. (30.) Pl no. 755; Source music wm 1819

PoJ 9b

Date: early 1824

Extent: 174

Commentary:

New Entries: 2

[Piano Forte music] Musard's Quadrilles, Set 25 – [Piano Forte duets] Reeve, Tell me where is fancy bread

Entries at Stationers' Hall:

Musard's Quadrilles, XXVth Set for the Piano Forte, with ad lib. Accompaniment for the Flute, entered at Stationers' Hall 6 November 1823. [Pl no. 810]

Within:

L' Esperance, a second Air Fantasia, for the Piano Forte, Composed for, and Dedicated to the Countess of Rothes, by G. Kiallmark,

Leaf ii recto

Source: CAM Mus. 24. 23. (5.) and BL h. 290. (2.) Pl no. 812; no wm

Source music entered at Stationers' Hall 8 November 1823.

Romance Variée for the Piano Forte, Composed by G. Kiallmark, a New and Revised Edition

Leaf ii recto

Source: CAM Mus. 24. 23. (8.) and BL h. 290. (8.) Plate no. 819.

Source music entered at Stationers' Hall 8 November 1823.

PoJ 10

Title: A Catalogue of / VOCAL MUSIC, / PUBLISHED BY J. POWER, / Manufacturer of Military Musical Instruments, Music-Seller, & Publisher, / No. 34, STRAND, LONDON.

Date: c. 1823

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Vocal

Layout: 2 columns;

Categories and sub-categories: 9

A Selection of Irish Melodies; A Selection of Popular National Airs; A Series of Sacred Songs, Duets, and Trios; A Selection of Scottish Melodies; A Selection of Indian Melodies; Songs; Duets; Glees; [Selections from] Lalla Rookh

Extent: 430 entries

Commentary:

Contains Selection of Irish Melodies, Nos. I to VII; Selection of Popular National Airs, No. I.

Entries at Stationers' Hall:

Remembrances, by Mrs. McMullan, Pl no. 319, entered at Stationers' Hall 11 April 1817.

No. I, A Selection of Popular National Airs, with Symphonies and Accompaniments by Sir John Stevenson, Mus. Doc., the Words by Thomas Moore, Esq., entered at Stationers' Hall 21 May 1818. [Pl no. 356]

A Selection of Irish Melodies, with Symphonies and Accompaniments for the Piano Forte by Sir, John Stevenson, No. VII, entered at Stationers' Hall 14 October 1818.

Within:

Source: BOD Johnson Mus. c. 21

PoJ 11a

Title: A Catalogue of / VOCAL AND INSTRUMENTAL MUSIC, / Published by J. POWER, 34, Strand, London. / AND No. 3, BURLINGTON ARCADE.

Date: c. 1824

Pages: 8pp fol.

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Letterpress

Layout: 3 columns and 2 columns

Categories and sub-categories: 24

[Vocal] A Selection of Irish Melodies; Popular National Airs; A Series of Sacred Songs; A Selection of Scottish Melodies; A Selection of Welsh Melodies; A Selection of Indian Melodies; Hymns; Selections from Lalla Rookh; [selections from] The Loves of the Angels; Handel's Songs; Series of Songs composed by Henry R. Bishop; A Series of French Songs; A Series of Italian Songs; Songs; Duets; Glees; [Instrumental] Piano Forte Music. Divertimentos, Airs, & c.; Overtures for the Piano Forte; Musard's celebrated Quadrilles; Waltzes; Ballets, Dances, & c.; Duets for two Performers [on Piano Forte]; Harp Music; Duets, Harp and Piano Forte.

Extent: 912 entries

Commentary:

Catalogue contains J. Power's Collection of Annual Dances for the year 1824

Contains Selection of Irish Melodies, Nos. 1 to VIII; Selection of Popular National Airs, Nos. I. to IV; Series of Sacred Songs, Nos. I. and II; Selection of Canadian Airs, No. I. Handel's Songs, Nos. 1 to 6; Musard's Quadrilles, 11 to 34th Sets

Sea Boy's Dream, a Cantata, Composed by Charles Smith [Pl no. 632; wm 1823 at BL H. 2832. (43.)]

Oh! but to see that Head recline, by Lord Burghersh [Pl no. 728; wm 1822 at BL G. 806. f. (27.)]

Oh! how happy was the time, a Duett, by Sir J. Stevenson [Pl no. 828; wm 1822 at BL H. 1273. (31.)]

Entries at Stationers' Hall:

A Selection of Welsh Melodies, with Symphonies and Accompaniments, by John Parry, entered at Stationers' Hall 19 February 1822. [Pl no. 600]

A Selection of Popular National Airs, with Symphonies and Accompaniments, No. I, by H. R. Bishop, entered at Stationers' Hall 19 February 1822. [Pl no. 627]

My Love hastes him home, a Ballad, by C. E. Horn, entered at Stationers' Hall 16 August 1822. [PI no. 637]

Absence, by Bishop, entered at Stationers' Hall 16 August 1822. [PI no. 659]

Scenes of my Childhood, by Bishop, entered at Stationers' Hall 16 August 1822. [PI no. 655]

A Selection of Popular National Airs, with Symphonies and Accompaniments, No. IV, by H. R. Bishop, entered at Stationers' Hall 9 December 1822. [PI no. 627]

Love will find out the way, a Ballad, by J. H. Little, entered at Stationers' Hall 28 February 1823. [PI no. 765]

Hush'd are the Waves, Canzonet, by Sir J. Stevenson, entered at Stationers' Hall 6 June 1823. [PI no. 309; wm 1821 at BL H. 1273. (37.) belated entry]

Oh! lovely is the summer moon, by Sir J. Stevenson, entered at Stationers' Hall 6 June 1823. [PI no. 668]

L'Esperance (Second Fantasia), for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 8 November 1823. [PI no. 812]

Romance Variations, for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 8 November 1823. [PI no. 819]

My Love is o'er the Sea, a Ballad, by Charles Smith, entered at Stationers' Hall 8 November 1823. [PI no. 504; belated entry; wm 1821 at BL H. 1430. (7.)]

A Selection of Canadian Airs, arranged with Symphonies and Accompaniments by Edward Night, Jun. No. I, entered at Stationers' Hall 8 November 1823. [PI no. 805]

Hence, faithless hope! Canzonet by Sir J. Stevenson, entered at Stationers' Hall 8 November 1823. [PI no. 301; belated entry; wm 1822 at BL H. 1273. (38.)]

Oh! nothing in Life Variations, for the Piano Forte, by Alicia Bennett, entered at Stationers' Hall 31 May 1824. [PI no. 842]

Marian, Variations for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 31 May 1824. [PI no. 848]

Canadian Boat Song, with Variations for the Piano Forte, by G. Kiallmark, entered at Stationers' Hall 31 May 1824.

Away with this pouting, with Variations for the Piano Forte, by Alicia Bennett, entered at Stationers' Hall 31 May 1824. [PI no. 850]

Oh! chide me not, a Ballad by Charles Smith, entered at Stationers' Hall 1 June 1824. [PI no. 661; belated entry; wm 1823 at BL H. 1430. (6.)]

The Maid's Remonstrance, a Song, by H. R. Bishop, entered at Stationers' Hall 1 June 1824. [PI no. 730]

Reconcilement, a Song, by H. R. Bishop, entered at Stationers' Hall 1 June 1824. [PI no. 731]

Drink ye to her, a Song, by H. R. Bishop, entered at Stationers' Hall 1 June 1824. [PI no. 732]

Star that bringest home the Bee, a Song, by H. R. Bishop, entered at Stationers' Hall 1 June 1824. [PI no. 825]

Edwin and Ellen, a Ballad, by J. Stevenson, entered at Stationers' Hall 1 June 1824. [PI no. 826; wm 1822 at BL H. 1273. (36.)]

Fairy formed harp, a Ballad, by C. Smith, entered at Stationers' Hall 1 June 1824. [PI no. 835; wm 1823 at BL H. 1430. (9.)]

Fairy's Gift, a Ballad by C. Smith, entered at Stationers' Hall 1 June 1824. [PI no. 836; wm 1823 at BL H. 1430. (8.)]

Musard's Waltzes, Set 12 (From La Gazza Ladra), for the Piano Forte, with Flute Accompaniment ad lib., entered at Stationers' Hall 1 June 1824. [PI no. 840]

Harp of Bendemeer, a Ballad, by C. Anley, entered at Stationers' Hall 1 June 1824. [PI no. 845]

East Indian, a Ballad, by T. Moore, entered at Stationers' Hall 1 June 1824. [PI no. 846]

Ah! would I were in Araby, a Song, by C. Smith, entered at Stationers' Hall 1 June 1824. [PI no. 851]

Go, beautiful and gentle Dove, arranged with the Symphonies and Accompaniment, by H. R. Bishop, entered at Stationers' Hall 1 June 1824. [PI no. 857]

Musard's Quadrilles XXXIst set inscribed to the Countess Sefton: (First set from La Neige.) La Sefton; L'Eugenia; La Maria; La Neige; La Canonique, entered at Stationers' Hall 1 June 1824. [PI no. 862]

Pretty rose tree, a Vocal Duet, by T. Moore, entered at Stationers' Hall 1 June 1824. [PI no. 868]

Musard's Quadrilles XXXII set inscribed to the Countess of Jersey: Viscount Villiers; Hon. Augustus Villiers; Hon. Frederick Villiers; Hon. Françoise Villiers; Lady Sarah Villiers, entered at Stationers' Hall 1 June 1824. [Pl no. 870]

Young Muleteers of Grenada, a Glee, by T. Moore, entered at Stationers' Hall 1 June 1824. [Pl no. 876]

Missionary Hymns, by T. Kelly, entered at Stationers' Hall 1 June 1824.

A Series of Sacred Songs, Duets and Trios, No. II, by J. Stevenson and T. Moore, entered at Stationers' Hall 1 June 1824.

Ah! why should Love, a Ballad, by J. Stevenson, entered at Stationers' Hall 24 June 1824. [Pl no. 864; wm 1823 at BL H. 1273. (35.)]

Oft in the still Night Variations, for two Performers on the Piano Forte, by F. Ries, entered at Stationers' Hall 24 June 1824. [Pl no. 871]

Musard's Waltzes, Set 13, entered at Stationers' Hall 25 June 1824. [Pl no. 872]

Musard's XXXIIIrd set inscribed to the Countess Cowper: (Second set from La Gazza Ladra.) Countess Cowper; La Rosalie; L'Antoniette; La Marguerite; La Melanie, entered at Stationers' Hall 25 June 1824. [Pl no. 873]

Musard's Waltzes, Set 14, entered at Stationers' Hall 24 January 1825. [Pl no. 876]

Musard's Quadrilles XXXIVth set inscribed to the Marchioness of Londonderry: (Second set from Il Turco in Italia.) Marchioness of Londonderry; La Pauline; La Zelig, L'Adelaide; La Louiza, entered at Stationers' Hall 24 January 1825. [Pl no. 879]

Publication Reviews:

“My Boat is on the Shore,” written and addressed to Mr. Thomas Moore, by Lord Byron. The Music by Henry R. Bishop. 1s.6d.” *MM*, No. 362 (January 1822), p. 553.

“A Selection of popular National Airs, with Symphonies and Accompaniments by Henry R. Bishop; the words by Thomas Moore, Esq. (Third Number.) London. Power.” *QMMR*, Vol. 4, no. 13 (1822), p. 76.

“My Boat is on the shore; written and addressed to Thomas Moore, Esq. by Lord Byron; the music by Henry R. Bishop. London. Power.” *QMMR*, Vol. 4, no. 13 (1822), p. 121.

“A Selection of Welch Melodies, with Symphonies and Accompaniments; by John Parry. Second Number. London. Power.” *QMMR*, Vol. 4, no. 14 (1822), p. 213.

“When I think of my own green Glen – a ballad; composed by J. Turnbull. London. Power.” *QMMR*, Vol. 4, no. 14 (1822), p. 235.

“Why comes he not – the Music by Charles Smith. London. Power.” *QMMR*, Vol. 4, no. 14 (1822), p. 235.

“The Love Bird – the Music by Charles Smith. London. Power.” *QMMR*, Vol. 4, no. 14 (1822), p. 235.

“The Sea Boy's Dream – a cantata – the Music by Charles Smith. – London. Power.” *QMMR*, Vol. 4, no. 14 (1822), p. 235.

““Scenes of my childhood;” written by Mrs. Cornwall Baron Wilson; the Music by Henry R. Bishop. London. Power.” *QMMR*, Vol. 4, no. 15 (1822), p. 348.

““Absence,” a song; written by Thomas Campbell, Esq. the Music by Henry R. Bishop. London. Power.” *QMMR*, Vol. 4, no. 15 (1822), p. 348.

“Come all ye Youths; a Duet; by J. Macdonald Harris. London. Power.” *QMMR*, Vol. 4, no. 16 (1822), p. 504.

“The Disappointed Maid, a Ballad, written by Mr. James Stewart. The Music composed by Mr. J. H. Little. 2s.” *MM*, No. 375 (December 1822), p. 448.

“Popular National Airs, with Symphonies and Accompaniment by H. R. Bishop. The Words by Thomas Moore, Esq. No. IV. London, 1822. Published by J. Power.” *The Harmonicon*, No. 1 (January 1823) p. 12.

“A Selection of Welsh Melodies, with Symphonies and Accompaniments by John Parry. No. II. London, published by J. Power.” *The Harmonicon*, No. 1 (January 1823), p. 14.

“Fourth Number. A Selection of Popular National Airs, with Symphonies and Accompaniments by Henry R. Bishop; the Words by Thomas Moore, Esq. London. Power.” *QMMR*, Vol. 5, no. 17 (1823), p. 67.

“Constancy; by George Vincent Duval. Esq. London. Power.” *QMMR*, Vol. 5, no. 17 (1823), p. 107.

"Mary, I believed thee true, with Introduction and Variations for the Harp; composed by T. P. Chipp. London. Power." *QMMR*, Vol. 5, no. 20 (1823), p. 541.

"The Maid's remonstrance; written by T. Campbell, Esq. composed by Henry R. Bishop. Power, London." *QMMR*, Vol. 5, no. 20 (1823), p. 553.

"Drink ye to her; songs, written by T. Campbell, Esq. composed by Henry R. Bishop. Power, London." *QMMR*, Vol. 5, no. 20 (1823), p. 553.

"O lovely is the summer moon; a Song written by Miss Anna Maria Porter, the music by Henry R. Bishop. London. Power." *QMMR*, Vol. 5, no. 20 (1823) p. 556. [Pl no. 668]

"The Broken Heart; a Ballad, by Miss Anna Maria Porter, with symphonies and accompaniment by Henry R. Bishop. London. Power." *QMMR*, Vol. 5, no. 20 (1823) p. 556.

"My love is o'er the sea; Ballad composed by Charles Smith. London. Power." *QMMR*, Vol. 5, No. 20 (1823) p. 556

"You softly spoke, you sweetly smiled; Song composed by W. H. Hamerton. London. Power." *QMMR*, Vol. 5, no. 20 (1823) p. 556.

"Hence faithless hope; Canzonet, composed by Sir John Stevenson, Mus. Doc." *QMMR*, Vol. 5, no. 20 (1823), p. 555.

"Reconcilement; written by Thomas Campbell, Esq. composed by Henry R. Bishop." *QMMR*, Vol. 5, no. 20 (1823), p. 555.

"O but to see that head recline; the words from the Loves of the Angels, the music by Lord Burghersh. London. Power." *QMMR*, Vol. 5, no. 20 (1823), p. 555.

"Canadian Airs, collected by Lieutenant Back, R. N. during the late Arctic Expedition under Captain Franklin, with Symphonies and Accompaniments by Edward Knight, Junior, the words by George Soane, Esq. A. B. (London, published by J. Power, 34, Strand.)" *The Harmonicon*, No. 12 (December 1823), p. 193.

"Hence! Faithless Hope," Composed by Sir John Stevenson, Mus. Doc. (J. Power.)" *The Harmonicon*, No. 12 (December 1823), p. 196.

"Song, "The Maid's Remonstrance," written by Thomas Campbell, Esq., composed by Henry Bishop. (J. Power.)" *The Harmonicon*, No. 12 (December 1823), p. 196.

"Song, "Reconcilement," written by Thomas Campbell, Esq., composed by Henry Bishop. (J. Power.)" *The Harmonicon*, No. 12 (December 1823), p. 196.

"Song, "Drink ye to her," written by Thomas Campbell, Esq., Composed by H. Bishop. (J. Power.)" *The Harmonicon*, No. 12 (December 1823), p. 196.

"Song, "Oh take this Rose," the words by Richard Ryan; the music by Aug. Meves. (J. Power, Strand.)" *The Harmonicon*, No. 12 (December 1823), p. 197.

"Ballad, "Poor Rose!" written by Harry Stoe Van Dyk, Esq., composed by John Barnett. (J. Power.)" *The Harmonicon*, No. 12 (December 1823), p. 197.

"Poor Rose; Ballad composed by John Barnett. London. Power." *QMMR*, Vol. 5, No. 20 (1823) p. 556.

"Song, "County Guy," from Quentin Durward, composed by William Rooke, Pianiste to the Theatre Royal, Drury Lane. (J. Power, 34, Strand.)" *The Harmonicon*, No. 14 (February 1824), p. 25.

"Recit. And Air, "The moment of victory," as sung by Mr. Braham, at the Theatre Royal, Drury Lane, written by E. Knight, Esq., composed by William Rooke. (J. Power, 34, Stand.)" *The Harmonicon*, No. 14 (February 1824), p. 25.

"Oh, nothing in life can sadden us, an Irish Air, with Variations for the Piano Forte, by Alicia Bennett. London. Power." *QMMR*, Vol. 6, no. 21 (1824), p. 143.

"Ah would I were in Araby, composed by C. Smith. London. Power." *QMMR*, Vol. 6, no. 21 (1824), p. 146.

"County Guy; the music by Wm. Rooke. London. Power." *QMMR*, Vol. 6, no. 21 (1824), p. 148.

"The East Indian, a ballad, by Thomas Moore, Esq." *QMMR*, Vol. 6, no. 21 (1824), p. 148.

"The Harp of Bendemeer, written and composed by C. Anley. London. Power." *QMMR*, Vol. 6, no. 21 (1824), p. 149.

"Star that bringest home the bee; song, written by Thomas Campbell, Esq. composed by Henry R. Bishop. London. Power." *QMMR*, Vol. 6, no. 21 (1824), p. 148.

"Fantasia and Variations on "A Temple to Friendship, "for the Harp, by N. C. Bochsa. London. Power." *QMMR*, Vol. 6, No. 22 (1824) p. 257.

"Fantasia and the Vesper Hymn, from Moore's National Melodies, with Variations for the Harp, by N. C. Bochsa. London. Power." *QMMR*, Vol. 6, No. 22 (1824) p. 257.

"Away with this pouting and sadness, an Irish Air, with Variations for the Piano Forte, by Alicia Bennett. London. Power." *QMMR*, Vol. 6, No. 22 (1824) p. 259.

"Sacred Songs, by Thomas Moore, Esq. and Sir John Stevenson, Mus. Doc. London. Power. Second Number." *QMMR*, Vol. 6, No. 22 (1824) p. 262.

"Ah! why should love, composed by Sir J. Stevenson. London. Power." *QMMR*, Vol. 6, No. 22 (1824) p. 274. [Pl no. 864]

"Mayseder's Polonoise, arranged as Duet for two Performers on the Piano Forte, by Thomas Attwood. London." Power. *QMMR*, Vol. 6, No. 22 (1824) p. 269. [Pl no. 869]

"Oft in the stilly Night, from Moore's National Melodies, arranged with Variations for two Performers on the Piano Forte, by Ferdinand Ries. Op. 136. No. 1. London. Power." *QMMR*, Vol. 6, No. 22 (1824) p. 269 [Pl no. 871]

"The Young Muleteers of Grenada, a Glee for three voices, by Thomas Moore, Esq. London. Power." *QMMR*, Vol. 6, no. 22 (1824), p. 278.

"The pretty Rose Tree, a Duet, by Thomas Moore, Esq. London. Power." *QMMR*, Vol. 6, no. 22 (1824), p. 280.

"Duet, "The pretty Rose tree," by Thomas Moore Esq., (Power, 34, Strand.)" *The Harmonicon*, No. 23 (November 1824), p. 209.

"Oft in the stilly night," from Moore's National Melodies, arranged with Variations for Two Performers on the Piano-Forte, by Ferdinand Ries, Op. 136, No. 1. (J. Power, 34, Strand.)" *The Harmonicon*, No. 25 (January 1825), p. 15.

Within:

BOD Johnson Mus. c 21

PoJ 11b

Date: Early 1825

Pages: 8pp fol.

Extent: 929 entries

Commentary:

Contains Selection of Irish Melodies Nos. 1 to IX, Series of Sacred Songs, Nos. I and II; Selection of Canadian Airs Nos. I and II; Handel's Songs, Nos. 1 to 6

New Entries: 17

A Selection of Irish Melodies, No. IX – A Selection of Canadian Airs, No. II – [Series of French Songs] Ce que je desire – Le petit tambour – [Songs] Hinda's appeal – If thou could'st know – I saw the sunbeam – Poor wounded heart – Savournah Deelish (Oh! the moment was sad) – [Piano-Forte Music, Divertimentos, Airs & c.] Dr. Clarke, Airs with Variations, Nos. 1 to 3 (each separate) – Ries, Rondo, Op. 106, No. 2 – Weber, Bridesmaid's Song, with Variations by West – The Pupil's daily Exercise, containing Cadences and Scales, in major and minor keys, properly fingered – [Overtures for the Piano Forte] Weber, Der Freischütz – Mozart, Il Don Giovanni

Entries at Stationers' Hall:

Poor wounded heart, a Ballad, by T. Moore, entered at Stationers' Hall 28 July 1824. [Pl no. 881.]

Rondo, Op. 106, No. 2, for the Piano Forte, by F. Ries, entered at Stationers' Hall 28 July 1824. [Pl no. 885]

A Selection of Irish Melodies, with Symphonies and Accompaniments by H. R. Bishop, No. IX, entered at Stationers' Hall 1 November 1824. [Pl no. 852]

I saw the sunbeam, a Canzonet, by G. Black, entered at Stationers' Hall 21 January 1825.

If thou could'st know, a Song, by Mrs. Opie, entered at Stationers' Hall 24 January 1825.

Publication Reviews:

"A Selection of Irish Melodies, with Symphonies and Accompaniments; by Henry R. Bishop, and Characteristic Words by Thomas Moore, Esq." *QMMR*, Vol. 6, no. 23 (1824), p. 409.

"I saw the Sunbeam kiss the Wave, Canzonet; by G. Black. London. Power." *QMMR*, Vol. 6, no. 23 (1824), p. 412.

"Poor Wounded Heart, Ballad; by Thomas Moore, Esq. Air from Crescentini. London. Power." *QMMR*, Vol. 6, no. 23 (1824), p. 412.

"Rondo for the Piano-Forte by Ferdinand Ries, Op. 106, No. 2. (Power, 34, Strand.)" *The Harmonicon*, No. 23 (November 1824) p. 208.

"Ballad, "Poor wounded Heart!" by Thomas Moore Esq., (Air from Crescentini.) (Power, 34, Strand.)" *The Harmonicon*, No. 23 (November 1824) p. 209.

Within:

Source: BOD Johnson Mus. c 21

PoJ 11c

Title: CATALOGUE / OF / VOCAL AND INSTRUMENTAL MUSIC, / PUBLISHED / BY J. POWER, / No. 34, STRAND, LONDON.

Date: c. 1829

Pages: 11pp fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: 2 columns and 3 columns;

Categories and sub-categories: 40

Morning and Evening Services, Chants and Anthems; A Series of Sacred Songs, Duets, and Trios; Hymns on various passages of scriptures; A Selection of Irish Melodies; Popular National Airs; Welsh Melodies; A Selection of Scottish Melodies; Indian Melodies; A Selection of Canadian Airs; The Vocal compositions of Lord Burghersh; A Series of Songs, & c. by Henry R. Bishop; A Series of Songs, & c. by Thomas Moore; A Series of Songs, & c. by C. Smith; Vocal Compositions from The Epicurean; from Lalla Rookh; from The Loves of the Angels; Operas; Handel's Songs; Single Sacred Songs, Duets, Trios, & c.; A Series of French Songs; A Series of Italian Songs, Duets, & c. & c.; [Treatise]; [single] Songs; Duets; Glees; Piano-Forte Music, Divertimentos, Airs, & c.; Overtures for the Piano-Forte; Duets for two Performers [on Piano forte]; Harp Music; Duets, Harp and Piano-Forte; Musard's Celebrated Quadrilles; Musard's Waltzes; Ballets, Dances, & c.; Moore's National melodies, arranged for the Flute; Flute Music; Flageolet Music; Popular National Airs [arranged for the Flute]; Duets. Mozart's Overtures, for two Flutes; Trios for three Flutes; Power's Annual Dances, Quadrilles, Waltzes, & c.; Military Music; Minstrel's Lays, arranged by Parry.

Extent: 1312

Commentary:

'New Entries' include works which are listed in PoJ 11a, but listed twice in PoJ 11c.

Fallen is thy throne by J. Stevenson, Pl no. 1011

Oh! doubt not my love, by J. Stevenson, Pl no. 1014

Love's wrangle, by J. Stevenson, Pl no. 1018

Sweet fancy, a Madrigal, by Sir J. Stevenson [Pl no. 1071; wm 1828 at BL H. 1273. (29.)]

Oh! Twine me a Bower, a Ballad, by Alexander D. Roche [Pl no. 1101; wm 1827 at BL H. 1654. hh. (11.)]

The Nubian Girl's Song, from the Epicurean, by Thomas Moore, the Music by Dr. John Clarke, of Cambridge [Pl no. 1104; wm 1827 at BL H. 1275. (26.)]

Beautiful Girls, a Ballad, by Alexander D. Roche [Pl no. 1111; wm 1828 at BL H. 2832. (39.)]

Boundless sway of love, by Alexander Lee [Pl no. 1113; wm 1825 at BL H. 1287. (42.)]

New entries: 394

J. Stevenson, Morning and Evening Services, Vols. I and II (each separate) – Bishop and Moore, Evenings in Greece – Moore, A Set of Glees – Stevenson, Popular National Airs, No. V and VI (each separate) – [The Vocal Compositions of the Right Honourable Lord Burghersh] Bendemeer's Stream, Ballad from "Lalla Rookh" – Day set on Norham's Castle steep, Trio from "Marmion" –

Fair and False, a fugued Catch for Four Voices – Fly to the Desert, Canzonet from "Lalla Rookh" – Sprit of Bliss, Trio from "Lalla Rookh" – "Tis done! 'tis done! the fatal deed, Scene from "The Lay of the Last Minstrel" – Why so pale, Glee for Four Voices – Cantata, Addressed to a Lady on her Birthday – Cantata, Translated from the Song of "Ariel in the Tempest" – Canzonets, Duets & c. – Il Primo Amore, Cantata of "Metastasio" – Il Sogno, Cantata of "Metastasio" – La Gelosia, Cantata of "Metastasio" – L' Amor timido, Cantata of "Metastasio" – La Primavera, Cantata of "Metastasio" – L'Inciampo, Cantata of "Metastasio" – [A Series of Songs & c. by Bishop] My boat is on the Shore – The Maid's Remonstrance – The Arabian Maid's song – By those ethereal wings – The Feast of Roses – The Georgian Maid – Though gross the Air – 'Twas first at twilight – Love in Idleness (from Moore's Life of Sheridan) – We Two each other's only pride (from Moore's Life of Sheridan) – O lovely is the Summer Moon (Miss Anna Maria Porter) – [A Series of Songs & c. by Thomas Moore, Esq.] Black and Blue Eyes – Can I again that form – Cease, oh! Cease – Day of Love – Dear Aunt – East Indian – Fanny, dearest – Farewell Bessy – Fly from the World – Friend of my soul – From Life without freedom – Good night – Here, take my heart – Here's the bower – How happy once – I love but thee – Light sounds the Harp – Lottery – Love's light Summer Cloud – Love thee, dearest, love thee – My heart and lute – Oh! Liberty – Oh! Nothing in life – Oh! remember the time – Oh! see those cherries – Oh! soon return – Oh! why should the girl – Oh! Woman – Oh! yes so well – Oh! yes when the bloom – One dear smile – Orator Puff – Poh! Dermot – Pale broken flower – Poor wounded heart – Probability – Sale of Loves – Send the Bowl round – Song of the Olden time – Song of war – Spirit of Joy – Sweet seducer – Take back the Sigh – Thou has sent me a flowery band – Trumpet of Glory – Tyrolese song of Liberty – When Charles was deceived – When Leila touch'd the Lute – When 'midst the gay – When Time who steals – Wilt thou say farewell, love? – Wreath you wove – Young Jessica – Young Love – [Duets, Composed by Thomas Moore, Esq.] Here is the lip – Joys that pass away – Life boat – Love and the Sun dial – Our first young love – Pretty rose tree – Send home those long-strayed eyes – Song of War – 'Tis all for thee – Wake thee my dear – Young rose – [Glees, Composed by Thomas Moore, Esq.] Canadian boat song – Finland love song – Holy be the Pilgrim's sleep – Now let the warrior – Oh! lady fair – Sigh not thus, oh! simple boy – Song that lightens – Tell her, oh! tell her – This is love – Young Muleteers of Grenada – [A Series of Songs, & c. Composed by C. Smith] Ah! would I were in Araby – Disasters of Jerry Blossom – Dragon fly duet – Love and folly – Love bird – My love is o'er the sea – Nay weep not dear Ellen – Oh, chide me not – Oh! peerless Nymph – Oh! smile not thus – Orphan boy – O softly sleep – Sea-boy's dream – Sly Cupid – Whether I rove – Wood Nymph (Trio) – Why comes he not – [Vocal compositions from the Epicurean] Dr. Clarke, The Nubian Girl's song – T. Cooke, The first Cup-bearer's song – T. Cooke, The second Cup-bearer's song – [Operas] Livius, All in the dark – Kearns, Bachelor's Wives – Horn, Bee Hive – Horn, Boarding House – Kelly, Bride of Abydos – Kelly, Conquest of Taranto – Cooke, Frederick the Great – Cooke, Frost and Thaw – Parry, High Notions – Moore, M.P. or the Blue Stocking – King, Plots, on the North Tower – Horn, Rich and Poor – Kelly, Unknown Guest – [Handel's Song, arranged with a Piano-forte accompaniment by Sir John Stevenson, Mus. Doc] No. 7. Lord, what is man – No. 8. Pious Orgies – [Single Sacred Songs, Duets, Trios, & c.] Stevenson, Awake, thou Lute and Harp. Recitative, Air and Trio – Stevenson, Behold, I bring you glad tidings, Two Voices – Moore, Fallen is thy throne, O Israel! – Stevenson, For a thousand years. Recitative and Air – Anley, God is light. Hymn – Moore, Go, let me weep – Stevenson, Gracious is the Lord. Recitative and Air – Attwood, Holy, holy Lord. Santus – Stevenson, How long wilt thou forget me, Lord – Horn, Judge me, O God. Anthem – Moore, Oh! thou who driest mourner's tears – Moore, Sound the loud timbrel – Moore, Thou art, O God – Stevenson, Weep not for those – [A Series of Italian Songs, Duets, & c. & c., newly arranged for piano-forte or harp] Mayer, Sara l'Alma – The Poetry of the Irish Melodies, 9 Numbers (each separate) – [Treatise] The Art of Singing – The Musical Assistant, by J. Coggins – A Companion to the Musical Assistant for the Piano Forte – German Flute Preceptor – [Songs.] Attwood, Acacia Bower – Bishop, Arabian Maid's Song – Smith, Battle of Hohenlinden – Roche, Beautiful girls – Lord Burghersh, Bendemeer's Stream – Hawes, Bendemeer's Stream – Lee, Boundless sways of love – Horn, Bring me the wine – Percival, By Cupid taught – Bishop, By those ethereal wings – Attwood, Cold Wave my Love lies under – Bishop, Count not the hours – Kiallmark, Cypress wreath – A. D. Roche, Earl March – Stevenson, Far from me across the Ocean – Bishop, Feast of Roses – Attwood, Fire Worshipper – Cooke, First Cup-bearer's Song – Lord Burghersh, Fly to the Desert – Fox Chase – Horn, Go, little blooming – Bayly, Grenadier – Moore, Here, take my heart – Attwood, Her hands

were clasped – Bayly, I come from Spain – Moore, I Love but thee – Wade, In yonder green Valley – Meves, Love and Folly – Bishop, Love in idleness – Stevenson, Love is little Runaway – Harris, Matin Bell – Roche, My mistress is the Sea – Dr. Clarke, Nubian Girl's Song – Moore, Oh! call it by some better name – Stevenson, Oh! Doubt not my love – Hohler, Oh! Life is like a starry sky – Smith, Oh! Peerless Nymph – Roche, Oh! Twine me a bower – Moore, Pale broken flower – Lee, Poor barley Miller – Bayly, Pretty Maid of Dieppe – Clarke, Remember me – Cooke, Second Cup-bearer's Song – Smith, Sly Cupid – Hodson, Soldier's last Sigh – Mrs. C. Gore, Song of the Highland Chief – Moore, Song of the Olden Time – Parry, Strike the Harp – Stevenson, Sweetest Flower of the Dale – Kiallmark, Then fly with me – Gattie, There's a bower of roses – Bishop, Tho' gross the Air – Mrs C. Gore, 'Tis three long years – Bishop, 'Twas first at twilight – Roche, We met, and we parted – Harris, We part for ever – Bishop, We two, each other's only pride – Smith, Whether I rove – [Duets] More, Nights of Music – Moore, Shine out, stars – T. Cooke, Sisters – Moore, 'Tis all for thee – Stevenson, Why should our souls – [Glees] Stevenson, Here's the bower – Stevenson, I've lost a heart – Stevenson, Love's wrangle – Stevenson, Rose and Lilly – Kemp, Soldier, rest! – Stevenson, Sweet fancy – Moore, Tell her, Oh! Tell her – [Piano-Forte Music, Divertimentos, Airs, & c.] Corri, Dances, & c., in Valley of Diamonds – Hodson, Lancer's Rondo – Hummell, By that Lake, Variations – Hummell, Fanchon (German Air) – Hummell, Fantasia, introducing a favourite Italian and Russian Air – Hummell, Mes derniers follies Variations – Jansen, Sweet Innisfallen, Variations – Kiallmark, Maltese Air – Kiallmark, Second Maltese Air (250) – Kiallmark, Robin Adair, Variations – Kiallmark, Romance and Polacca – Kiallmark, Ye banks and braes, with Flute accompaniment – Lanza, Caliph of Bagdad, opera ballet – Little, Bachelor's Fare, Rondo – Little, Fantasia on the favourite Air, "Bring me the Wine" – Little, Heavens are telling – Little, Hallelujah Chorus – Little, Les belles bergeres – Little, Pastoral Divertimento, a la Chasse – Little, Petit Tambour, Variations – Nicholson, O Dolce, with separate Flute Part (New Edition) – Panormo, Sing, sing, Music was given, Rondoletto – Potter, Banks of Allan Water – Smith, Dances, & c. in Knapschou – T. Valentine, Canadian Boat Song Variations – Ware, Dances, & c. in Harlequin Whittington – [Duets for Two Performers] Coggins, Sound the loud Timbrel (Harp Accompaniment) – Coggins, War against Babylon (Harp Accompaniment) – Mozart, Overture to Il Seraglio (by Rimbault) – Ries, Hark! The Vesper Hymn, with Variations – [Harp Music] Chipp, Au clair de la lune, Variations – Chipp, My heart is sair, Variations – Chipp, Thou art gane awa – Young Love, Variations – Selection of National and Popular Airs, arranged in a familiar style, Sets 1 to 12 (each separate) – Egan, Fantasia, introducing favourite Airs – Hummell, By that Lake, with Variations – Hummell, Fanchon (German Air), with Variations – Hummell, Fantasia, introducing a favourite Italian and Russian Air – Hummell, Mes derniers follies – [Duets, Harp and Piano-Forte] Musard's 17th Set of Quadrilles (from La Gazza Ladra), arranged by J. Lord – [Quadrilles] Musard's celebrate Quadrilles, Sets XXXV to XLI (each separate) – [Waltzes] Musard's Waltzes, with Flute accompaniment, Set XV to XIX (each separate) – Moore's National Melodies, arranged for the Spanish Guitar, by C. M. Sola, No. I. – [Flute and Piano Forte] Dipple, Fantasia, introducing the "Last Rose of Summer" and the "Legacy" – Dipple, Those Evening Bells Variations – Gladstane, Banks of Allan Water Variations – Lee, Blue Bonnets, arranged as a Fantasia – Nicholson, O Dolce concerto Variations – Nicholson, O Dolce concerto Variations with separate Flute Part (New Edition) – [Violoncello and Piano Forte] Crouch, Popular and National Airs – [Flute music] Nicholson's Progressive Studies in 7 Books together in 1 vol. – Nicholson's Progressive Studies, 7 Books (each separate) – [Flageolet Music.] Metzler, The Magic Flageolet, A Selection of the most esteemed melodies, expressly adapted for the Single and Double Flageolet, in 12 numbers in 1 volume – The Magic Flageolet, 12 numbers singly (each separate) – Metzler, Duett – Metzler, German Waltzes – Parry, Six Airs (Violin Accompaniment) Sets 1 and 2 (each) – Parry, Divertimentos (Piano Forte Accompaniment) – Popular National Airs, Selected and Arranged by C. Nicholson, Nos. I. to VIII. (each separate) – [Duets] Mozart's Overtures arranged for two Flutes, Nos. 1 to V (each separate) – Nicholson's Duets – Metzler's Duets, for Flutes or Flageolets – [Trios for three Flutes] Brenner, Twelve Waltzes, & c. – Overture "Lodoiska", arranged by Metzler – Overture "Zauberflöte", arranged by Metzler – Pleyel's German Hymn, arranged by Metzler – Power's Annual Dances, Quadrilles, Waltzes & c. adapted for the Violin, Flute, or Flageolet for the Year 1818, 1819, 1820, 1821, 1822, 1823, 1824 and 1825 (each separate) – [Military Music] F. S. Holden, Selection of Songs, Glees, Marches, Waltzes, & c. & c. Books 1 to 3 (each) – Liebe,

Selection of Russian Cossack Melodies – [Minstrel's Lays, arranged by J. Parry] Nos. I. to XXIV (each separate)

Entries Removed: 11

[Piano-Forte Music, Divertimentos, Airs & c.] Dr. Clarke, Air, with Variations, Nos. 2 and 3 (each separate) – [Quadrilles, for the Piano Forte, with a Flute Accompaniment, ad lib.] Bennett, Sets 1 and 2 (each separate) – J. Power's Pocket Editions, Set 1 to 7 (each)

Entries at Stationers' Hall:

Popular National Airs selected and Arranged by C. Nicholson, No. I, entered at Stationers' Hall 20 January 1816.

Three Concertante Duets, Inscribed to James Smith, Esq., by C. Nicholson, entered at Stationers' Hall 30 August 1816. [Pl no. 292; wm 1815 at BL h. 223. (14.)]

Bachelor's wives, an Opera by Kearns, Pl no. 350, entered at Stationers' Hall 14 October 1817.

My boat is on the Shore, by H. R. Bishop, entered at Stationers' Hall 19 February 1822. [Pl no. 623]

The Musical Assistant, by J. Coggins, entered at Stationers' Hall 16 August 1822. [Pl no. 646]

Art of Singing exemplified, by F. L. Hummell, entered at Stationers' Hall 16 August 1822. [Pl no. 657]

How long wilt thou forget me, Lord, by J. Stevenson, entered at Stationers' Hall 1 June 1824. [Pl no. 827; wm 1823 at BL H. 1273. (41.)]

Whether I rove thro' myrtle bowers, by C. Smith, entered at Stationers' Hall 1 June 1824. [Pl no. 839; wm 1823 at BL H. 1430. (5.)]

Oh! twine me a bower, a Song, by Dr. Alex. Roche, entered at Stationers' Hall 12 June 1827. [Pl no. 1101; wm 1827 at BL H. 1654. hh. (11.)]

Popular National Airs, No. 6, entered at Stationers' Hall 26 February 1828. [Pl no. 999]

Sly Cupid, by C. Smith, entered at Stationers' Hall 26 February 1828. [Pl no. 1116; wm 1827 at BL H. 1430. (3.)]

Minstrels' Lay, No. XVII, by J. Parry, entered at Stationers' Hall 16 August 1822.

A Companion to the Musical Assistant for the Piano-Forte, by J. Coggins, entered at Stationers' Hall 1 June 1824.

Love is a little Runaway, by Stevenson, entered at Stationers' Hall 24 January 1825. [Pl no. 753; wm 1823 at BL H. 1273. (39.) belated entry]

Musard's Waltzes, for the Piano Forte with Flute Accompaniment, XVth set: La Mazurek; La Louisa; La Henrietta; Miss Gosling, entered at Stationers' Hall 24 January 1825. [Pl no. 877]

Musard's XXXVth set inscribed to Mrs. Johnson: (First set from Alfred le Grand.) Mrs. Johnson; Miss Sophia Johnson; Miss Emily Johnson; La Izma; La Doria, entered at Stationers' Hall 24 January 1825. [Pl no. 878]

By Cupid taught, a Ballad, by G. A. F. Percival, entered at Stationers' Hall 24 January 1825.

We met, and we parted, by A. D. Roche, entered at Stationers' Hall 24 January 1825.

Pale broken flower, a Ballad, by T. Moore, entered at Stationers' Hall 20 April 1825. [Pl no. 803]

Here, take my heart, a Ballad, by T. Moore, entered at Stationers' Hall 20 April 1825. [Pl no. 890]

Musard's XXXVIth set of Quadrilles, inscribed to Count St. Antonio: (First set from Der Freyschütz.) L'Ouverture; La Richard; La Linda; Les Chasseurs; La Arnold, entered at Stationers' Hall 9 May 1825. [Pl no. 908]

Musard's XXXVIIth set of Quadrilles, inscribed to Her Grace the Duchess of Montrose: La Montrose; La Caroline Graham; La Emily Graham; La Charlemont; La Caulfield, entered at Stationers' Hall 26 May 1825. [Pl no. 909]

Musard's XXXVIIIth set of Quadrilles, inscribed to the Dowager Countess Mountnorris: (First Set from Il Barbiere di Siviglia) La Mountnorris; L'Aunesley; La Johnstone; La Levison Gower; La Waterpark, entered at Stationers' Hall 25 May 1825. [Pl no. 916]

Musard's XXXIXth set of Quadrilles, inscribed to Her Grace the Duchess of Bedford: La Bedford; La Chichester; La Downshire; La Paget; La Mansfield, entered at Stationers' Hall 9 June 1825. [Pl no. 917]

Shine out, stars, a Duett, by T. Moore, entered at Stationers' Hall 20 July 1825.

Musard's XLth set of Quadrilles, inscribed to Countess Harewood: La Harewood; La Lascelles; La Fitzroy; La Dynevor; La Townsend, entered at Stationers' Hall 20 July 1825. [Pl no. 931]

Musard's Waltzes, with Flute Accompaniment, XVIth set: (Nouvelles Mazurcas de St. Petersburg.) L'Alexander; La Constantine; La Michel; La Petersburg; La Moscow, entered at Stationers' Hall 6 August 1825. [Pl no. 948]

Musard's Waltzes with Flute Accompaniment, XVIIth set: La Morley; La Barham; La Keppell; La Greville, entered at Stationers' Hall 1 December 1825. [Pl no. 967]

Musard's Waltzes with Flute Accompaniment, XIX set: La Stuart; La Ross; La Bayly; La Beauclerk; La Eitzclarance, entered at Stationers' Hall 1 December 1825. [Pl no. 982]

Musard's Waltzes with Flute Accompaniment, XVIII set: La Cuthbert; La Barnard; la Forester; La Vernon, entered at Stationers' Hall 1 December 1825. [Pl no. 983]

Oh! call it by some better name, a Ballad, by T. Moore, entered at Stationers' Hall 1 December 1825. [Pl no. 985]

Tell her, oh! tell her, a Glee, by T. Moore, entered at Stationers' Hall 1 December 1825. [Pl no. 986]

Love in idleness, a Ballad, by H. R. Bishop, entered at Stationers' Hall 1 December 1825. [Pl no. 1004]

We Two each other's only pride (from Moore's Life of Sheridan), a Song, by H. R. Bishop, entered at Stationers' Hall 1 December 1825. [Pl no. 1006]

Oh! doubt not my love, a Ballad, by J. Stevenson, entered at Stationers' Hall 1 February 1826. [Pl no. 1014]

Love's wrangle, a Madrigal, by J. Stevenson, entered at Stationers' Hall 1 February 1826. [Pl no. 1018; wm 1823 at BL H. 1273. (24.)]

The Rose and the Lilly, a Vocal Trio, by J. Stevenson, entered at Stationers' Hall 1 February 1826

Morning and Evening Services, Chants and Anthems, For the use of the Church of England, with an accompaniment for the Organ or Piano forte, by J. Stevenson, entered at Stationers' Hall 1 February 1826.

Soldier's last Sigh, a Ballad, by G. A. Hodson, entered at Stationers' Hall 1 February 1826.

I love but thee, a Ballad, by T. Moore, entered at Stationers' Hall 8 March 1826.

Popular National Airs, with Symphonies and Accompaniments by H. R. Bishop, No. V, entered at Stationers' Hall 25 May 1826. [Pl no. 999]

God is light. Hymn, by C. Anley, entered at Stationers' Hall 1 January 1827.

Song of the Highland Chiefs, by Mrs. C. Gore, entered at Stationers' Hall 10 March 1827. [Pl no. 1089]

'Tis three long years, a Ballad, by Mrs. C. Gore, entered at Stationers' Hall 10 March 1827. [Pl no. 1090]

Pretty Maid of Dieppe, a Ballad, by T. H. Bayly, Esqr., entered at Stationers' Hall 10 March 1827. [Pl no. 1094]

Evenings in Greece, by H. R. Bishop and T. Moore, entered at Stationers' Hall 10 March 1827.

Matin Bell, by J. Macdonald Harris, entered at Stationers' Hall 27 April 1827.

The Song of the Olden Time, by T. Moore, entered at Stationers' Hall 28 April 1827. [Pl no. 1099]

'Tis all for thee, by T. Moore, entered at Stationers' Hall 28 April 1827.

Grenadier, a Ballad, written by T. H. Bayly, composed by T. Millar, entered at Stationers' Hall 8 May 1827. [Pl no. 1093]

I come from Spain, a Ballad, by T. H. Bayly, entered at Stationers' Hall 8 May 1827. [Pl no. 1097]

A Set of Glees, by T. Moore, entered at Stationers' Hall 16 May 1827. [Pl no. 1072]

Earl March, a Ballad, by A. D. Roche, entered at Stationers' Hall 12 June 1827. [Pl no. 875; wm 1827 at BL H. 1278. (8.)]

Oh! twine me a bower, a Ballad, by A. D. Roche, entered at Stationers' Hall 12 June 1827. [Pl no. 1101; wm 1827 at BL H. 1278. (7.)]

The Nubian Girl's Song, by Dr. J. Clarke, entered at Stationers' Hall 4 August 1827. [Pl no. 1104]

The First Cup-bearer's song, by T. Cooke, entered at Stationers' Hall 4 August 1827. [Pl no. 1106]

The Second Cup-bearer's song, by T. Cooke, entered at Stationers' Hall 1 October 1827. [Pl no. 1112]

Boundless sway of love, a Ballad, by G. A. Lee, entered at Stationers' Hall 1 October 1827.

Sly Cupid, a Ballad, Composed by C. Smith, entered at Stationers' Hall 26 February 1828. [Pl no. 1116; wm 1827 at BL H. 1430. (3.)]

Oh! peerless Nymph, Canzonet, by C. Smith, entered at Stationers' Hall 13 May 1828. [Pl no. 1110; wm 1827 at BL H. 1430. (4.)]

In yonder green Valley, a Ballad, by J. A. Wade, entered at Stationers' Hall 11 November 1829. [Pl no. 1109]

Publication Reviews

““High Notions, or a Trip to Exmouth,” a Musical Entertainment, as performed with the greatest applause at the Theatre Royal, Drury-Lane. The Music composed and selected by John Parry. 8s.” *MM*, No. 324 (April 1819), p. 251.

“The Art of Singing exemplified by a new method of Practice, with a Series of Passages and Solfeggios, from the most eminent Masters; the Intervals intended to facilitate the Art of Singing at Sight; by F. L. Hummel. London. Power.” *QMMR*, Vol. 4, no. 16 (1822), p. 467.

“The Art of Singing exemplified by a new Method of Practice, with a Series of Passages and Solfeggios, from the most eminent Masters, by F. L. Hummell. 7s.” *MM*, No. 375 (December 1822), p. 448.

“A Companion to the Musical Assistant; containing all that is truly useful to the Theory and Practice of Piano Forte, explaining by the most easy method the use of every musical character necessary for the information of young performers on that fashionable instrument; also a complete Dictionary of Words, as adopted by the best modern masters; designed particularly for the use of Schools; by Joseph Coggins. London. Power.” *QMMR*, Vol. 6, no. 21 (1824), p. 99.

“Love is a little Runaway, a Spanish Air, arranged with Symphonies and Accompaniments; by Sir John Stevenson, Mus. Doc. The Words by Alexander Dallas, Esq. London. Power.” *QMMR*, Vol. 7, no. 25 (1825), p. 112.

“By Cupid taught a Grecian Maid; written by M. J. Sullivan, Esq. composed by G. A. Percival. London. Power.” *QMMR*, Vol. 7, no. 25 (1825), p. 112.

“We met and we parted; the words by T. Crofton Croker, Esq. the music by Alexander D. Roche. London. Power.” *QMMR*, Vol. 7, no. 25 (1825), p. 115.

“The Banks of Allan Water, arranged with an Introduction and Coda for the Piano Forte; by Cipriani Potter. London. J. Power.” *QMMR*, Vol. 7, no. 25 (1825), p. 117.

“Fantasia for the Piano Forte, or Le petit Tambour; by J. H. Little. London. Power.” *QMMR*, Vol. 7, no. 25 (1825), p. 117.

“Sweet Innisfallen, arranged with Variations for the Piano Forte, by L. Jansen.” *QMMR*, Vol. 7, no. 26 (June 1825), p. 257.

“A Pastoral Divertimento, à la Chasse, for the Piano Forte, by J. H. Little. London. J. Power.” *QMMR*, Vol. 7, no. 26 (June 1825), p. 257.

“Pale broken Flower, Ballad, by Thomas Moore, Esq. London. Power.” *QMMR*, Vol. 7, no. 26 (June 1825), p. 259.

“Hear, take my Heart, Ballad; written and composed by Thomas Moore, Esq. London. Power.” *QMMR*, Vol. 7, no. 26 (June 1825), p. 259.

“Seven Books of a Selection of National and Popular Airs, arranged in a familiar style for the Harp; by T. P. Chipp. Power.” *QMMR*, Vol. 7, no. 26 (June 1825), p. 261.

“Morning and Evening Services and Anthems, for the use of the Church of England; composed with an Accompaniment for the Organ and Piano Forte, by Sir John Stevenson, Mus. Doc. In two volumes. London. Power.” *QMMR*, Vol. 7, no. 26 (June 1825), p. 351.

““By that Lake whose gloomy Shores,” with Introduction and Variations for the Harp, by F. L. Hummel. London. Power.” *QMMR*, Vol. 7, no. 27 (September 1825), p. 395.

“I’ve lost a Heart sweet Lassie here, Glee for Four Voices, in the Scottish style; composed by Sir John Stevenson, Mus. Doc. London. Power.” *QMMR*, Vol. 7, no. 27 (September 1825), p. 398.

“Shine out Stars; a Duet, by Thomas Moore, Esq. London. Power.” *QMMR*, Vol. 7, no. 27 (September 1825), p. 403.

“No. 8, of a selection of national and popular melodies, for the harp, by T. P. Chipp. J. Power.” *QMMR*, Vol. 7, no. 27 (September 1825), p. 407.

“Love in idleness, the Music by Henry R. Bishop. Power.” *QMMR*, Vol. 7, no. 28 (December 1825), p. 528.

“We two each other’s only pride, the Music by Henry R. Bishop. Power.” *QMMR*, Vol. 7, no. 28 (December 1825), p. 528.

“Oh call it by some better name, written and composed by Thomas Moore, Esq. Power.” *QMMR*, Vol. 7, no. 28 (December 1825), p. 528.

"No. 9 of Chipp's National and Popular Airs, for the harp. Power." *QMMR*, Vol. 7, no. 28 (December 1825), p. 550.

"A Selection of Popular National Airs, with Symphonies and Accompaniments, by Henry R. Bishop, the Words by Thos. Moore, Esq. Fifth Number. London. Power." *QMMR*, Vol. 8, no. 29 (1826), p. 75.

"Bachelor's Fare, composed and arranged as a Rondo for the Piano Forte, by J. H. Little. London. Power." *QMMR*, Vol. 8, no. 29 (1826), p. 114.

"Go little fragrant blooming Rose; Ballad, composed by Charles E. Horn. London. Power." *QMMR*, Vol. 8, no. 29 (1826), p. 116.

"The Sisters; Duet, composed by T. Cooke. London. Power." *QMMR*, Vol. 8, no. 29 (1826), p. 119.

"Love's Wrangle, a Madrigal for three Voices, composed by Sir John Stevenson, Mus. Doc. London. Power." *QMMR*, Vol. 8, no. 29 (1826), p. 119.

"The Rose and the Lily; Trio, by Sir John Stevenson, Mus. Doc. London. Power." *QMMR*, Vol. 8, no. 29 (1826), p. 119.

"O doubt not my Love; a Ballad in the old English Style; the Music by Sir John Stevenson. London. Power." *QMMR*, Vol. 8, no. 29 (1826), p. 119.

"My Mistress is the Sea; the Music by Alexander D. Roche. London. Power." *QMMR*, Vol. 8, no. 29 (1826), p. 119.

"I love but thee; Ballad, by Thomas Moore, Esq. the subject of the Air from a French Melody, composed by Pio Cianchettini. London. Power." *QMMR*, Vol. 8, no. 29 (1826), p. 119.

"Awake thou Lute and Harp, Recitative, Air, and Trio; Gracious is the Lord, Recitative and Air; For a thousand Years, Recitative and Air. All from the Oratorio of Thanksgiving, composed by Sir John Stevenson. London. Power." *QMMR*, Vol. 8, no. 30 (1826), p. 252.

"Ballad, 'I love but thee!' by Thomas Moore, Esq. (Power, 34, Strand)" *The Harmonicon*, No. 46 (October 1826), p. 200.

"Evenings in Greece. First Evening. The Poetry by Thomas Moore, Esq. the Music composed and selected by Henry R. Bishop and Mr. Moore. London. Power." *QMMR*, Vol. 8, no. 32 (1826), p. 468.

"A Fantasia for the Flute, with an Accompaniment for the Piano Forte, on 'The Last Rose of Summer' and 'The Legacy,' by T. J. Dipple. J. Power." *QMMR*, Vol. 8, no. 32 (1826), p. 497.

"A Second Fantasia for the Flute, with Accompaniment for the Piano Forte, on 'Those Evening Bells,' by T. J. Dipple. J. Power." *QMMR*, Vol. 8, no. 32 (1826), p. 497.

"'My Heart is Sair,' with Introduction and Variations for the Harp, by T. P. Chipp. J. Power." *QMMR*, Vol. 8, no. 32 (1826), p. 505.

"A Set of Glee, written and composed by Thomas Moore, Esq. London. Power." *QMMR*, Vol. 9, no. 33 (1827), p. 119.

"Pretty Maid of Dieppe – Ballad by Thomas H. Bayly, Esq. London. Power." *QMMR*, Vol. 9, no. 33 (1827), p. 131.

"God is light; Hymn, composed by C. Anley. London. (For the Composer.) Power." *QMMR*, Vol. 9, no. 33 (1827), p. 135.

"The Lancers, a Rondo, for the Piano Forte, by G. A. Hodson. J. Power." *QMMR*, Vol. 9, no. 33 (1827), p. 258.

"A Selection of popular National Airs with symphonies and accompaniments by Henry R. Bishop; the words by Thomas Moore, Esq. Sixth Number. London. Power." *QMMR*, Vol. 9, no. 35 (1827), p. 391.

"The first Cup-bearer's song, The second Cup-bearer's Song, from The Epicurean. The music by T. Cooke. London. Power." *QMMR*, Vol. 9, no. 35 (1827), p. 397.

"The boundless Sway of Love, Ballad. Composed by Alexander Lee. London. Power." *QMMR*, Vol. 9, no. 36 (1827), p. 539.

"Fanchon, a German Air, with Introduction and Variations for the Piano Forte, by J. N. Hummel. Power." *QMMR*, Vol. 10, no. 39 (1828), p. 406.

"O Peerless Nymph, Canzonet, by C. Smith. London. Power." *QMMR*, Vol. 10, no. 39 (1828), p. 408.

Within:

A Selection of Popular National Airs, with symphonies and accompaniments by Henry R. Bishop, Second to Sixth Numbers

Source: BL G. 402. (2.) Pl no. 999

PoJ 12a

Title: MUSICAL COMPOSITIONS. / OF / *MRS. ROBERT ARKWRIGHT.* / [centre: small rule] / LONDON: / PUBLISHED BY J. POWER, 34, STRAND, / AND 3, BURLINGTON ARCADE, PICCADILLY, LONDON.

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Two Voices, the poetry by Mrs. Hemans, Music by Mrs. Robert Arkwright [Pl no. 1171; wm 1828 at BL G. 809. (2.)]

Entries at Stationers' Hall:

Roland the Brave, the poetry by Thomas Campbell, Esq., Music by Mrs. Robert Arkwright, entered at Stationers' Hall 13 May 1828. [Pl no. 1134; wm 1828 at BL H. 1980. r. (21.)]

A Set of Six Song, the Poetry selected (by permission) from the Works of Mrs. Opie, Mrs. Hemans, Sir Walter Scott, Bart., William Spencer, Esqr., and Thomas Moore, Esqr., containing Then be it so – Rose! thou art the sweetest flower – The Greek Exile – One hour with thee – Poor Louise – Beth Gelert, by Mrs. Robert Arkwright, entered at Stationers' Hall 18 March 1829. [Pl no. 1145]

A Second Set of Six songs, (Ancient Spanish Ballads,) Historical and Romantic, the Words by John Lockhard, Esq., containing "Xarifa," or the Bridal of Andalla – Lamentation of Don Roderick – Avenging Childe – Serenade – Lady Alda's Dream – The Song of the Galley, by Mrs. Robert Arkwright, and arranged by T. Cooke, entered at Stationers' Hall 26 October 1830. [Pl no. 1165]

A Third Set of Six Songs, The Poetry selected (by permission) from the Works of Mrs. Hemans, the Marquis of Montrose, Sir Walter Scott, Bart., and Thomas Campbell, Esq., containing The Pirate's Farewell – Alice Brand – The two voices – Love Song – Treasures of the Deep – Eternal hope, by Mrs. Robert Arkwright, arranged by T. Cooke, entered at Stationers' Hall 28 October 1830. [Pl no. 1171]

A Fourth Set of Six Songs, (and Poetical Dedication,) The Works selected (by permission) from the Works of Mrs. Hemans, Lord Byron, Thomas Campbell, Esq., and Pierrepont, Esq., containing, The Dedication, ("Sweetest Bard thy polish'd numbers") – The last flowers – Drinking Song of Munich – The Pilgrim Fathers – Battle of the Baltic – One struggle more – Gentle River, Music by T. Cooke, entered at Stationers' Hall 23 May 1832. [Pl no. 1188]

Within:

The Two Voices, a Song, written by Mrs. Hemans, the Music by Mrs. Robert Arkwright

Last leaf verso

Source: BL G. 809. (2.) Pl no. 1171; Source music wm 1828.

PoJ 12b

Date: Mid 1832

Extent: 21 entries

Commentary:

New Entries: 3

Avengin Childe [sic], the Poetry by John Lockhart, Esq. – Lady Alda's dream, the poetry by John Lockhart, Esq. – Pilgrim Fathers, the Poetry by the Rev. Mr. Pierrepont

Within:

The Pilgrim Fathers, a Ballad, by the Reverend Mr. Pierrepont, from a Set of Songs, Composed by Mrs. Robert Arkwright

Last leaf verso

Source: BL H. 2818. a. (9.) Pl no. 1188; Source music wm 1828.

PoJ 12c

Date: c. 1832

Extent: 23 entries

New Entries: 2

Eternal Hope, the Poetry by Thomas Campbell, Esq. – One Struggle more, the poetry by the Rev. Mr. Pierrepont

Within:

Roland the Brave, a Legend, by Thomas Campbell Esqr., the Music by Mrs. Robert Arkwright

Last leaf verso

Source: BL H. 1980. r. (21.) Pl no. 1134; Source music wm 1828.

PoJ 12d

Date: c. 1836

Extent: 34 entries

New entries: 12

A Fifth Set of Songs, The Works selected (by permission) from the Works of Lord Byron, Thomas Campbell, Esq. and William Wordsworth, Esqr., Mrs. Arkwright, and Miss Twiss – Alas! my love you do me wrong, Old Ballad — Battle of the Baltic, the Poetry by Thomas Campbell, Esq. – Gentle River, Old Ballad – Give me thy Heart, the Poetry by Mrs. Arkwright – Lamentation of Don Roderick, the poetry by John Lockhart, Esq. – Last Flowers, the poetry by Mrs. Hemans – Rose of the Wilderness, the poetry by Thomas Campbell, Esq. – Sons of the Greeks, the poetry by Lord Byron – The beloved one, the poetry by Miss Twiss – The Death of young Romily, the poetry by William Wordsworth, Esq. – While my Lady sleepeth (Serenade), the poetry by John Lockhart, Esq.

Entries Removed: 1

Pilgrim Fathers, the Poetry by the Rev. Mr. Pierrepont

Within:

Roland the Brave, a Legend, by Thomas Campbell Esqr., the Music by Mrs. Robert Arkwright

Source: CAM MR290. a. 80. 120. (13.) Pl no. 1134 [Reprint]

PrJ 1a

Title: NEW MUSIC / *Engraved, Printed, and Sold, by John Preston, N^o., 97, near Beaufort Buildings, Strand.*

Date: Early 1781

Pages: 1p oblong fol.

Type of Catalogue: Within; Instrumental

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 9

For the Harpsichord, Piano Forte, or Organ; Single Lessons, Concertos, & c. for the Harpsichord or Piano Forte; Treatises; For Concerts. Overtures & Symphonies, in Parts, & c.; Trios; Duetts, & c. Violins & Violoncellos; Duetts & c. German Flute; Guitar Music; Instruction Books.

Extent: 64 entries

Commentary:

Entries at Stationers' Hall:

Kammell, Six Duetts, Op. 15 entered at Stationers' Hall 28 July 1780.

Kammell, Six Trios, Op. 16 entered at Stationers' Hall 8 August 1780.

Smethergell, Six Overtures, Op. 5 entered at Stationers' Hall 29 December 1780.

Six Lessons, for the Harpsichord or Piano Forte, with Accompaniments for a Violin & Violoncello,

Dedicated to Miss Dumergue, entered at Stationers' Hall 2 November 1780.

Six Overtures, Play'd at Vauxhall Gardens, Op. 5, by Smethergell, entered at Stationers' Hall 29 December 1780.

6 Sonatas, for the Piano Forte, Op. 27, by Giordani, entered at Stationers' Hall 17 January 1781.

The Lord of the Manor, a Comic Opera, Set by W. Jackson of Exeter, adapted for the Voice, Harpsichord, & c., entered at Stationers' Hall 20 January 1781.

Within:

The Lord of the Manor, a Comic Opera, Composed by William Jackson of Exeter, adapted for the voice and Harpsichord, Opera XII

Source: BL E. 100. a. (4.)

Source music entered at Stationers' Hall 20 January 1781.

PrJ 1b

Title: NEW MUSIC. Engraved, Printed, & Sold, by JOHN PRESTON / N^o. 97, near Beaufort Buildings, Strand, London.

Date: c. 1781

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Extent: 66 entries

Commentary:

New Entries: 2

[Duetts, & c. German Flute] The Lord of the Manor, a Comic Opera, Set by W. Jackson of Exeter –
[Guittar Music] The Lord of the Manor, a Comic Opera

Within:

The Favourite, Rondo, Sung by Sig^{ra}. Sestini, in L'Omaggio, Composed by Sig^r. Giordani

Last leaf verso

Source: BL H. 1980. jj. (19.)

A Set of Duets Containing thirty different Movements expressly made for Such as intend to Learn to Play in Concert, for two German Flutes or Violins, Composed by Sigr. Reinard

Last leaf verso

Source: BL g. 280. b. (10.)

PrJ 1c

Title: NEW MUSIC / Engraved, Printed, and Sold by John Preston, N^o. 97, near Beaufort Buildings, Strand.

Date: c. 1782

Pages: 1p oblong folio

Type of Catalogue: Instrumental Music

Layout: 5 columns

Categories and sub-categories: 10

For the Harpsichord, Piano Forte, or Organ; Treatises; For Concerts. Overtures & Symphonies, in Parts, & c.; Quartetts; Trios; Duetts, & c. Violins & Violoncellos; Violin Solos; Duetts & c. German Flute; Guitar Music; Instruction Books.

Extent: 68 entries

Commentary:

New Entries: 2:

[For the Harpsichord, Piano Forte, or Organ] Giordani's favorite Italian Rondo in score, as Sung by Sigr. Sestini – [Single Lessons, Concertos, & c. for the Harpsichord or Piano Forte] A new favorite Lesson

Within:

Gretna Green, a Comic Opera, as Performed with Universal Applause, at the Theatre Royal, Haymarket, Consisting of Italian, French, Irish, English, & Scotch Music. The Overture by Dr. Arnold, Composer to his Majesty, Opera XXII

Leaf ii recto

Source: BOD Mus. Instr. I, 100 (4) and BL E. 111. c. (3.)

Source music entered at Stationers' Hall 13 September 1783.

The Fair American, a Comic Opera, as performed with Universal Applause at the Theatre Royal in Drury Lane, Composed by Thomas Carter, Opera X

Leaf ii verso

Source: BOD Harding Mus. D 119

Six Divertimentos for the Harpsichord or Piano-Forte, most humbly Dedicated to Lady Banks, by Antonio Kammell

Leaf ii recto

Source: CAM MRA340. 75. 24.

The Overture, Songs, Duetts, & Choruses, in Tom Thumb, as Performed (with Universal Applause) at the Theatre Royal in Covent Garden, Composed and Compiled by J. Markordt, in which is Printed (by Permission) the much admired Song Sung by Mrs. Kennedy; Composed by Dr. Arne

Source: BOD Harding Mus. D 300

PrJ 1d

Title: NEW MUSIC Engraved, Printed & Sold by JOHN PRESTON / N^o., 97 near Beaufort Buildings Strand LONDON.

Date: late 1782

Page: 1p [upright] fol

Type of Catalogue: Within; Instrumental and Vocal

Layout: 3 columns

Categories and sub-categories: 12

For Concerts. Overtures & Symphonies, in Parts, & c.; Quartetts; Trios; Duetts; Violin Solos; Treatise; For the Harpsichord, Piano Forte, or Organ; Single Lessons, & c. for the Organ, Harpsichord or Piano Forte; Vocal Music; German Flute Music; Guitar Music; Instruction Books.

Extent: 78 entries

Commentary:

New Entries: 12:

[For Concerts. Overtures & Symphonies in Parts] Giordani's three Concertos, for a Violin, Op. 29 – [Duetts] Kammell's Six Divertimentos, for a Violin & Tenor, or 2 Violins, Op. 17 – [Single Lessons, & c. for the Organ, Harpsichord or Piano Forte] A Duetto for 2 Performers on 1 Harpsichord or Piano Forte, by James Hook – [Vocal Music] Giordani's 5th Sett, of Six Canzonetts, with an Accompaniment for the Piano Forte, or harp, Op. 28 – Giordani's favorite Italian Song in Score, as sung by Sig^{ra}. Pollone, in L' omaggio – Giordani's favorite Italian Rondo in Score, as sung by Sigr. Roncaglia, in L' omaggio – The Overture, Songs, Duetts & Choruses, in Tom Thumb – The Lord of the Manor in Score, by William Jackson – Giordani's Italian Rondo, in Score, sung by Sigr. Allegranti, in L' Viaggiatori Felici – [German Flute Music] Reinard, 8 Easy Duetts, Op. 4 – [Guitar Music] The Art of Playing the Guittar, by Edward Light, consisting of a selection of the most familiar Lessons, Divertimentos, Songs, Airs, & c.- [Instruction Books] New Instructions for Singing

Entries Removed: 2

[Duetts. Violins & Violoncello] Haydn, Six Duetts for two Violins or German Flutes – [Duetts, & c. German Flute] Haydn, Six Duetts for 2 German Flutes or Violins

Entries at Stationers' Hall:

3d Set of six Duets for two German Flutes, by Signor Tommaso Giordani, entered at Stationers' Hall 23 December 1782.

Six Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for a Violin, by A. Scouler, Op. 2, entered at Stationers' Hall 10 January 1783.

A Duett, for 2 Performers on one Harpsichord or Piano Forte, by Signor Giordani, entered at Stationers' Hall 28 January 1783.

Within:

The favorite additional Rondo, Sung by Sig^{ra} Sestini, in the Castle of Andalusia, Composed by Sigr. Giordani

Last leaf verso

Source: BL H. 131. (23.) and BOD Mus. Instr. I, 99 (8)

Source music entered at Stationers' Hall 16 December 1782.

Six Sonatas for the Harpsichord or Piano-Forte, with an Accompaniment for a Violin; Dedicated to the Miss Blackwoods, Composed by Alexander Scouler, Opera II

Last leaf verso

Source: BL h. 64. (7.)

Source music entered at Stationers' Hall 10 January 1783.

A Duetto, for Two Performers on One Piano Forte or Harpsichord, Composed by Sig^r. Giordani

Last leaf verso

Source: BL g. 131. (2.)

Source music entered at Stationers' Hall 28 January 1783.

The Favorite Rondo, Sung by Allegranti, in the New Comic Opera I. Viaggiatori Felici, Composed by Giordani

Last leaf verso

Source: BL H. 1652. n. (25.) and BL R. M. 17. c. 3. (13.)

PrJ 1e

Title: *NEW MUSIC / Engraved, Printed & Sold by JOHN PRESTON, at his Muse Warehouse, / N^o. 97, Strand.*

Date: early 1783

Categories and sub-categories: 15

For Concerts. Overtures & Symphonies, in Parts, & c.; Quartetts; Trios; Duets. Violins & Violoncellos; Violin Solos; For the Organ, Harpsichord, & c.; Single Lessons, & c. for the Harpsichord; Treatise; Vocal Music. English; Vocal Music. Italian; Divine Music; German Flute Music; Guittar Music; Instruction Books.

Extent: 137 entries

Commentary:

New Entries: 60

[For Concerts. Overtures & Symphonies in Parts] Markordt's Overture in Tom Thumb – [Concertos] Wendling's single, for the Hautboy or German Flute, in 5 Parts, No. 1 and 2 (each separate) – [Quartetts] Weiss's Six new, for the Flute, Op. 4 – Bach's 4 new for Flute, Op. 19 – [Trios] Festoni's Single, No. 1 and No. 2 (each separate) – Abel's 4, for the Flute, Op. 16 – [Duets, Violins & Violoncellos] Stamitz's Six, for a Violin and Flute, or two Violins – Mancinelli's 8, for 2 Violins – Reinard's 8 easy for Violins, Op. 4 – Reinard's 10 for Violins – [For the Organ, Harpsichord & c.] Dale's Six Sonatinas, Op. 3 – Howard's Six Sonatas, with Violin Accompaniment – Giordani's 3 Sonatas, with Obbligato Accompaniments for a Flute, or Violin, and Viola de Gamba, or Tenor, Op. 30 – Jones's 6 Sonatas, with Violin Accompaniment – Billington's 6 Sonatas, with an Obbligato Accompaniment for the German Flute, Op. 5 – Scouler's Six Sonatas, with Accompaniment for a

Violin, Op. 2 – [Single Lessons, & c. for the Harpsichord] Overture in May Day – The favorite gig in Corelli's 5th Solo, with Divisions – In airy Dreams, with Variations – Giordani's Duett, for 2 performers on one Harpsichord or Piano Forte – [Treatises] Mathison's complete Treatise on Thorough Bass – A concise & easy Treatise on Singing, by Dr. Nares – [Vocal Music. English] The Fair American, a Comic Opera, by T. Carter, Op. 10 – Jackson's 2d Set of Twelve Canzonetts, for two Voices, Op. 13 – Billington's 12 Canzonetts for 2 Voices – Billington's Six Songs – Queen Mary's Lamentation, sung by Tenduci at the Pantheon – Ah gentle Zephyr, by Giordani – Ladies and Beggars, a favourite Glee, sung at Vauxhall – Strephon and Delia, a Cantata – Rest beauteous Flow'r, by Wm. Jackson – Encompass'd in an Angle's frame, by Jackson – Blest as the immortal Gods, a favorite Canzonet – Spring, a Cantata – Coalman Jock, a favorite Cantata, by J. Alcock, Junr. M. B. – If I my heart surrender, new Rondo, sung by Sestini, in the Castle of Andalusia – [Vocal Music. Italian] The favorite Songs, Rondeau, and Glee, in the Comic Opera of Il Baccio, No. 1 and 2 (each separate) – Caro mio ben, sung by Tenduci at the Pantheon, by Giordani – Mi sento nell mio seno, sung by Sestini, by Giordani – Sospiri miei dolenti, sung by Tenduci, composed by Rauzzini – [Divine Music] Dr. Nares' 20 Anthems in Score – Dr. Boyce's 15 Anthems, Te Deum and Jubilate, in Score published in 1780 – Williams's Harmonia Coelestis, a Collection of Anthems – Williams's favorite Christmas Anthem – Psalmody in Miniature, in 5 Books (each separate) – Instructions for Psalmody – Key's 8 Anthems, 1st Book – Key 11 Anthems 2d Book – [German Flute Music] May Day, or the little Gypsy, by Dr. Arne – Mancinelli's 8 familiar Duets – Stamitz's 6 Duets for a German Flute & Violin – Giordani's 3d Set of Duets – [Guittar Music] A Selection of English and French Songs, Allemandes, & c.

Entries removed: 1:

[Trios] Boccherini's Six, Violin, Tenor & Bass

Entries at Stationers' Hall:

Sestini's Rondo, If my heart surrender, in Castle of Andalusia, composed by T. Giordani, entered at Stationers' Hall 16 December 1782.

Additional Rondo, Mis sento nell mio seno, sung by Signor Sestini, in the Castle of Andalusia, by T. Giordani, entered at Stationers' Hall 16 December 1782.

3d Set of Six Duets for German Flutes, by T. Giordani entered at Stationers' Hall 23 December 1782.

6 Sonatas Op. 2, for the Harpsichord, by A. Scouler, entered at Stationers' Hall 10 January 1783.

Giordani's Duett, for 2 performers on One Harpsichord or Piano Forte, entered at Stationers' Hall 28 January 1783.

Within:

Three Sonatas for two Violins and a Violoncello, with a Thorough Bass for the Harpsichord, Composed by I. Alcock Junr.

Leaf ii recto of Violino Primo part

Source: BL g. 420. d. (11.)

PrJ 1f

Date: mid to late 1783

Extent: 156 entries

Commentary:

New Entries: 19

[For Concerts, Overtures & Symphonies, in Parts.] Haydn's favorite Overture – [Quartetts] Haydn's Six Grand, Op. 16 – Giordani's Six, Op. 22 – [Trios.] Alcock's 3, for 2 Violins and Bass – Boccherini's 6, for Violin, Tenor and Bass – [Duets, Violins & Violoncellos] Kreutzer's 6 easy, for Beginners – [Violin Solos] Cirri's for Violoncello, Op. 15 – [For Organ, Harpsichord, & c.] Edelmann's 6 Grand Lessons, with Violin Accompaniment, Op. 1 – Edelmann's 6 Sonatas with Violin Accompaniment, Op. 2 – Edelmann's 3 Sonatas with Violin Accompaniment, Op. 6 – Giordani's 6 Sonatinas, with a Violin Accompaniment for the use of Beginners – Hockbrucher's 6 Divertimentos – Frike's 3 Trios – Evan's 6 Sonatinas – [Single Lessons, & c. for the Harpsichord]

Haydn's favorite Overture, adapted by T. Carter – [Vocal Music. English] The Son in Law, a Comic Opera, by Dr. Arnold – The Power of Innocence, a favourite Ballad by Giordani – [Divine Music] De la Maines Psalms – [Guittar Music] The Son in Law.

Entries at Stationers' Hall:

Six Sonatinas, for the Harpsichord or Piano Forte, by T. Giordani, entered at Stationers' Hall 9 April 1783.

Power of Innocence, a Ballad, by T. Giordani, entered at Stationers' Hall 19 April 1783.

Within:

Six Trios, four for a Violin, Tenor, and Violoncello-Obligato, and two for two Violins and Violoncello Obligato, Composed by William Churchill, Opera Prima

Leaf ii recto of Violino part

Source: BL g. 420. d. (2.)

Three Favorite Overtures, Composed by the Celebrated Guisepppe Haydn, of Vienna, adapted for the Harpsichord or Piano Forte, by Sigr. Giordani

Leaf ii recto

Source: BOD Tyson Mus. 1154 (2)

Six Sonatinas for the Piano-Forte, or Harpsichord, Composed in an easy familiar Style for the Use of Young Performers; by Sigr. Tommaso Giordani

Leaf ii recto

Source: BOD Mus. Instr. I, 99 (2) and CAM MR290. a. 75. (4.)

Source music entered at Stationers' Hall 9 April 1783.

A Second Collection of Songs, Sung by Mrs. Weichsell, Mrs. Wrighton, and Mrs. Kennedy, at Vauxhall-Gardens, Composed by James Hook, 1783

Leaf ii recto

Source: CAM MR290. a. 75. 114. (4.)

Source music entered at Stationers' Hall 5 August 1783.

Three Favorite Overtures, Composed by the Celebrated Giuseppe Haydn, of Vienna, adapted for the Harpsichord or Piano Forte, by Sigr. Giordani

Leaf ii recto

Source: BOD Tyson Mus. 1154 (2) Catalogue on the recto of the 2d leaf. Title page:

PrJ 1g

Date: mid to late 1783

Extent: 157 entries

Commentary:

New Entries: 1

[Duetts, Violins & Violoncellos] Schwindl, 2d Set of 12 Easy Duets for Beginners

Within:

Six Sonatinas for the Piano Fore, or Harpsichord, Composed in an easy familiar Style for the Use of Young Performers; by Sigr. Tommaso Giordani

Leaf ii recto

Source: BL h. 61. (4.)

Source music entered at Stationers' Hall 9 April 1783.

PrJ 1h

Date: late 1783

Extent: 162 entries

Categories:

For Concerts. Overtures & Symphonies in Parts; Concertos; Quartetts; Duetts. Violins and Violoncellos; Violin Solos; Single Lessons, & c. for the Harpsichord; Treatises; Vocal Music. English; Vocal Music. Italian; Divine Music; German Flute Music; Guittar Music; Instruction Books

Commentary:

New Entries: 5

[Single Lessons, & c. for the Harpsichord] Haydn's 3 Overtures adapted by Giordani – Haydn's 3 Quartetts adapted – Haydn's 3 Quartetts, 2d Sett – [Vocal Music] Hook's 2d Collection of Vauxhall Songs, 1783 – Haydn's Rondo, sung by Mr. Weichell at Vauxhall Garden

Entries at Stationers' Hall:

2d Collection of Vauxhall Songs for 1783, by James Hook, entered at Stationers' Hall 5 August 1783.

Within:

Haydn's Celebrated Overture, adapted for the Harpsichord or Piano Forte, in an easy style by Thomas Carter

Last leaf verso

Source: BL h. 726. p. (9.)

A Second Collection of Songs Sung by Mrs. Weichsell, Mrs. Wrighten, and Mrs. Kenney, at Vauxhall Gardens, Composed by James Hook. 1783

Leaf ii recto

Source: BL H. 1651. e. (15.)

Source music entered at Stationers' Hall 5 August 1783.

Six Grand Lessons for the Harpsichord or Piano Forte, with an Accompaniment for a German Flute or Violin, by James Hook, Op. 30

Source: BL h. 64. (5.)

Source music entered at Stationers' Hall 8 December 1783.

Unidentified piece of music

Source: BL Hirsch IV. 1111. (13.)

A 2d Set of three Sonatas, for the Harpsichord or Piano Forte, or Quartettos for a Harpsichord, Violin, Tenor, and Bass, Composed by Sigr. Giuseppe Haydn of Vienna

Leaf ii recto

Source: BL g. 420. n. (1.)

Four favorite Duetttinos for two Performers on One Harpsichord or Piano Forte, Composed by Giordani

Leaf ii recto

Source: BL g. 272. n. (31.)

PrJ 1i

Date: mid to late 1784

Page: 1p oblong folio

Layout: 5 columns; 14 subcategories

Extent: 164 entries

Commentary:

Entries at Stationers' Hall:

Oh Love how swift, Sung by Miss Phillips, in Adventures of a Night, entered at Stationers' Hall 14 April 1783.

Gretna Green, a Comic Opera, by Dr. S. Arnold, entered at Stationers' Hall 13 September 1783.

New Entries: 12

[Trios] Churchill, Six, 3 for Violin, Tenor & Bass, & 3 for 2 Violins & Bass – [Solos] Eiffert, Solos for Violoncello – [For the Organ, Harpsichord, and Piano Forte] Edelmann, 4 Sonatas, with a Violin Accompaniment, Op. 5 – Edelmann, 2 Sonatas, with a Violin Accompaniment, Op. 7 – [Single Lessons, Overtures & c. for the Harpsichord] Corelli, The favorite Giggs in Correlli's 5th Solo, with Divisions – Overture to Son in Law – [Vocal Music. English] Arnold, Gretna Green, Comic Opera – Oh Love how swift, Sung by Miss Phillips, in Adventures of a Night – W. Jackson, When first this humble Roof – If you'll consent my lovely Dear, Sung by Mr. Bannister – In airy Dreams, a Duet – [Divine Music] Magdalen Hymns, 5th Set

Entries Removed: 10

[For the Organ, Harpsichord, & c.] Dale, Six Lessons, Op. 2 – Dale, Six Sonatinas, Op. 3 – [Single Lessons, & c. for the Harpsichord] A New Favorite Lesson – [Divine Music] Williams, favorite Christmas Anthem – William's Psalmody in Miniature, in 5 Books (each separate) – Williams, Instructions for Psalmody

Within:

Six Divertimentos for the Harpsichord or Piano-Forte, Most humbly Dedicated to Lady Banks, by Antonio Kummel

Leaf ii recto

Source: BL g. 276. g.

The Double Disguise, a Comic Opera, as Performed with Universal Applause at the Theatre Royal, in Drury Lane, Composed by James Hook, 1784, Opera 32.

Leaf ii recto

Source: BOD Harding Mus. D 102 and BL E. 100. a. (3.)

PrJ 2

Title: NEW MUSICAL PUBLICATIONS, / *Engraved Printed & Sold by J. Preston, at his Music Warehouse, N^o. 97, Strand, London* / & may be had at most Booksellers, and Dealers in Music throughout England, Ireland, and Scotland.

Date: c. 1785

Pages: 1p oblong fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 4 columns

Categories: 6

For the Harpsichord, Organ or Piano Forte; Vocal Music. English; Favorite Songs Sung at the Gardens, Theatres, & c.; Italian Operas, Songs, & c.; Duets for 2 Performers on one Harpsichord or Piano Forte; Cotillions and Dances, 1785

Extent: 73 entries

Commentary:

Cotillions and Dances, [for the year] 1785

Entries at Stationers' Hall:

6 Grand Lessons, for the Harpsichord or Piano Forte, with an Accompaniment for a German Flute or Violin, Op. 30, by J. Hook, entered at Stationers' Hall 8 December 1783.

The Minstrel, a Collection of Song, Op. 31, by J. Hook, entered at Stationers' Hall 26 December 1783.

Six Progressive Lessons, for the Harpsichord or Piano Forte, by T. Giordani, entered at Stationers' Hall 16 March 1784.

The Beauties of Music and Poetry, Vol. 1, entered at Stationers' Hall 14 February 1784

The Beauties of Music and Poetry, Vol. 2, entered at Stationers' Hall 28 February 1784

Double Disguise, a Comic Opera by J. Hook, entered at Stationers' Hall 23 March 1784.

The Beauties of Music and Poetry, Vol. 3, entered at Stationers' Hall 2 April 1784.

The Beauties of Music and Poetry, Vol. 4, entered at Stationers' Hall 1 May 1784.

4 Sonatas, and 1 Duet for 2 Piano Fortes, Op. 12, by M. Clementi, entered at Stationers' Hall 10 May 1784.

The Beauties of Music and Poetry, Vol. 5, entered at Stationers' Hall 1 June 1784.

Favorite Songs in the Opera of Issipile, Part 1, by Anfossi, entered at Stationers' Hall 2 June 1784.

Favorite Songs in the Opera of Issipile, Part 2, by Anfossi, entered at Stationers' Hall 29 June 1784.

The Beauties of Music and Poetry, Vol. 6, entered at Stationers' Hall 6 July 1784.

The Poll Booth, a favorite Music Entertainment performed at Vauxhall, Composed by Mr. Hook, entered at Stationers' Hall 7 August 1784.

The 2d Collection of Vauxhall Songs, [17]84 by Mr. Hook, entered at Stationers' Hall 9 August 1784.

Within:

Harvest Home, a Comic Opera, as performed with the greatest applause at the Theatre Royal Haymarket, Composed by Mr. Dibdin

Leaf ii recto

Source: BL D. 278. (3.) and BOD Harding Mus. D 158

Liberty-Hall, or The Test of Good-Fellowship, a Comic Opera, as Performed with universal applause, at the Theatre-Royal, Drury-Lane, being entirely on Original Composition, by Mr. Dibdin

Leaf ii recto

Source: BL D. 278. (4.) and BOD Harding Mus. D 183

Source music entered at Stationers' Hall 17 February 1785.

PrJ 3

Title: MUSICAL PUBLICATIONS, / PRINTED AND SOLD BY / PRESTON and SON, / AT THEIR / Wholesale MUSIC and MUSICAL INSTRUMENT WAREHOUSES, / No. 97, STRAND, AND EXETER 'CHANGE; / And may be had of most BOOKSELLERS, and DEALERS in MUSIC, throughout England, Ireland, and Scotland.

Date: 1790

Pages: 3 pp fol. (plus title page)

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 21

For Concerts, Overtures, and Symphonies in parts; Concertos; Quartettos; Trios; Duets; Solos; Music for the Pedal Harp; Organ, Harpsichord, or Piano Forte; Duets for Two Performers on One Harpsichord; Single Concertos, Overtures, and Lessons for the Harpsichord; Favourite Airs, with Variations for the Harpsichord; Cotillons, Dances, Minuets, & c. with their proper Figures, as danced at Court, Bath, and all polite Assemblies, for German Flute, Violin and Harpsichord; Vocal, English Operas, Entertainments, & c.; Favourite Songs sung at the Gardens, Theatres Royal, & c.; Italian Operas, Songs, & c.; Divine Music; Treatises; German Flute Music; Guittar Music; Instruction Books.

Extent: 386 entries

Commentary:

Entries at Stationers' Hall:

Liberty-Hall, a Comic Opera by C. Dibdin, entered at Stationers' Hall 17 February 1785.

2d Collection of Vauxhall Songs for 1785, by J. Hook, entered at Stationers' Hall 25 July 1785.

Richard Cœur de Lion, by A. E. M. Gretry, entered at Stationers' Hall 10 January 1787.

Within:

Source: BL Hirsch IV. 1113. (8, part 1.)

PrJ 4

Title: 1790. / [court of arms] / AN / ADDITIONAL CATALOGUE / OF / INSTRUMENTAL and VOCAL MUSIC, / PRINTED AND SOLD BY / PRESTON AND SON, / MANUFACTURERS OF MUSICAL INSTRUMENTS, / MUSIC PRINTERS and PUBLISHERS, / AT THEIR / WHOLESALE WAREHOUSES, / No. 97, STRAND, AND EXETER CAHNGE, LONDON: / LATE THE PROPERTY OF THAT EMINENT DEALER, / Mr. ROBERT BREMNER, / CONTAINING / The Compositions of the most celebrated Authors, Alphabetically arranged.

Date: 1790

Pages: 7pp fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 34

Overtures, for a full Band; Periodical Overtures; Concertos, for a full Band; Quintettos; Quartettos; Trios, for Violins and Bass; Duetts, for two Violins; Solos, for a Violin and Bass; German Flute Trios; German Flute Duetts; German Flute Solos, German Flute, or Violin Theatrical Entertainments; Violin and Violoncello Duetts; Violoncello Solos; Harpsichord Concertos; Harpsichord Quartettos; Harpsichord Duetts; Harpsichord Sonatas; Voluntaries for the Organ or Harpsichord; Single Lessons, Concertos, & c. for the Harpsichord; Opera Overtures, adapted for the Harpsichord, with an Accompaniment for a Violin; Opera Overtures, adapted for the Harpsichord, without Accompaniments; Single Concert Pieces, adapted for the Harpsichord with Violin Accompaniment; Italian Operas; Vocal Italian; Musical Sacra; Vocal English; Scots Music; Guittar Instrumental; Guittar Vocal; Guittar Theatrical Entertainments; For Wind Instruments; Dances, Minuets, Hornpipes, & c. for the Harpsichord, or Violin; Treatises, works on Thorough Bass, & c.

Extent: 807 entries

Within:

Source: BL Hirsch IV. 1113. (8, part 2)

PrJ 5

Title: NEW MUSICAL PUBLICATIONS, / Engraved, Printed & Sold, / By Preston & Son, at their Wholesale Warehouses, N^o., 97 Strand, London.

Date: c. 1793

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraving

Layout: 4 columns

Categories and sub-categories: 9

German Flute Music. Duets; German Flute Music. Miscellanies; Guitar Music; Songs. By Dibdin; Glees & Duets; Songs. By Hook; [Songs] From Surrender of Calais; [Songs] From Orpheus & Eurydice; Songs. By Various Authors.

Extent: 212 entries

Commentary:

Entries at Stationers' Hall:

Ye Zephyrs (Answer to the mansion of Peace), by J. Stevenson, entered at Stationers' Hall 7 August 1792

May the beauties of England, Song by Thomas Carter, entered at Stationers' Hall 7 February 1793.

Soft Music, let my humble, by Suett, entered at Stationers' Hall 23 April 1793.

Within:

The Apparition, a Musical Entertainment, Performed at the Theatre Royal Hay Market, written by J. C. Cross, Set to music by Mr. Reeve

Leaf ii recto

Source: BOD Harding Mus. D 34 and BL D. 286. (6.)

Source music entered at Stationers' Hall 11 September 1794.

XII Elegant Ballads, with an Accompaniment for a Piano-Forte, the Music by Pleyel

Last leaf verso

Source: BL E. 601. k. (10.)

The Favorite Songs, Sung at Vauxhall Gardens, by Mrs. Mountain, Miss Milne, Mrs. Addison, Mrs. Franklin, Mr. Clifford, Mr. Darley, and Master Phelps, Composed by Mr. Hook, Book 2, 1793.

Leaf ii recto

Source: BL G. 379. (2.) Source music entered at Stationers' Hall 22 July 1793.

PrJ 6

Title: NEW MUSICAL PUBLICATIONS, / *Engraved, Printed & Sold, / By Preston & Son, at their Wholesale Warehouse, N^o. 97, Strand, London*

Date: c. 1794

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 4 columns

Categories and sub-categories: 9

Harpsichord Music. Concertos; Harpsichord Music. Duets for 2 Performers; Harpsichord. Sonatas;

Harpsichord. Single Lessons, & c.; Vocal Music. Songs, Glees, & c.; Vocal. Operas; Vocal music.

Scots Music; Vocal Music. Sacred; Treatises

Extent: 175 entries

Commentary:

Entries at Stationers' Hall:

Sonata for the Piano Forte, by Clementi, Op. 26, entered at Stationers' Hall 6 June 1791.

[3] Sonatas with Accompaniments for Violin & Violoncello, by Camidge, entered at Stationers' Hall 3 April 1793.

Within:

Three Sonatas, for the Piano-forte, with Accompaniments for a Flute and Violoncello ad Libitum, Composed and Dedicated to Miss Newbery, by Muzio Clementi, Op. XXXII

Source: BOD Harding Mus. L 26 and UC qM23. C626 (3)

Three favorite Duetts, for two Performers on One Harpsichord or Piano-Forte, Composed by T. Smith

Last leaf recto

Source: BL h. 3290. mm. (6.)

Six Sonatas for the Piano Forte, with an Accompaniment for a Violin, Composed by T. Giordani, Op. XXXV

Source: BL g. 144. (4.) and BOD Mus. Instr. I, 99 (6)

Source music entered at Stationers' Hall 23 April 1794.

The Favorite Songs, Sung at Vauxhall Gardens, by Mrs. Mountain, Mrs. Franklin, Miss Milne, Master Phelps, Mr. Taylor and Mr. Dignum, Composed by Mr. Hook, Book II. 1794

Leaf ii recto

Source: BL G. 379. (4.) Source music entered at Stationers' Hall 9 July 1794.

PrJ 7

Title: [centre, underlined] 1803. / ADDITIONAL CATALOGUE / OF / MUSICAL PUBLICATIONS, / PRINTED AND SOLD BY / PRESTON, / MANUFACTURER OF MUSICAL INSTRUMENTS, / MUSIC PRINTER AND PUBLISHER, / AT HIS WHOLESALE WAREHOUSES, / N^o. 97, STRAND, AND EXETER CHANGE, LONDON.

Date: 1803

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns;

Categories and sub-categories: 22

Sonatas, for the Piano Forte, & c.; Concertos, for the Piano Forte, & c.; Quartettos, for the Piano Forte, & c.; Piano Forte Duetts; Voluntaries for the Organ; Single Lessons, Concertos, & c.; Favorite Airs, with Variations for the Piano Forte; Select Concert Pieces, adapted for the Piano Forte, with Violin Accompaniment; English Opera Overtures for the Piano Forte; Italian Opera overtures, adapted for the Piano Forte, with an Accompaniment for a Violin; Italian Opera Overtures, adapted for the Piano Forte, without Accompaniments; Italian Operas, & c.; Vocal English; Scots Music; Overtures for a Full Band; Quartettos; Trios for two Violins and Bass; Duetts for two Violins; Duetts for a Violin and Violoncello; Solos, for a Violin and Bass; German Flute Duetts; German Flute Solos; and Instruction Books.

Extent: 504 entries

Commentary:

Entries at Stationers' Hall:

The Siege of Valenciennes, a favourite Sonata, dedicated to the Duchess of York, entered at Stationers' Hall 1 October 1793.

2nd Collection of Vauxhall Songs for 1794, by J. Hook, entered at Stationers' Hall 9 July 1794.

Publication Reviews:

"New Guida di Musica; or, a complete book of instructions for the piano-forte, on an entire new plan; to which is added, forty progressive lessons, in various keys, composed by the late Francis Sharp. 8s. Preston and Son." *MM*, no. 13 (January 1796), p. 62.

"Six Select Pieces for the Piano Forte, from Giordani, with Six Preludes, by Haigh, 4s. Preston." *MM*, vol. 1, no. 2 (March 1796), p. 141.

"Three Sonatas for the Piano-Forte, with an Accompaniment for the Violin (ad libitum) by K. Kambra, OP. 13. 3s. Preston and Son." *MM*, No. 15 (March 1797), p. 227.

"The St. Fiorenzo: an air, danced before their Majesties, on board the St. Fiorenzo frigate, at Weymouth; arranged as a rondo, for the piano-forte, by K. Kambra. 1s. Preston." *MM*, Vol. 5, no. 31 (May 1798), p. 377.

"Mozart's Grand Quartetto for the piano-forte, with accompaniments for a violin, tenor, and violoncello. 4s. Preston." *MM*, Vol. 7, no. 44 (May 1799), p. 317.

"Thirty-six Preludes for the Piano-forte, interspersed with various Modulations, expressly collected and arranged for the Practice of those who are desirous of acquiring the true Method of Fingering, by Joseph Diettenhofer. 7s. 6d. Preston." *MM*, No. 83 (February 1802), p. 67.

Within:

Source: BL 7896. h. 40. (13.)

Source: BL Hirsch IV. 1113. (9.)

PrJ 8

Title: [underlined] 1804. / [court of arms] / A / CATALOGUE / OF / SONGS, DUETS, GLEES, CATCHES, & c. / PRINTED AND SOLD BY / PRESTON, / MANUFACTURER OF MUSICAL INSTRUMENTS, / MUSIC PRINTED & PUBLISHED, / At his Wholesale Warehouses, / N^o. 97, STRAND, & EXETER 'CHANGE, LONDON.

Date: 1804

Pages: 8pp fol.

Type of Catalogue: Stand-alone; Vocal

Process: Letterpress – Printed by Thomas Collins, Printed, Harvey's Buildings, Strand.

Layout: 3 columns on each page

Categories and sub-categories: 69

Composed by Haydn; From Lock and Key, by Shield; From The Mysteries of the Castle, by Shield; From Rosina, by Shield; From the Poor Soldier, by Shield; From the Surrender of Calais, by Dr. Arnold; From the Mountaineers, by Dr. Arnold; From Love and Money, by Dr. Arnold; From Zorinsky, by Dr. Arnold; From Robin Gray, by Dr. Arnold; From How to be Happy, by Dr. Arnold; From Britain's Glory; From the Opera of Richard Coeur de Lion, by Gretry; From the Opera of Nina; From the Lord of the Manor, by Jackson; From Caernarvon Castle, by Attwood; From the Apparition, by Reeve; From the Purse, or Benevolent Tar, by Reeve; From Orpheus and Eurydice, by Reeve; From Mago and Dago; From the Fair American, by Carter; From the Caffres, by Dr. Baker; From Days of Yore; Songs Sung at the Bath Concerts, composed by Sig. Rauzzini; Songs Composed by Mozart; Songs Composed by Pleyel; Sung at the Bath Concertos, Composed by Mr. Brooks; Songs Composed by Sig. Giordani; Written, Composed and Sung by Mr. Dibdin; From Liberty Hall, Composed by Mr. Dibdin; Sung at Vauxhall Gardens, Composed by Mr. Hook; From the Hours of Love; Composed by Mr. Reeve; Composed by Mr. Suet; Composed by Mr. Carter; Written and Composed by Mr. Romer; Composed by Handel; Messiah; Eight following Choruses from the Messiah; [Choruses from] Judas Maccabeus; [Choruses in] Samson; In Acis and Galatea; Miscellaneous [songs begin with] A; Miscellaneous B; Miscellaneous C; Miscellaneous D; Miscellaneous E; Miscellaneous F; Miscellaneous G; Miscellaneous H; Miscellaneous I [& J]; Miscellaneous K; Miscellaneous L; Miscellaneous M; Miscellaneous N; Miscellaneous O; Miscellaneous P; Miscellaneous Q; Miscellaneous R; Miscellaneous S; Miscellaneous T; Miscellaneous U; Miscellaneous V; Miscellaneous W; Miscellaneous Y; Miscellaneous Z; Glees; Duets; Composed by Jackson.

Extent: 1337 entries

Commentary:

Entries at Stationers' Hall:

The Mountaineers, by S. Arnold, entered at Stationers' Hall 3 September 1793.

The Purse, or Benevolent Tar, by W. Reeve, entered at Stationers' Hall 21 February 1794.

Come ye rural Nymphs and Swains, a round, by Atterbury, entered at Stationers' Hall 24 March 1794.

Let's banish Strife and Sorrow, a round, by Atterbury, entered at Stationers' Hall 25 March 1794.

Come, let us all a Maying go, a glee, by Atterbury, entered at Stationers' Hall 28 March 1794.

Robin Gray, by S. Arnold, entered at Stationers' Hall 8 August 1794.

The Apparition, by W. Reeve, entered at Stationers' Hall 11 September 1794.

The Mysteries of the Castle, by W. Shield, entered at Stationers' Hall 26 February 1795.

The Waiter, by W. Reeve, entered at Stationers' Hall 11 March 1795.

Remember Jack, by W. Reeve, entered at Stationers' Hall 12 March 1795.

The Equivalent, by W. Reeve, entered at Stationers' Hall 12 March 1795.

Mago and Dago, Composed by Aylward, Atterbury, Spofforth, Howard and Shield, entered at Stationers' Hall 7 April 1795.

I can Dance, and I can Sing, Sung by Mrs. Lee, entered at Stationers' Hall 13 April 1795.

Fancy's Festival, by W. Reeve, entered at Stationers' Hall 24 April 1795.

Nothing but a Place, by W. Reeve, entered at Stationers' Hall 24 April 1795.

A Man an't a Horse, by W. Reeve, entered at Stationers' Hall 24 April 1795.
 Poor Barbara, by W. Shield, entered at Stationers' Hall 15 May 1795.
 Zorinski, by S. Arnold, entered at Stationers' Hall 3 July 1795.
 Vauxhall Songs 1795, Book 2d, by J. Hook, entered at Stationers' Hall 16 July 1795.
 The Miniature, a favorite song, by I. Pleyel, entered at Stationers' Hall 21 September 1795.
 Love and Money, by S. Arnold, entered at Stationers' Hall 21 September 1795,
 Clora behold that beauteous Rose, Composed by V. Rauzzini, entered at Stationers' Hall 22 December 1795.
 Ah! dearest Laura, Composed by V. Rauzzini, entered at Stationers' Hall 22 December 1795.
 The Waiter, by W. Reeve, entered at Stationers' Hall 11 March 1795.
 Remember Jack, by W. Reeve, entered at Stationers' Hall 12 March 1795.
 The Equivalent by W. Reeve entered at Stationers' Hall 12 March 1795.
 I can dance and sing, entered at Stationers' Hall 13 April 1795.
 Parliamenteering, by J. Hook, entered at Stationers' Hall 16 July 1796.
 Vauxhall Songs, 1796, Book 2d, by J. Hook, entered at Stationers' Hall 21 July 1796.

Publication Reviews:

““When Fortune reigns in splendid pride,” sung by Mrs. Harrison, and composed by L. C. Neilson. 1s. 0d. Preston and Son.” *MM*, no. 14 (February 1797), p. 150.
 ““When first I saw my Susan’s Face,” a Dialogue an Duett, sung by Miss De Camp and Mr. Sedgwick, at the Theatre-royal, Haymarket, composed by Dr. Arnold. 1s. Preston and Son.” *MM*, No. 14 (February 1797), p. 150.
 ““Ah, dearest Laura,” sung by Mr. Nield, at the Bath Concerts. By Signor Rauzzini. 1s. 0d. Preston and Son.” *MM*, No. 14 (February 1797), p. 150.
 ““Hope to me is now a Stranger,” a ballad, written by Miss Stockdale; the music by Tewksbury, 1s. Preston and Son.” *MM*, No. 15 (March 1797), p. 226.
 ““The Tranquil Thatch, sung by Mr. Incledon, and composed by Mr. Suett. 1s. Preston and Son.” *MM*, No. 21 (August 1797), p. 136.
 ““Poor Isabel,” a ballad with an Accompaniment for the piano-forte; composed by W. Bingley, of St. Peter’s College, Cambridge. 1s. Preston.” *MM*, Vol. 5, no. 31 (May 1798), p. 377.
 “The Vine; or the Origin of Mirth, a Bacchanalian Song, written and composed by J. Moulds. 1s. Preston.” *MM*, Vol. 6, no. 35 (August 1798), p. 135.
 “An answer to the favourite Song, Sung by Mrs. Bland in the Stranger, written by Mr. Graham, the music by Mr. Suett. 1s. Preston.” *MM*, Vol. 6, no. 36 (September 1798), p. 212.
 ““Croppies lie down,” arranged as a rondo for the piano-forte, by C. G. Zierlein. 1s. Preston.” *MM*, Vol. 6, no. 36 (September 1798), p. 212.
 ““The Farewell,” a ballad, with an accompaniment for the harp or piano-forte. 1s. Preston.” *MM*, Vol. 6, no. 37 (October 1798), p. 294.
 “Occasional Hymn, sung by Miss Shipley at the York concerts; composed by M. Camidge. 1s. Preston.” *MM*, Vol. 6, no. 37 (October 1798), p. 294.
 “Henry’s Return, the Sequel to Crazy Jane, written by Mr. Rannie. Compose and dedicated to the Hon. Miss Fraser, of Saltoun, by John Ross, of Aberdeen. 1s. Preston.” *MM*, No. 62 (August 1800), p. 67.
 ““Poverty’s no Sin.” A Song with an Accompaniment for the Piano-Forte. Composed by J. K. Day. 1s. Preston.” *MM*, No. 66 (December 1800), p. 459.
 ““The Rose that weeps,” Sung by Mrs. Cooke, at Vauxhall Gardens. Composed by Mr. Brooks, 1s. Preston.” *MM*, No. 67 (January 1801), p. 554.
 ““I said on the Banks by the Stream” A Sonnet, written by the lat Mr. Cunningham. The Music composed by the Author of the Farewell. 1s. Preston.” *MM*, No. 73 (June 1801), p. 436.
 ““Survey, my Laura, yonder Rose.” A Canzonet, with an Accompaniment for the Piano-forte. Composed and dedicated to Miss Cruden, by John Ross of Aberdeen. 1s. Preston.” *MM*, No. 81 (January 1802), p. 544.
 ““Ann of the Vale,” A Ballad, with an Accompaniment for the Piano-Forte. Composed by W. Bingley.” *MM*, No. 87 (June 1802), p. 496.
 ““Dear Boy, throw that Icicle down.” A Ballad, with an Accompaniment for the Piano-forte or Harp. Composed by W. Langshaw. The Poetry by Robert Bloomfield. 1s.” *MM*, No. 97 (February 1803), p. 50.

“Troubadour Ballad. The Words by C .Dibdin, jun. The Music composed and dedicated to Lady Smith Burgess, by J. Moorehead. Arranged for the Harp and Piano-forte, with an Accompaniment for a Flute or Violin. 1s.” *MM*, No. 100 (May 1803), p. 368.

““Why stays my Love?” A Ballad to a favourite Welsh Air, with an Accompaniment for the Piano-forte or Harp, by T. Pilbrow. 1s.” *MM*, No. 100 (May 1803), p. 368.

“The Blue Bells of England. A favourite Ballad. Sung by Mrs. Bland. The Words by Dr. Houlton. The Music composed by the late Dr. Arnold. 1s.” *MM*, No. 100 (May 1803), p. 369.

““Poor Mary of Buttermere.” A Ballad sung by Master Smith at the Ladies’ Concert. The Poetry by a Lady. The Music composed, with an Accompaniment for the Piano-forte, by Joseph Corfe.” *MM*, No. 100 (June 1803), p. 440.

““Blithesome Cherry;” a favourite Ballad, sung by Mrs. Bland, at Vauxhall Gardens. The Music composed by the late Dr. Arnold. 1s.” *MM*, No. 118 (August 1804), p. 53.

Within:

Source: BL 7896. h. 40. (13a.)

PrJ 9

Title: Printed and Published by PRESTON 71 Dean S^t. Soho London. / CATALOGUE THEMATIQUE of / THE BEAUTIES OF MOZART. / [centre: rule] / In 6 Books Price complete 2. 12. 6. may also be had in Books or single pieces.

Date: c. 1805

Pages: 1p fol

Type of Catalogue: Within; Instrumental – Piano Forte; Single Composer; Thematic

Process: Engraved and punched plate

Layout: 3 columns, each containing 7 keyboard systems

Extent: 27 entries

Within:

A New Series of Mozart’s Grand Sonatas for the Piano Forte with Accompaniments (ad libitum) No. 2

Last leaf recto

Source: BL h. 2880. j. (1.)

Source music wm 1804.

PrJ 10

Title: [underlined] 1805. / [court of arms] / ADDITIONAL CATALOGUE / OF / MUSICAL PUBLICATIONS, / PRINTED AND SOLD BY / PRESTON, / MANUFACTURER OF MUSICAL INSTRUMENTS, / MUSIC PRINTED & PUBLISHER, / AT HIS WHOLESALE WAREHOUSES, / N^o. 97, STRAND, & EXETER ’CHANGE, LONDON.

Date: 1805

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 22

Sonatas, for the Piano Forte, & c.; Concertos, for the Piano Forte, & c.; Quartettos, for the Piano Forte, & c.; Piano Forte Duetts; Voluntaries for the Organ; Single Lessons, Concertos, & c.; Favorite Airs, with Variations for the Piano Forte; Select Concert Pieces, adapted for the Piano Forte, with Violin Accompaniment; English Opera Overtures for the Piano Forte; Italian Opera Overtures, adapted for the Piano Forte, with an Accompaniment for a Violin; Italian Opera Overtures, adapted for the Piano Forte, without Accompaniments; Vocal English; Scots Music; Overtures for a Full Band; Quartettos; Trios for two Violins and Bass; Duetts for two Violins; Duetts for a Violin and Violoncello; Solos, for a Violin and Bass; German Flute Duetts; German Flute Solos; and Instruction Books.

Extent: 529 entries

Commentary:

Publication Reviews:

““Fairies’ Revels; or, Love in the Highlands.” A Burletta and Ballad Dance. Performed at the Theatre Royal, Haymarket. Composed by Dr. Arnold. 7s.6d.” *MM*, No. 97 (February 1803), p. 49.

““Merrily danced the Quaker’s Wife,” a Scottish Dance; arranged as a Rondo for the Piano-forte, by Mr. Davy. 1s.” *MM*, No. 116 (July 1804), p. 596.

Within:

Source: BL 7896. h. 40. (13b.)

PrJ 11

Title: [Classical Musical Publications, of which New Editions have been lately printed by Preston.]

Date: c. 1805

Pages: 2pp 8vo.

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress; Thomas Collins, Printer, Harvey's Buildings, Strand

Layout:

Extent: 52 entries

Commentary:

Entries at Stationers’ Hall:

Six Sonatas for the Piano Forte, with an Accompaniment for a Violin, by J. L. Dussek, Op. 28, entered at Stationers’ Hall 9 March 1795.

Three Sonatas for the Piano Forte, by J. Haydn, Op. 71, entered at Stationers Hall 23 May 1795.

Three Grand Sonatas, for the Piano Forte, with Accompaniment for a Violin, by D. Steibelt, Op. 27, entered at Stationers’ Hall 21 December 1796.

Three Sonatas for the Piano Forte, by D. Steibelt, Op. 46, entered at Stationers’ Hall 31 March 1801.

Six admired Scotch Airs, arranged as Rondos for the Piano Forte, with an accompaniment for the violin and flute, by J. Haydn, entered at Stationers’ Hall 16 May 1805.

Publication Reviews:

“Anthems, composed for the Choir Service of the Church of England, by John Stafford Smith, Gentleman of his Majesty’s Royal Chapels, and Lay-Vicar of the Collegiate Church of St. Peter, Westminster, 1l. 5s. Preston and Son.” *MM*, No. 15 (March 1797), p. 226.

“Trois Grandes Sonataes pour le Piano-forte, avec Accompaniment d’un Violon obligé. Composées, et dédiées à sa Majesté la Reine de Prusse; par D. Steibelt. Oeuvre 27. 8s. Preston.” *MM*, No. 57 (April 1800), p. 296.

“Volume I, of “The Beauties of Handel,” in two Volumes, consisting of one hundred of his most favourite Songs, Duetts, and Trios. The whole selected, furnished with a figured accompaniment for the Piano forte, and dedicated to His Majesty, by Joseph Corfe, gentleman of the Chapels Royal, and Organist of Salisbury. 1l. 5s.” *MM*, No. 111 (March 1804), p. 167.

“The Beauties of Handel, in 2 volumes, consisting of his most favourite Songs, Duetts, and Trios; selected from the various Works of that great Master; arranged with a separate Accompaniment for the Piano-forte; and dedicated to his Majesty, by Joseph Corfe. Each volume 1l. 5s.” *MM*, No. 119 (September 1804), p. 153.

Within:

A Collection of Songs, Moral, Sentimental, Instructive and Amusing. The Words selected and revised by the Reverend James Plumptre, the Music adapted and Composed by Charles Hague Mus. Doc.

Source: BL E. 552. a.

Source music wm 1804 and 1805

PrJ 12

Title: WELSH SONGS, / HAYDN, & c.

Imprint: Published by George Thomson, Edinburgh, and T. Preston, No. 97, Strand, London.

Date: c. 1809

Pages: 2pp 8vo

Type of Catalogue: Stand-alone; Vocal

Process: Letterpress

Layout: Single column

Extent: 3 entries

Commentary:

Select Welsh Airs, Vol. 1 advertised as just published.

Entries at Stationers' Hall:

A Select Collection of Original Welsh Airs, adapted for the voice, with Symphonies and Accompaniments for the Piano Forte or Harp, Violin and Violoncello, Composed chiefly by Joseph Haydn, entered at Stationers' Hall 29 June 1809.

Publication Announcements:

"Six Sonatas for the Piano Forte, with Accompaniments by Pleyel, each having a Middle Movement and Rondeau on Scottish Subjects. Also – Six Sonatas by Kozeluch on the very same Plan." *MC*, 30 December 1801.

"Volume III. Containing Fifty Select Scottish Songs, with an Introduction, an Accompaniment, and a Conclusion to each Song, for the Piano Forte, & c. Composed by Haydn, the Poetry chiefly by Burns." *The Times*, 27 January 1803.

"Twelve Grand Sonatas, with Rondos, on Scottish Subjects, for the Piano Forte, & c. by Pleyel and Kozeluch." *The Times*, 27 January 1803.

Within:

Source: BOD Johnson d. 1704 (19)

PrJ 13

Title: [coat of arms] / MUSICAL PUBLICATIONS / SELECTED FROM THE / CATALOGUE / PUBLISHED BY / BRODERIP AND WILKINSON, / *Lately Purchased, and now Printed and Sold by* / PRESTON, / MANUFACTYRER OF MUSICAL INSTRUMENTS, / *MUSIC PRINTED AND PUBLISHER*, / at his Wholesale Warehouse, / No. 97, STRAND, AND EXETER 'CHANGE, LONDON.

Date: c. 1811

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress – Printed by Hay and Turner, Printers, Newcastle Street, Strand.

Layout: 3 columns on each page

Categories and sub-categories: 31

Symphonies & Overtures, for a full Band; Military Music; Concertos in Parts; Quintetts; Quartetts; Trios; Duets, for Two Violins, or Violin and Bass; Duets, for the Violin and Violin and Bass; Clarinet Duets; Flute Duets; Solos; Harp Music; Concertos, for the Piano Forte; Piano Forte Duets; Piano-Forte Sonatas; Von Esch's Piano-Forte Music; [Piano-Forte] Duets; Single Sonatas, for the Piano-Forte; Airs and Rondos; Overtures, for the Piano Forte; Marches for the Piano Forte; Opera Ballets and Country Dances; Vocal Italian; Single Italian Songs; Vocal English; Operas, for the Piano-Forte; Collection of Glees; Single Glees; Divine Music; Voluntaries; Elementary Works and Instructions, for various Instruments, & c.; Vocal Music by Dr. Clarke;

Extent: 738 entries

Commentary:

Publication Announcements:

"Dusseck Sonatas, Op. 25." *Morning Chronicle* 24 February 1808.

"Pleyel's Progressive Sonatinas, Op. 32." *Morning Chronicle* 24 February 1808.

"The Song of Fitz-Eustace; now singing by Mrs. Ashe, at the Concerts in London, Bath, & c. price 2s.6d. – Lochinvar, "Lady Heron's Song," for two Trebles and a Bass, price 5s; and "Last Words of Marmion," sung by Mr. Braham at the Concerts, Oratorios, & c. price 3s. – The whole composed by Dr. John Clarke. Where may be had his Twelve Glees, dedicated to his Royal Highness the Duke of Gloucester, price 15s.; and all this Author's Works." *Morning Chronicle*, 3 February 1810.

Publication Reviews:

"Thou hast an eye of tender blue." A Canzonet from Lord Strangford's Translation of Camoens, set to Music by Dr. Clarke, of Cambridge. Price 2s.0d." *Musical Magazine, review and register*, Vol. I, No. V (July 1809), p. 75.

"Two Glees – "The Sun had brightened Cheviot grey," and "Sweet Teviot! on thy Silver Tide," for two Trebles and a Bass. Composed and dedicated to Viscount Clive, by Doctor John Clarke, of Cambridge. 5s." *MM*, No. 167 (February 1808), p. 65.

"Marche, Minuett et Gavotte, à Quatre Mains, pour le Piano-forte. Composée et Dediées à mi Lady Frances et mi Lady Harriet Somerset, par L. von Esch, Esq. 3s." *MM*, No. 170 (May 1808), p. 342.

"The wild Glen where bideth my Love," a Glee, for two Sopranos and a Bass. Composed by John Clarke, Mus. Doc. Cantab. 11s.6d." *MM*, No. 197 (April 1810), p. 268.

"The White Rose." Composed by John Clarke, Mus. Doc. 1s." *MM*, No. 198 (May 1810), p. 373.

"Shall I wasting in Despair;" Canzonet for two Voices. Composed by J. Clarke, Mus. Doc. 1s.6d." *MM*, No. 199 (June 1810), p. 482.

"Marche, Minuet, et Gavotte, a Quatre Mains, pour le Piano-forte. Composées et dediées a mi Lady Frances et mi Lady Harriet Somerset, par L. von Esch. 3s." *MM*, No. 200 (July 1810), p. 583.

"The much admired Castanet Dance, performed by Monsieur Vestris and Signora Angiolini, in the favourite Ballet of Don Quichotte, composed by F. Venua and arranged as a Rondo, by F. Lanza. 2s.6d." *MM*, No. 200 (July 1810), p. 588.

"Les Petits Reins," a Divertissement. Dedicated to Miss Heathcote, by J. B. Cramer. 3s." *MM*, No. 204 (October 1810), p. 260.

Locations:

Source: BL Hirsch IV. 1113. (10.)

Source: BL Hirsch M. 1040. vols. 2, 3, 5.

PrJ 14a

Title: *SELECT CLASSICAL PUBLICATIONS / Printed, Published and sold by / PRESTON; / at his Wholesale Warehouse, 97, Strand.*

Date: late 1815

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 2 columns;

Categories and sub-categories: 5

Piano Forte Music; Organ Music, Harp Music, Vocal Music; and Sacred Music Vocal.

Extent: 84 entries

Commentary:

Publication Announcements:

"By Mr. Von Esch, [Il passo Tempo] No. 1, Sicilienne and Gigue Anglaise, 3s.6d – No. 2, Romance and Valse, price 2s.6d. – No. 3, Durandarte and Belerma, with a Military Piece, price 3s. – No. 4, Sicilienne March, Prelude and Valce, price 3s." *Morning Chronicle*, 26 June 1807.

"Le Sofa. La Drolerie Turque, et Une Valce, by Louis Von Esch, No. 5, [Il passo Tempo] price 3s. 6d." *Morning Chronicle*, 11 July 1807.

Within:

Shakespeare's Dramatic Songs, consisting of all the Songs, Duets, Trios and Choruses, in character, as introduced by him in his Various Dramas, the Music, partly New and partly Selected with New Symphonies and Accompaniments for the Piano Forte from the works of Purcell, Fielding, Drs. Boyce, Nares, Arne, Cooke, Messrs. J. Smith, I. S. Smith, T. Linley Jurn. and R. J. S. Stevens, to which are prefixed a general Introduction of the Subject and Explanatory Remarks on Each Play, by W. Linley Esqr., in two Volumes

Last leaf verso

Source: CAM MR290. a. 80. 119. (2.) and CAM MR290. a. 80. 105. (2.)

Source music Vol. 1, entered at Stationers' Hall 30 August 1815.

Vol. 2 entered at Stationers' Hall 19 June 1816.

The Favorite Overture to the Prisoner, for the Piano Forte with Accompaniments for the Violin and Violoncello, Composed by Cherubini

Leaf ii recto

Source: BL g. 272. x. (5.) Source music wm 1814

Select Airs, with Variations for the Piano Forte, by Gelinek, No. 1, The Queen of Prussia's Favorite Waltz

Leaf ii recto

Source: BL g. 271. d. (4.)

Sixty Four Cadences or Solos for the Violin, in all the Major and Minor Keys, Composed for the Improvement and Practice of Amateurs to whom they are dedicated by Luigi Borghi, Op. 11

Last leaf recto

Source: BL h. 210. i. (1.)

PrJ 14b

Title: CATALOGUE / of Musical Works by the most Esteemed Classical Authors. / Printed, Published and Sold by / PRESTON, / at his Wholesale Warehouse, 97, Strand, London.

Commentary:

Catalogue re-engraved, but contents are identical to PrJ 14.

Within:

Gelinek's Admired Airs and Waltzes arranged in a familiar Style for the Harp

Leaf ii recto

Source: BL h. 2605. n. (2.) Source music wm 1814

Musica Antiqua. A Selection of Music of this and other Countries, selected and arranged by J. S. Smith

Source: BL H. 81

Church music consisting of a Te Deum, Jubilate, Cantate Domino, Deus misereatur, with eight anthems, three collects and Sanctus, by Joseph Corfe

Source: BL H. 859.

Shakespeare's Dramatic Songs, consisting of all the Songs, Duets, Trios and Choruses, in character, as introduced by him in his Various Dramas, the Music, partly New and partly Selected with New Symphonies and Accompaniments for the Piano Forte from the works of Purcell, Fielding, Drs. Boyce, Nares, Arne, Cooke, Messrs. J. Smith, I. S. Smith, T. Linley Jurn. and R. J. S. Stevens, to which are prefixed a general Introduction of the Subject and Explanatory Remarks on Each Play, by W. Linley Esqr., in two Volumes

Last leaf verso

Source: BL H. 1271

Source music Vol. 1, entered at Stationers' Hall 30 August 1815.

Vol. 2, entered at Stationers' Hall 19 June 1816.

PrJ 15

Title: IRISH, – WELSH, – & SCOTTISH / *MELODIES*, / *With SYMPHONIES and ACCOMPANIMENTS* by / Haydn and Beethoven.

Date: early 1816

Pages: 2pp 8vo.

Type of Catalogue: Stand-alone; Vocal

Process: Letterpress

Layout: Single column

Extent: 9 entries

Commentary:

2nd Vol. of A Select Collection of Irish Melodies, which was advertised as “On the 1st of May 1816, will be published”; First Volume of Thirty Select Irish Melodies; A Select Collection of Welsh Melodies, Vols. 1 to 3; A Select Collection of Scottish Melodies, Vols. 1 to 4

Entries at Stationers’ Hall:

A Select Collection of Original Welsh Airs, adapted for the Voice, with Symphonies and Accompaniments for the Piano Forte or Harp, Violin and Violoncello, Composed chiefly by J. Haydn, Vol. 2, entered at Stationers’ Hall 3 September 1811.

A Select Collection of Irish Melodies, for the Voice, with Symphonies and Accompaniments for the Piano Forte, Violin and Violoncello, by Beethoven, Vol. 1 entered at Stationers’ Hall 7 March 1815.

A Select Collection of Irish Melodies, for the Voice, with Symphonies and Accompaniments for the Piano Forte, Violin and Violoncello, by Beethoven, Vol. 2 entered at Stationers’ Hall 30 May 1816.

A Select Collection of Welsh Melodies, for the Voice, with the Symphonies and Accompaniments by Beethoven, Vol. 3, entered at Stationers’ Hall 20 June 1817.

Within:

Source: BOD Johnson d. 1704 (18)

PrJ 16

Title: SELECT / MUSICAL PUBLICATIONS, / BY THE / *Principal Classic Authors*, / PRINTED AND SOLD BY / PRESTON, / *Music Publisher, and Manufacturer of Musical / Instruments*, / 97, STRAND, LONDON: / *And may be had of all the Principal Music and Book Sellers.*

Date: c. 1817

Pages: 4pp 8vo

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress – printed by C. Richards, Printed, 18, Warwick-street, Golden-square, London.

Layout: Single column;

Categories and sub-categories: 8

Piano-Forte Music; Harp Music; Vocal Music; Sacred Music; Organ or Piano-Forte Music; Elementary Works; Flute Music; Music for Small Concerts.

Extent: 131 entries

Commentary:

Entries at Stationers’ Hall:

Goodban's new and complete Guide to the Art of playing on the Violin, entered at Stationers’ Hall 23 August 1815.

Shakespeare [sic]'s Dramatic Songs, consisting of all the Songs, Duets, Trios, and Choruses, by William Linley, Vol. 1, entered at Stationers’ Hall 30 August 1815; Vol. 2, entered at Stationers’ Hall 19 June 1816.

Complete Instructions for the Piano Forte, on an entirely new Plan, by T. Goodban [2d Edition] entered at Stationers’ Hall 30 August 1815.

Nicholson's complete Preceptor for the German Flute, in 2 Books, entered at Stationers' Hall 30 August 1815.

12 Foreign and English Airs, arranged with Variations, and as Rondos for the Piano-Forte, by Beethoven, Nos. 1 to 6, entered at Stationers' Hall 12 May 1819.

12 Foreign and English Airs, arranged with Variations, and as Rondos for the Piano-Forte, by Beethoven, Nos. 7 to 9, entered at Stationers' Hall 27 May 1819

Publication Reviews:

"Thorough-Bass simplified, or the whole Theory and Practice of Through Bass laid open to the meanest Capacity. By Joseph Corfe. 10s.6d." *MM*, No. 135 (November 1805), p. 355.

"Volume I. of Shakespeare's Dramatic Songs, consisting of all the Songs, Duets, Trios, and Choruses, in character, as introduced by him in his various Dramas. The Music partly new, and partly selected, with new Symphonies, and Accompaniments for the Piano-forte. The selections from the Works of Purcell, Fielding, Dr. Boyce, Dr. Nares, Dr. Arne, Dr. Cooke, Messrs. J. Smith, J. S. Smith, F. Linley, Junr., and R. J. S. Stevens. The whole accompanied with a general introduction of the subject, and explanatory remarks on each Play, by William Linley, Esq.; in two volumes, each 11.1s." *MM*, No. 274 (October 1815), p. 246.

"Complete Instructions for the Piano-forte, on an entirely new Plan, for the Use of Schools, by T. Goodban. 8s." *MM*, No. 274 (October 1815), p. 247.

"Nicholson's Complete Preceptor for the German Flute, wherein the beauties and capabilities of the Flute are developed in a series of rules and instructions for the management of tone, articulation, double tonguing, gliding, vibration, and other graces. 7s.6d." *MM*, No. 279 (February 1816), p. 60.

"Rondeau Militaire, pour le Piano-fort, composé et dédié a Mademoiselle Virginie Thorn, à Lyon, par Auguste Alex Klengel. 3s." *MM*, No. 283 (June 1816), p. 449.

"[Volume II. of] Shakespeare's Dramatic Song, consisting of all the Songs, Duets, Trios, and Choruses (in character), as introduced by him in his various Dramas. The Music partly new and partly selected, with new Symphonies and Accompaniments for the Pianoforte, from the Works of Purcell, Fielding, Drs. Boyce, Nares, Arne, Cooke; and J. Smith, T. Linley, jun., and R. J. S. Stevens, Esqr. The whole collected (and comprising several original Melodies) by William Linley, Esq. 11.1s." *MM*, No. 286 (August 1816), p. 54.

Location:

Source: BL Hirsch IV. 1110. (5.)

PrJ 17

Title: New Music / *COMPOSED BY I. H. R. MOTT.* / *Sold at the New Styne Library, Brighton.*

Imprint: [from source music title page] London, Published by Preston, 97 Strand.

Date: late 1817

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Engraved plate

Layout: Single column

Extent: 12 entries

Commentary:

Catalogue printed from the same plate as in MI 1a; slightly earlier than MI 1a (13 entries)

Within:

Turkish Waltzes and Dances, for the Piano Forte or Harp, Composed and Respectfully Dedicated (by Permission) to the Countess of St. Antonio, by I. H. R. Mott

Leaf ii recto

Source: BL h. 723. nn. (10.) no wm.

PrJ 18

Title: THOMSON'S NATIONAL MELODIES, / HARMONISED BY / HAYDN & BEETHOVEN.

Imprint: Published by George Thomson, No. 3, Royal Exchange, Edinburgh, and by T. Preston, 97, Strand, London.

Date: 1818

Pages: 4pp 8vo.

Type of Catalogue: Stand-alone; Vocal

Process: Letterpress; Printed by John Moir, Edinburgh

Layout: Single column

Extent: 10 entries

Commentary:

Catalogue dated 1818.

Entries at Stationers' Hall:

A Select Collection of Scottish Melodies, with Symphonies and Accompaniments to each melody for the Piano-Forte, Violin, and Violoncello, composed by Haydn and Beethoven, Vol. 5, entered at Stationers' Hall 15 August 1818.

Within:

Source: BOD Johnson d. 1704 (17)

PrJ 19

Title: THOMSON'S NATIONAL MELODIES, / HARMONISED CHIEFLY BY / HAYDN & BEETHOVEN. / THE POETRY CHIEFLY BY / BURNS.

Imprint: by George Thomson, No. 3, Royal Exchange, Edinburgh, and by T. Preston, 97, Strand London.

Date: 1819

Pages: 2pp 8vo.

Type of Catalogue: Stand-alone; Vocal

Process: Letterpress; Printed by John Moiré, Edinburgh

Layout: Single column

Extent: 6 entries

Commentary:

Catalogue dated 1819.

Fifth Volume of Select Scottish Melodies, with Symphonies and Accompaniments to each Melody for the Piano Forte, Violin, and Violoncello, Composed by Haydn and Beethoven, published on 20 May 1818.

Within:

Source: BOD Johnson d. 1704 (16)

PrJ 20

Title: SCOTTISH, WELSH, AND IRISH MELODIES, / HARMONIZED BY / HAYDN, BEETHOVEN, & c.

Imprint: Published by George Thomson, No. 3, Royal Exchange, Edinburgh, and by T. Preston, 97, Strand, London.

Date: December 1820.

Pages: 2pp 8vo.

Type of Catalogue: Stand-alone; Vocal

Process: Letterpress

Layout: Single column

Extent: 10 entries

Commentary:

Catalogue dated.

Within:

Source: BOD Johnson d. 1704 (14)

PrJ 21

Title: [left] N^o. 1. / [centre] CATALOGUE THEMATIQUE OF BEETHOVEN'S WORKS. / all of which may be had in Single Pieces or in Sets. / Printed and Published by Preston 71 Dean Street Soho London.

Date: c. 1823

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte; Thematic; Single Composer

Process: Engraved and punched plate

Layout: 3 columns; 10 keyboard systems on each

Extent: 30 entries

Commentary:

Within:

Beethoven's Sonata, Op. 12, No. 1

First leaf recto

Source: BL Hirsch IV 1112. (8.)

PrJ 22

Title: APPENDIX, / OR / ADDITIONAL CATALOGUE / OF / NEW MUSICAL WORKS, / PUBLISHED AND SOLD BY / PRESTON, / *Manufacturer of Musical Instruments & Publisher*, / No. 71, DEAN STREET, SOHO, / London.

Date: c. 1825

Pages: 8pp 12°

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: Single column

Categories and sub-categories: 10

Piano Forte Music; Dramatic Airs, for the Piano Forte; Mozart and Rossini's Opera for Piano Forte and Flute; New Series of Mozart's Grand Sonatas, for the Piano Forte, with Accompaniments ad lib.; Piano Forte Duets; Organ Music; Harp Music; Flute Music; Violin Music; Sacred Music

Extent: 192 entries

Commentary:

Publication Reviews:

““The Battle of Waterloo, or, La Belle Alliance,” a grand descriptive Musical Piece, composed and adapted for the Piano-forte, and dedicated to his Grace the Duke of Wellington, and the Gallant Army under his command; by H. Liebe, master of the band of the Second Regiment of Life Guards. 3s.” *MM*, No. 277 (January 1816), p. 534.

“Mozart's *Il Don Giovanni*,” containing the most admired Airs in that celebrated Opera, arranged as Duets for Two Performers on the Piano-forte, by M. P. King, Esq. 4s.” *MM*, No. 316 (September 1818), p. 154.

“The “Red Rose,” an admired Scottish Air in the Opera of “Rob Roy,” arranged as a Rondo for the Piano-forte, by J. Davy. 2s.” *MM*, No. 325 (May 1819), p. 352.

“A First Set of Six Airs from Mozart's celebrated Opera of “*Il Don Giovanni*,” arranged for the Piano forte and Flute, by S. F. Rimbault. 5s.” *MM*, No. 326 (June 1819), p. 449.

"The Grand Overture to Opera "Il Flauto Magico," as performed at the King's Theatre, composed by Mozart, arranged for two Performers on one Piano-forte, by M. P. King, Esq. 3s." *MM*, No. 333 (December 1819), p. 444.

"Divertimento, with an original characteristic Russian Air, for the Piano-forte, with an Introduction and Accompaniments for a Flute and Violoncello (ad lib.) composed and inscribed to Mr. William Wilson, by F. J. Klose. 3s." *MM*, No. 333 (December 1819), p. 444.

"The Grand Overture to the Opera "Il Don Giovanni," as performed at the King's Theatre, composed by Mozart. Arranged for two Performers on one Piano-forte, by M. P. King, Esq. 3s." *MM*, No. 336 (February 1820), p. 69.

"Number 2 of Il Flauto Magic, composed by Mozart. Arranged for the Piano-forte, with an Accompaniment for the Flute, by S. F. Rimbault. 5s." *MM*, No. 337 (March 1820), p. 170.

"Number 1 of the Beauties of Haydn, being a selection of the most esteemed Sonatas, composed by this distinguished Author for the Piano-forte, with Accompaniments. 8s." *MM*, No. 338 (April 1820), p. 265.

"Numbers 1 and 2, of Dramatic Airs, from English, Italian, German and French Operas, arranged as Rondos for the Piano-forte. 2s.6d." *MM*, No. 338 (April 1820), p. 265.

"The Admired Air of "Fra Tanti Angoscia Palpiti." Composed by Carafa. Arranged as a Duett for the Harp and Piano Forte, by J. Michael Weippert. 4s." *MM*, No. 355 (July 1821), p. 567.

"Number I. of a Series of Sonatas for the Piano Forte, with an Accompaniment for the Violin (ad libitum). Composed by Andrew Romberg. 4s." *MM*, No. 357 (August 1821), p. 75.

"Di Piacer mi balza il cor," arranged as a Rondo for the Piano Forte [by M. P. King.] 2s.6d." *MM*, No. 357 (August 1821), p. 75.

Within:

An Encyclopaedia, or Dictionary of Music, with upwards of two Hundreds Engraved Examples, the whole compiled from the most celebrated from the most celebrated Foreign and English Authorities, interspersed with observations critical and explanatory, by John Feltham Danneley

Source: BL 1042. g. 26. (1.)

Source item entered at Stationers' Hall 22 February 1825.

PrJ 23

Title: A CATALOGUE OF NEW VOCAL MUSIC, / PUBLISHED BY / T. PRESTON, / Music Publisher and Manufacturer of Musical Instruments, / 71, DEAN STREET, SOHO.

Date: c. 1828

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress – Joseph Mallett, Printer, Wardour Street, Soho, London.

Layout: 2 columns

Categories: 8

Bohemian Popular Airs, or Songs of the Slavonians; Melodies by C. M. von Weber; Songs by Augustus Meves; Songs by John Ross; Songs from Mozart's Opera Tit for Tat, or Così fan tutte; Songs from Mozart's Opera Il Seraglio; Song by W. Ball; Songs by J. Blewitt; Songs by M. P. King

Extent: 76 entries

Commentary:

Entries at Stationers' Hall:

Highland Mary, written by Burns, and Composed by John Ross, entered at Stationers' Hall 18 December 1811.

The Convent Bells, written by J. H. Bradfield, Composed by A. Meves, entered at Stationers' Hall 17 February 1826.

Oh, Ellen, dearest maiden, a Song, by A. Meves, entered at Stationers' Hall 27 May 1826.

Sweet lady, a Song, by A. Meves, entered at Stationers' Hall 27 July 1827.

Come, Oh! Come, a Song by J. W. Holder, entered at Stationers' Hall 10 November 1827.

Publication Announcements:

"Corfe's Beauties of Purcell, Vols. I and II. Consisting of the most favourite Songs, Duets, Trios, & c. by this great Master, sung by Mrs. Billington, Mr. Braham, Mr. Bartleman, & c. at the Concerts and Oratorios, selected, revised, arranged for the Piano Forte and voice, with a thorough Bass to the whole, by Jos. Corfe, Gentleman, of his Majesty's Chapel Royal, & c. – Price £1. 5s. each." *Morning Chronicle*, 10 July 1810.

Publication Reviews:

"'Eve's Lamentation,' by M. P. King. 2s." *MM*, No. 326 (June 1819), p. 450.

"The Supplication, a Duetto, by M. P. King. 2s." *MM*, No. 327 (July 1819), p. 533.

"Song, 'The Convent Bells,' the words by J. H. Bradford, the music by Aug. Meves. (Preston, 71, Dean-street, Soho.)" *The Harmonicon*, No. 40 (April 1826), p. 77.

"Song, 'Oh you are bonny and good, Lady!' composed by G. F. Simms. (Preston, 71, Dean Street.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 163.

"Song, 'The wan Moon is waning,' written by Burns; composed by John Ross. (Preston.)" *The Harmonicon*, Vol. 6, no. 12 (December 1828), p. 273.

"Canzonet, 'Oh! Take away that mournful Lute,' the words by Rosamond Adams; composed by W. Kirby. (Preston.)" *The Harmonicon*, Vol. 6, no. 12 (December 1828), p. 273.

"Sclavonian Melody, 'The robber he sits by the fountain,' the poetry by J. Bowring, Esq., arranged and harmonized by John Barnett. (Preston.)" *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 305.

"Sclavonian Melody, 'The heart has its sorrows,' the poetry by J. Bowring, Esq., arranged and harmonized by John Barnett. (Preston.)" *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 305.

Within:

Douze Walses Brillants, pour le Piano Forte, Dedies a Madame Mary Emily Wyatt, et Composées par Henri Herz

Leaf ii recto

Source: BL g. 270. d. (13.) Source music wm 1825

PrJ 24

Title: [underlined] FASHIONABLE HARP MUSIC / *Published & Sold by Preston, at his Wholesale Warehouses, 71 Dean St. Soho.*

Date: c. 1828

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Harp

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 4

For the Harp and Piano Forte; Sonatas. Harp. Some with Accompaniment for the Violin; Airs with Variations for Practice; Studies and Instructions

Extent: 48 entries

Commentary:

Publication Reviews:

"The admired Scottish Air, 'Auld Lang Syne,' arranged for the Harp and Piano-forte, by J. Craven. 3s." *MM*, No. 336 (February 1820), p. 68.

Within:

Three Admired Scottish Melodies, the Blue Bell of Scotland, Argyle is my name, and My Love she's but a lassie yet, Originally arranged by Dr. Haydn, for the Piano Forte and now Adapted as Concertante Duetts, for the Harp and Piano Forte, and Dedicated to Miss Susan and Miss Jane Sweet, by N. B. Challoner, First Set

Leaf ii recto of Harp part

Source: BL h. 62. z. (1.) Source music wm 1827.

PrJ 25a

Title: A CATALOGUE OF MUSIC / *Composed and Arranged by* / M^r. A. Meves

Imprint: [from music title page] London, Published by Preston, 71, Dean Street, Soho.

Date: c. 1828

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Single composer

Process: Punched and engraved plate

Layout: 2 columns.

Categories and sub-categories: 3

[Piano Forte music]; Duets for two Performers [on Piano Forte]; Songs.

Extent: 58 entries

Commentary:

Entries at Stationers' Hall:

Ravisa Ravisa & Il tenero Affetto, for the Piano Forte, by A. Meves, entered at Stationers' Hall 4 January 1826.

Within:

New Edition. Military Air, with Variations for the Piano Forte, as performed at the Hanover Square Rooms, Composed by A. Meves

Leaf ii recto

Source: BL H. 1652. e. (between track 26 and 27, not catalogued) Source music wm 1825

PrJ 25b

Date: c. 1830

Extent: 69 entries

Commentary:

New Entries: 11

[Piano Forte Music] Military Air, New Edition – Le Pelerin, New Edition – Pensa alla Patria – Ah se di mali miei – Una voce poco fa – Ah se puoi così – Languir per una Bella – Bel raggiot Lusighiero – [Songs] The Warrior to the field is gone – When the birds are sleeping – Awake sweet lyre

Entries at Stationers' Hall:

Una voce poco fa, arranged for the Piano Forte, by A. Meves, entered at Stationers' Hall 27 May 1826.

Ah se puoi così, arranged for the Piano Forte, by A. Meves, entered at Stationers' Hall 4 July 1826.

Military Air, with Variations, for the Piano Forte, New Edition, by A. Meves, entered at Stationers' Hall 28 July 1827.

Within:

Ah se puoi così L'asciarmi, Rossini's favorite Duetto and March from Il Pietro L'Eremita Arranged for the Piano Forte, and Dedicated to Miss Anne Sharp, by A. Meves

Leaf ii recto

Source: BL g. 270. d. (46.) Source music wm 1824

PB 1

Title: NEW MUSIC / [left] SUCCESSORS TO MR. THOMPSON. / PURDAY AND BUTTON. / 75 Saint Paul's Church Yard, London.

Date: c. 1805

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Punched and engraved plate

Layout: Single column

Categories and sub-categories: 3

[Instrumental, Piano Forte]; New Songs; New Glees

Extent: 51 entries

Commentary:

Publication Reviews:

““Adown, adown, down in the Valley,” sung by Mrs. Bland at Vauxhall-gardens. Composed by I. Sanderson.” *MM*, No. 92 (October 1802), p. 266.

““The Disbanded Solider,” favourite Song, written by John Button, jun. and set to music by James Nicholson. 1s.” *MM*, No. 105 (October 1803), p. 268.

“The Reconciliation; written by Mr. E. Button; the Music by Augustus Voigt. 5s.” *MM*, No. 134 (October 1805), p. 251.

“Poor Little Jane; the Words by Miss Sarah Robinson; the Music by Mr. J. Terrail. 1s.” *MM*, No. 134 (October 1805), p. 252.

““The Maid of Lodi,” a favourite Ballad; arranged as a Rondo by Augustus Voigt. 1s.” *MM*, No. 135 (November 1805), p. 356.

““The Orphan Girl,” a celebrated pathetic Ballad, written by Miss Beetham; the Music by T. Purday. 1s.” *MM*, No. 135 (November 1805), p. 356.

“A favourite Irish Air, with Variations; composed and arranged for the Piano-forte by S. Hale. 1s.” *MM*, No. 135 (November 1805), p. 356.

““The Brighton Waltz.” Composed and arranged as a Rondo, by S. Hale. 1s.” *MM*, No. 136 (December 1805), p. 462.

“Three Sonatas for the Piano-Forte. Composed and Dedicated to the Hon. Augustus Barry, by S. Hale.” *MM*, No. 137 (January 1806), p. 558.

“Mozart’s “Love Good Morning,” arranged as a Glee for Three Voices, with an Accompaniment for the Piano-Forte or Harp, by M. Rozelli. The Words written by Rosa Matilda. Price 1s.6d.” *MM*, No. 137 (January 1806), p. 558.

“Lady Heathcote’s Favorite Pollaca. Composed and arranged as a Rondo for the Piano-Forte, by S. Hale. Price 1s.” *MM*, No. 137 (January 1806), p. 558.

““Why does my Charming Lesbia frown? A favourite Song. The Words by Capt. Chad, the Music by J. Terrail. Price 1s.” *MM*, No. 137 (January 1806), p. 558.

““Does that glist’ning trembling Tear,” an Answer to the “Timid Tear,” written by Mr. E. Button. The Music by the Hon. Augustus Barry. 1s.6d.” *MM*, No. 140 (March 1806), p. 155.

“Poor Stolen Mary. Written by Mr. E. Button; set to Music by F. H. Barthelemon, Esq. 1s.6d.” *MM*, No. 150 (December 1806), p. 483.

““When the busy Toil of Day is done,” a favourite Ballad, composed by Mr. J. Terrail. 1s.” *MM*, No. 150 (December 1806), p. 585.

“L’Heure du Matin, à quare ou à deux mains, pour le Piano Forte. Composée par Augustus Voigt. 2s.6d.” *MM*, No. 151 (January 1807), p. 586.

““My Love is Dead,” a Pathetic Ballad. The Words from Chatterton, and the Music by J. Birch. 1s.” *MM*, No. 154 (March 1807), p. 173.

Within:

Lord Collingwood’s Waltz, Composed by Mrs. Coventry, Harmonized by Augustus Voigt

Last leaf verso

Source: BL g. 443. q. (17.) no wm

The Brighton Waltz, Composed and arranged as a Rondo, by S. Hale

Source: BL g. 230. p. (7.)

PB 2

Title: CATALOGUE / of part of the SACRED MUSIC published and sold by PURDAY and BUTTON, No. 75, St. Paul’s Church-Yard.

Date: c. 1805

Pages: 3pp oblong octavo

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: 2 columns on each page

Categories and sub-categories: 3

Sacred music, published and sold by Purday and Button; sacred music, sold by Purday and Button; Voluntaries, & c. for the Organ or Piano Forte, published by Purday and Button

Extent: 69 entries

Within:

Harmonia Sacra Londinensis, containing One Hundred & Fifteen New Psalm & Hymn Tunes Adapted to all the different Measures of Poetical Versification in General Use, either in the Established Church, or among the Various Denominations of Dissenters: to which are added Twenty One Anthems and Sacred Odes adapted to various Occasions. The Whole Original, and selected from the Manuscript Works of several different Authors Selected, Arranged and a considerable part of the Work composed By T. Purday, Op. 2

Fifth leaf verso, sixth leaf recto and verso

Source: BL A. 1234. y.

PB 3

Title: NEW MUSIC PUBLISHED IN 1806 / BY PURDAY and BUTTON, / at their Music & Musical Instrument Warehouse & Musical Circulating Library, / N^o. 75. S^t. Paul's Church Yard. / LONDON.

Date: 1806

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout: 4 columns

Categories and sub-categories: 14

Operas. Piano Forte; Sonatas. Piano Forte; Divertimentos. Piano Forte; Overtures. Piano Forte; Variations. Piano Forte; Rondos. Piano Forte; Dances. Piano Forte; Duets. Piano Forte; Marches Piano Forte; Flute Music; Sacred Music. Piano Forte; Glees; Duets. Songs; Songs.

Extent: 113 entries

Commentary:

Publication Reviews:

"Three Favourite Marches; arranged for a Military Band, by Augustus Voigt, and dedicated to General Sir John Moore, and the Officers of the 52d Regiment. 3s." *MM*, No. 139 (February 1806), p. 55.

"“Nobody coming to woo;” arranged as a Rondo for the Piano-forte, by S. Hale. 1s." *MM*, No. 140 (March 1806), p. 155.

"The celebrated Pantomime called Guy of Warwick, now performing at the Royal Amphitheatre, Westminster Bridge. Composed by J. Sanderson. 4s." *MM*, No. 143 (June 1806), p. 434.

"The New Grand Romantic Spectacle of the Mysterious Freebooter, or the Days of Queen Bess, as performed at the New Royal Circus. The Music by Mr. Corri, jun. 4s." *MM*, No. 143 (June 1806), p. 435.

"Three easy Divertimentos for the Piano-Forte, with an Accompaniment for the Violin or Flute, in which are introduced three Scotch Airs. By S. Hale. 5s." *MM*, No. 143 (June 1806), p. 435.

"Twelve Duettinos for Two Flutes; composed by T. Hale, 2s." *MM*, No. 146 (August 1806), p. 58.

"The New Grand Spectacle of the Three Sisters and the Golden Bull, now performing at the Royal Amphitheatre, Westminster-Bridge. Composed by J. Sanderson. 7s." *MM*, No. 147 (September 1806), p. 171.

"Cupid among the Bachelors. Sung by Mr. Dignum, at Vauxhall Gardens. The Words by Mr. S. Button, the Music by J. Sanderson. 1s." *MM*, No. 148 (October 1806), p. 279.

"The Girl of the Seasons, sung by Mrs. Bland at Vauxhall Gardens. Written by Mr. E. Button, the Music by J. Sanderson. 1s." *MM*, No. 148 (October 1806), p. 279.

"Elegiac Stanzas, tributary to the Memory of that illustrious Patriot and Statesman, the late Right Honourable Charles James Fox. Inscribed to the Right Hon. Earl Fitzwilliam, by his Lordship's most obedient humble Servant, the Author. 2s." *MM*, No. 149 (November 1806), p. 383.

"Lucinda an Henry. Written by Mr. E. Button. Set to Music by I. Bird. 1s." *MM*, No. 149 (November 1806), p. 384.

"“Dr. Watts’ Divine and Moral Songs for Children.” Set to Music in Twenty-four familiar Airs, by T. Purday. 4s.” *MM*, No. 150 (December 1806), p. 484.

"The Thirsty Family, a favourite Comic Song, dedicated to all the Odd Fellows in the United Kingdom. Written by S. Finley, Esq., composed by John Birch. 1s.” *MM*, No. 150 (December 1806), p. 484.

"Zephyrs mild on Sportive Wing, sung by Mr. Gibbon, at the Theatre Royal Drury-lane, and at Private Concerts in London and Margate. The Words written by John Kennedy, Esq.; the Music by John Birch. 1s.” *MM*, No. 150 (December 1806), p. 484.

"The Celebrated Air, “O Nanny wilt thou gang with me,” with Variations for the Piano-forte, by Thomas Carter. 5s.” *MM*, No. 151 (January 1807), p. 585.

"Petite Fantaisie et la Contrariant, pour le Piano-forte, Dediées à Lady Emily Percy, par Louis von Esch. 2s.” *MM*, No. 151 (January 1807), p. 585.

"A Recreation, composed of a Scene or Introduction, by Louis von Esch, Esq. 5s.” *MM*, No. 153 (February 1807), p. 77.

"“Pretty Blue eyed Mary,” a celebrated Ballad sung by Mrs. Bland with the greatest Applause, the Words by Mr. Upton, the Music by Mr. Sanderson. 1s.” *MM*, No. 165 (January 1808), p. 579.

Within:

What I Love, a favorite Song, Written by Miss Betham, the Music by Augustus Voigt

Last leaf verso

Source: BL G. 810. (65.) no wm

Petite Fantaisie et La Contrariante, pour le Piano Forte, Dedieés a Lady Emily Percy, par Louis von Esch

Last leaf verso

Source: BL h. 2605. n. (7.) no wm

Poor little Jane, the Words by Miss Sarah Robinson, the Music by Mr. J. Terrail

Last leaf verso

Source: BL G. 425. ss. (35.)

PB 4

Title: NEW MUSIC PUBLISHED IN 1807/ BY PURDAY and BUTTON, / at their Music & Musical Instrument Warehouse & Musical Circulating Library, / N^o.75. S^t. Pauls Church Yard / LONDON.

Date: 1807

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout: 4 columns

Categories and sub-categories: 14

Operas. Piano Forte; Sonatas. Piano Forte; Divertimentos. Piano Forte; Overtures. Piano Forte; Variations. Piano Forte; Rondos. Piano Forte; Dances. Piano Forte; Duets. Piano Forte; Marches. Piano Forte; Flute Music; Sacred Music. Piano Forte; Glees; Duets. Songs; Songs

Extent: 129 entries

Commentary:

Publication Reviews:

"Tom Larboard, sung with unbounded Applause by Mr. Gibbon at the Theatre Royal, Drury-lane. Written by Mr. Bode, and set by Mr. J. Birch. 1s.” *MM*, No. 150 (December 1806), p. 484.

"Twelve favourite Airs, composed and arranged as Duets, for Two Flutes and Three Trios. In a familiar Style for Three Flutes, by J. Sanderson. 7s.6d.” *MM*, No. 151 (January 1806), p. 585.

"The Battle of Maida. An Heroic Song, written by Captain Spencer. The Music composed by J. Terrail.” *MM*, No. 153 (February 1807), p. 77.

“Le Retour d l’Eté, a favourite Divertimento for the Piano-forte, with an Accompaniment (ad libitum) for the German Flute or Violin. Composed by J. Monro. 4s.” *MM*, No. 157 (June 1807), p. 482.

““Hail Lovely May,” a favourite Duett. The Words written by T. Goodwin. The Music composed by H. Denman, and dedicated to Miss C. and Miss M. Attersell. 1s.” *MM*, No. 158 (July 1807), p. 602.

Within:

The Celebrated Pas Seul, Danced by Miss Johnston, of the Kings Theatre Haymarket, Composed and arranged for the Piano Forte, by M. P. Corri

Last leaf recto

Source: BL h. 281. z. (4.)

PZ 1a

Title: *NEW AND POPULAR VOCAL AND INSTRUMENTAL MUSIC*, / PUBLISHED BY Z. T. PURDAY (LATE HODSOLL), 45, HIGH HOLBORN.

Date: c. 1831

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: 4 columns

Categories and sub-categories: 14

Favorite Songs; Vocal Duets; Gleees; Vocal, Italian and French; Songs for the Guitar; Divertimentos, Airs with Variations, & c. Piano Forte; Symphonies and Overtures for the Piano Forte; Duets for Piano Forte; Rondos, Airs with Variations, & c. Piano Forte and Flute; Quadrilles and Waltzes; Books of Instruction; Sacred Music

Extent: 440 entries

Commentary:

Publication Announcements:

““He’s what they ca’ a bonny lad,” introduced by Miss Pearson in Rob Roy, at the Theatre Royal, Drury-Lane, ... composed by Charles H. Purday.” *The Times*, 25 January 1831.

Publication Reviews:

“Ballad, “The Lay of the Minstrel Knight,” composed by Charles H. Purday. (Purday, Holborn.)” *The Harmonicon*, Vol. 8, no. 12 (December 1830), p. 520.

“Ballad, “He’s what they ca’ a bonny lad,” sung by Miss Pearson at Drury Lane Theatre, composed by Charles H. Purday. (Z. T. Purday.)” *The Harmonicon*, Vol. 9, no. 5 (May 1831), p. 116.

“Ballad, Anna of Conway, written by Mrs. C. B. Wilson, composed and sung by Charles H. Purday. (Purday, 45, High Holborn.)” *The Harmonicon*, Vol. 9, no. 8 (August 1831), p. 197.

Within:

Adieu to Dear Cambria, Ballad, written by Miss M. S. Lawrence, adapted to an Original Welsh Melody, the Symphonies and Accompaniment for the Harp or Piano Forte, with an Accompaniment for Voice and Guitar, by John Parry

Last leaf verso

Source: BL H. 2832. (36.)

PZ 1b

Title: *New and Popular Vocal and Instrumental Music*, / Published by Z. T. PURDAY, (Late Hodsoll,) 45, HIGH HOLBORN.

Date: c. 1831

Categories and sub-categories: 12

Songs; Duets and Gleees; Songs for the Guitar; Vocal, Italian and French; Sacred Vocal Music; Books of Instruction; Symphonies and Overtures for the Piano Forte; Airs with Variations, & c. Piano Forte; Rondos, Airs with Variations, & c. Piano Forte and Flute; Quadrilles, Waltzes, & c.; Duets for Piano Forte; In the Press

Extent: 484 entries

Commentary:

New Entries: 66

[Songs] Parry, Adieu to Dear Cambria – Ware, Cabin Boy (New Edition) – C. T. Sykes, Gay, gay is the Heart – S. Wesley, ?oking [cannot read] O'er the Moonlight Billow – J. Addison, ? [cannot read] little Cupid, ah! Beware – Moscheles, ? [cannot read] gentle River – ?? [cannot read] at last! by a Young Lady "just come out" – J. Addison, Sweet Rose – E. J. Westrop, ?? [cannot read] Midnight Moon (Serenade) – Sykes, ??? [cannot read] Lute and Lance – [Songs for the Guitar] Parry, Songs for the Guitar – C. H. Purday, When should Lovers, & c. – [Sacred Vocal Music] Angier, Three Hymns, with Score, Book 1 – Adeste Fideles and Sicilian Mariner's – Poole, Bless the Lord – Purkis, Before Jehovah's Awful Throne – Blessed be thou, arranged by Purkis – Parke, Christmas Hymn – Rimbault, Christmas Hymn – T. Purday, Cottager's Cradle Hymn – Easter Hymn and Hymn of Eve – T. Purday, Harp of Jubal, a Volume of Original Anthems and Hymns – Hundred and Hundred-and-Fourth Psalms – J. S. Smith, Jubilee Anthem – Kent's Hear my Prayer, arranged by Purkis – Luther's Hymn – Magdalen Hymns – Morning and Evening Hymns – T. Purday, Morning (new Music to) – Pergolesi, O Lord have Mercy – Poole, Return unto thy Rest – Purkis, Softly Rise (New Edition) – Selection of most popular of Handel's Songs – Selection of most popular of Haydn's Songs – Arnold, Upton Hymn – T. Purday, Sacred Divertimentos, a Volume of pleasing Sacred Music for one two and three voices, calculated for Sunday Evenings Amusement – T. Purday, Songs of Zion, or Wesleyan Harmonist – [Overtures for the Piano Forte, with Accompaniments for Flute, Violin, and Violoncello, by Rimbault] L'Italiana in Algieri – Gli Amori Marinari – [Airs with Variations, & c. -- Piano Forte] Beethoven, Quant è più Bella – Chaulieu, Eighth Fantasia on Swiss Airs – Chaulieu, March Masaniello – Chaulieu, Fin ch'han dal Vino – Chaulieu, Ma Nacelle – Chaulieu, Quadrille de la Clochette – Chaulieu, Me Voila – Francis, Airs in Opferfest, with Violin Accompaniment, Nos. 1 and 2 (each separate) – Herz, Allegro, Variations (facile) – Herz, Second Divertimento – Herz, Waltz Rondo – C. Pleyel, Di Tanti – C. Pleyel, Rondino in G – Poole, Cadiz Rondo, with "Aurora che," & c. – [Quadrilles, Waltzes, & c.] J. Lord, Les Fleurs du Printemps – Mazourka Sets 1 and 2, with Figures (each set separate) – [Overture. (in the press)] Paër, Diana et Endimion – Paër, Overture, Intrigo Amoroso – [Duets. (in the press)] Paër, Diana et Endimion – Rimbault, Petit Rondeau, Duet – [Symphonies. (in the press)] Pleyel, Grand Symphony in F, with Accompaniments – Pleyel, Grand Symphony in D, with Accompaniments – Romberg, Grand Symphony, Turkish, Op. 51 – Romberg, Grand Overture, Op. 60 – Rossini, Overture, Semiramide

Entries Removed: 22

[Favorite Songs] Davy, Auld lang syne – C. H. Purday, ?? [cannot read] Wee Rosebud – C. H. Purday, Come fill round a Bumper – W. T. Parke, Cupid is a Wanton Boy – Parke, Cupid's Device – G. Ware, Chundah's Song – C. H. Purday, ???unced (The) [cannot read] – Rimbault, [cannot read] – Parke, ???the [cannot read] bright Goblet – Russell, [cannot read] – Russell, Harper's 2d Song – Parke, ??? [cannot read] of Love Lord Ronald speaks – T. Purday, ??? [cannot read] to look on the Rising Sun – Parke, Maid of the Village – Parke, Merrily Merrily goes the Bark – Russell, Oh! Climb the Rocks with me Love – Parke, ???y [cannot read] not that Woman – Parry, Oh! Minstrel that impressive Strain – Rimbault, ??? [cannot read] Flowers – Parke, She Lives not a Mile from the Meadow – [Divertimentos, Airs with Variations, & c. -- Piano Forte] Poole, Numero quindici – Parry, Thanet Quadrille

Within:

The Cuckoo Waltz, and Introduction, Composed and Inscribed to his Friend, Robert Junior Esqr. (of Grantham) by George Ware

Last leaf verso

Source: CAM MR205. a. 80. 13. (39.)

Les Fleurs du Printemps, a Set of Quadrilles, for the Piano Forte, Composed by J. Lord

Last leaf verso

Source: CAM MR205. a. 80. 13. (30.)

Sweet Primrose, a Canzonet, Written by R. Patterson Esqr., Composed and Dedicated to the Young Ladies, of Miss Clarence's Establishment, (Hooley Park, near Reigate, Surrey.) by Charles H. Purday
Last leaf verso

Source: CAM MR205. a. 80. 13. (15.)

Second Edition, Leonora, Serenade, Composed and most respectfully dedicated by permission to Mrs Charles E. Bernard (of Clifton), by Charles T. Sykes

Last leaf verso

Source: BL H. 832. (45.)

Second Edition. Leonora, Serenade, Composed by Charles T. Sykes

Last leaf verso

Source: BL H. 2832. (45.)

New and Revised Edition. The Cabin Boy, a Ballad, sung with great applause in the much admired Comic Pantomime, of Mother Goose, Composed by W. H. Ware

Last leaf verso

Source: BL H. 2832. (48.)

PZ 2

Title: SELECT CATALOGUE OF / Classical Overtures and Symphonies / FOR THE PIANO FORTE, / *With Accompaniments (ad lib.) for Flute, Violin, and Violoncello, by S. F. Rimbault.* / PUBLISHED BY / Z. T. PURDYA, 45, HIGH HOLBORN.

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 3

Overtures; Symphonies; Overtures as Duets

Extent: 153 entries

Commentary:

Publication Reviews:

“Duets. Piano-Forte. Mehul’s Overture to Une Folie, arranged with Accompaniments (ad lib.) for Flute, Violin and Violoncello, by S. F. Rimbault. (Purday.)” *The Harmonicon*, Vol. 11, no. 4 (April 1833), p. 87.

Within:

Rossini’s Celebrated Overture to the Opera of Il Tancredi, Performed at the Kings Theatre, Arranged for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello, ad libitum, by S. F. Rimbault

Last leaf verso

Source: BL h. 60. w. (6.)

PZ 3

Title: N°. II. / *CATALOGUE THEMATIQUE, / of SYMPHONIES and OVERTURES, by ROMBERG, PLEYEL, WINTER, ROSSINI, KREITZER, HANDEL, / PAËR, BOIELDIEU, HOOK, WEIGL, AUBER, and HEROLD. / Arranged with Accompaniments, for FLUTE, VIOLIN and VIOLONCELLO, by S. F. RIMBAULT.* / [rule] / *Published by Z. T. PURDAY, (late HODSOLL,) 45 High Holborn.*

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Instrumental; Thematic

Process: Engraved and punched plate

Layout: 3 columns; 13 staves in each column

Extent: 39 entries

Within:

Boieldieu's Overture to the Caliph of Bagdad, arranged for the Piano forte, with Accompaniments for a Flute, Violin and Violoncello

Last leaf verso of piano forte part

CAM MR250. a. 80. 13. (24.) and BL h. 62. bb. (2.)

PZ 4

Title: DIVERTIMENTOS, FANTASIAS, & c. & c. / [centre: rule] / *ARRANGED BY JOHN PURKIS.* / As Performed by him on the Apollonicon. / [centre: rule] / *PUBLISHED BY Z. T. PURDAY.* 45 HIGH HOLBORN.

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Single composer

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 5

Divertimentos [for the Piano Forte] with Flute Accompaniment; Fantasias [for the Piano Forte] with Flute Accompaniment; Airs with Variations; Marches; Sacred

Extent: 35 entries

Commentary:

Publication Reviews:

"Coronation Grand March and Waltz, with Flute Accompaniment, composed by John Purkis. (Purday, 45, High Holborn.)" *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 278.

"“Nel cor piu,” arranged, with variations after the style of Paganini, & c. & c. & c. by John Purkis. (Purday.)" *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 13.

Within:

Nel cor piu, Arranged for the Piano Forte, with Variations after the Style of Paganini, as performed by the Author with unbounded applause on the Apollonicon, inscribed with profound respect Her Most Gracious Majesty, Adelaide, Queen of Great Britain, by John Purkis

Last leaf verso

Source: UC M27. P985

PZ 5

Title: NEW AND POPULAR PIANO FORTE MUSIC, / PUBLISHED ONLY BY ZENAS T. PURDAY, 45, HIGH HOLBORN, LONDON.

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 5

Rondos, Divertimentos, & c.; Duets for two Performers; Purkis' Divertimentos with (ad lib.) Flute Accompaniment; Purkis' Fantasia, with (ad lib.) Flute Accompaniment; Flute with Piano Forte Accompaniment

Extent: 208 entries

Commentary:

Publication Reviews:

"“Celui qui,” Air Tyrolienne, with an Introduction, Variations, and Coda, composed by Wm. Turle. (Purday.)" *The Harmonicon*, Vol. 9, no. 12 (December 1831), p. 301.

"Duets, Piano-Forte. Three Airs from La Mulette de Portici, arranged by R. Andrews. (Purday, 45, High Holborn.)" *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 16.

"L'Ecole de Beethoven, Fantasia, on subjects from Beethoven's Fidelio (Purday.)" *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 256.

"Papuccion! Chi vuol Papuccion?" Pacini's air in La Schiava di Bagdad, arranged [for two Performers on Piano Forte] by Signor maestro G. P. Cittadini. (Purday.)" *The Harmonicon*, Vol. 11, no. 2 (February 1833), p. 33.

Within:

Boieldieu's Overture to the Caliph of Bagdad, Arranged for the Piano Forte, with Accompaniments for a Flute, Violin & Violoncello, (ad lib.) by S. F. Rimbault

Last leaf verso

Source: BL g. 934. dd. (13.)

PZ 6

Title: NEW AND POPULAR SONGS / PUBLISHED BY Z. T. PURDAY, 45, HIGH HOLBORN, LONDON.

Date: c. 1837

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 3

[Songs]; Comic Songs; Songs for the Guitar

Extent: 234 entries

Commentary:

Entries at Stationers' Hall:

My Father's Old Hall, a Ballad, Composed by J. Blewitt, entered at Stationers' Hall 18 May 1837.

Home of the Heart, a Ballad, Composed by J. Parry, entered at Stationers' Hall 18 May 1837.

Charming Young Man, a Ballad, Composed by W. Binfield, entered at Stationers' Hall 18 May 1837.

Publication Announcements:

"The Old English Gentleman," now singing with so much éclat, by Mr. H. Phillips." *The Times*, 7 May 1833.

"Follow the Drum!" the favourite comic song, written and sung by Mr. Hudson at public dinners, now singing by Mr. John Reeve." *The Times*, 1 November 1833.

"The Cork Leg. 1s." *The Times*, 1 November 1833.

Publication Reviews:

"Ballad, 'I'm thine forever,' sung at Covent Garden Theatre, the poetry written and melody composed by W. Robertson Hayward, Esq.; the symphonies and accompaniments by J. R. McPharlane. (Purday, 45, High Holborn.)" *The Harmonicon*, Vol. 9, no. 5 (May 1831), p. 115.

"Ballad, 'Tell me where is pleasure found?' the poetry by Mrs. Latham, composed by W. Grantham. (Purday.)" *The Harmonicon*, Vol. 9, n. 5 (May 1831), p. 116.

"Ballad, Memory's Token, composed by G. Ware. (Purday.)" *The Harmonicon*, Vol. 9, no. 8 (August 1831), p. 198.

"Song of the Spanish Cavalier, written and composed by Philip Klitz. (Purday.)" *The Harmonicon*, Vol. 9, no. 9 (September 1831), p. 222.

"Serenade, 'The midnight moon,' composed by E.J. Westrop. (Purday.)" *The Harmonicon*, Vol. 9, no. 9 (September 1831), p. 222.

"Cavatina, 'Home and Liberty,' composed by A. Meves. (Purday.)" *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 281.

“Ballad, “The wandering Boy,” written by Kirke White, composed by J. H. Cross. (Purday.)” *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 17.

“Ballad, “The Broken Hearts,” composed by Charles H. Purday. (Z. T. Purday.)” *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 232.

“Song, “The Gypsy’s Prophecy, written by Thomas Blake; the Music by William Carnaby, Mus. Doc. (Purday.)” *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 258.

“Ballad, “My own,” the poetry by Charles Swain, Esq., composed by Edwin J. Nielson. (Purday.)” *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 15.

Within:

Grace Darling, or, The Wreck, Narrative Ballad, Written and Adapted to the Air, "The Boatie Rows," by Christopher Thomson

Last leaf verso

Source: CAM MR205. a. 80. 12. (16.)

The Old English Gentleman, an Old Ballad, Sung by Mr. W. Farren, the Music adapted, and Words partly written by Charles H. Purday, to which is prefixed an Account of the Trial in The Court The King’s Bench

Last leaf verso

Source: CAM MR290. a. 80. 120. (2.)

Fourth Edition, The White Squall, a Sea Song, Sung by Mr. Barker, Mr. E. Seguin, Mr. Purday, Mr. Morley, and Mr. Ransford, the Poetry from The forget me not, Written by Richard Johns, Esq, Author of "Ascension," & c., the Music by George Arthur Barker

Last leaf verso

Source: BL H. 1601. m. (62.)

PZ 7a

Title: New Editions, with Elegant Copper-plate Embellishments. / WEIPPERT’S / ECHO OF THE BANDS & WATER WITCH / QUADRILLES, / PUBLISHED EXCLUSIVELY BY / Z. T. PURDAY, 45, HIGH HOLBORN, LONDON.

Date: c. 1840

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Letterpress

Layout: Single column

Categories and sub-categories: 4

[Quadrilles]; Quadrilles as Duets for two Performers; Quadrilles for Harp and Piano Forte; Quadrilles for Orchestra

Extent: 56 entries

Within:

The Almack’s Lancer’s Quadrilles containing The Duchess of Dorset’s Favorite, Air from Lodoiska, Air from Beggars Opera, The Lancers Favorite, La Finale and Stop Waltz, as Danced at Almack’s and the Nobilities Balls, arranged in a familiar Style for the Piano Forte, by J. T. Craven

Last leaf verso

Source: BL h. 60. w. (13.)

PZ 7b

Date: c. 1840

Extent: 64 entries

Commentary:

New Entries: 9

[Quadrilles] G. Weippert, Echo of the Bands, Seventh Set, with Rory O’More, Keel Row, & c. – Weippert, Opera Buffa, Sets 2 and 3 (each separate) – [Quadrilles as Duets for Two Performers] G.

Weippert, Echo of the Bands, Set 7 – [Quadrilles for Harp and Piano Forte] G. Weippert, Echo of the Bands, Sets 1, 2, 3, 6 and 7 (each separate)

Entries Removed: 1

[Quadrilles] G. Weippert, Echo of the Opera

Within:

Straussiana Quadrilles, Arranged for the Piano Forte, by E. F. Banks

Last leaf verso

Source: BL g. 272. m. (8.)

RE 1

Title: A / CATALGOUE / OF / VOCAL AND INSTRUMENTAL MUSIC, / Printed for, and SOLD by ELIZABETH RANDALL, / N^o. 13, *Catharine-Street*, in the *Strand*.

Date: c. 1782

Pages: 4pp fol.

Type of Catalogue: Stand-alone

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 25

For Concerts. Overtures and Concertos, in 7 and 8 parts, for Violins, Hautboys, & c.; Overtures and Symphonies, in 7 and 8 Parts, for French Horns, Violins, & c. for Concerts; Concertos for German Flutes, Violins, & c. in 7 and 8 Parts, for Concerts, & c.; Concertos for common Flutes, Violins, & c. in 7 and 8 Parts, for Concerts; Quartets for Violins, & c.; Sonatas or Trios, for two Violins and a Bass; Sonatas or Trios for two German Flutes and a Bass; Solos for a Violin and Harpsichord; Solos for a German Flute and Harpsichord; Sonatas, or Duets, for two Violins; Sonatas, or Duets, for two German Flutes; Duets for a Violin and Violoncello; Sonatas, Solos, and Duets, for two Violoncellos; Vocal Music. English; Divine Music; Lessons for the Harpsichord; Concertos, Sonatas, and Overtures, for the Organ and Harpsichord; Fugues and Voluntaries for the Organ; For a German Flute, Violin, or Harpsichord; Vocal Music. French and Italian; Operas by Mr. Handel, in Score; Operas in Score, by different Authors; Scores and Instructions, for the Improvement of Practitioners in Music, on the Harpsichord, Violin, & c.; For a Single German Flute; For the Guitar; For two French Horns

Extent: 801 entries

Within:

Source: BL 1879. cc. 13. (22.) and BL Hirsch IV. 1113. (11.)

RH 1a

Title: PUBLICATIONS by D^r. CROTCH at the REGENT'S HARMONIC INSTITUTION.

Date: Early 1820

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal; Single composer

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 2

Publications by Dr. Crotch at Regent's Harmonic Institution; Publications by the same Author

Extent: 66 entries

Commentary:

Entries at Stationers' Hall:

Motett, 5 Voices, "Methinks I hear," by Crotch, entered at Stationers' Hall 19 July 1819. [Pl no. 62]

Sinfonia No. 2, Duet – Composed and arranged as a Duett for the Piano Forte, entered at Stationers' Hall 18 December 1819. [Pl no. 224]

Within:

Sinfonia, No. 2, Composed and Arranged (on a New Plan) as a Duett, for the Piano Forte, by William Crotch, Mus. Doc

Last leaf verso

Source: BOD Tenbury Mus. c. 209 (1) and BOD Mus. Instr. I, 59 (24) Pl no. 224, Source music wm 1817, 1819

RH 1b

Title: PUBLICATIONS by D^r. CROTCH at the ROYAL HARMONIC INSTITUTION.

Date: early 1823

Extent: 79 entries

Commentary:

New Entries: 13

Nos. 1, 2, 3, 4 and 5, constituting the first act of Don Giovanni, for the Piano Forte and Flute (each separate) – Nos. 1, 2, 3, 4 and 5, from Don Giovanni as Duets for the Piano Forte (each separate) – Corelli's Concerto N. 1, arranged by Crotch – Preludes & Rudiments of Music for the Piano Forte – Six Oboe Concertos

Entries at Stationers' Hall:

Preludes & Rudiments of Music for the Piano Forte, by W. Crotch, Entered at Stationers' Hall 2 December 1822. [Pl no. 1163]

Publication Reviews:

"Preludes for the Piano-Forte, composed in various styles; to which are prefixed the Rudiments of playing that Instrument, by William Crotch, Mus. Doc., Professor of Music in the University of Oxford. London, published by the Royal Harmonic Institution. *The Harmonicon*, No. 2 (February 1823), p. 27

Within:

Preludes, for the Piano Forte, Composed in Various Styles; to which are prefixed the Rudiments of playing that Instrument by William Crotch, Mus. Doc., Professor of Music in the University of Oxford.

Leaf ii recto

Source: BOD Mus. Instr. I, 59 (13) Pl no. 1163

RH 2a

Title: A CATALOGUE OF MUSIC / COMPOSED BY W. HAWES / And which may be had at the Royal Harmonic Institution, Argyll Rooms, Regent Street.

Date: Mid to late 1820.

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Categories and sub-categories: 9

Glee 5 Voices; Glee 4 Voices; Glee 3 Voices; Duets; Songs; Scottish Songs, Newly Arranged; Favorite Airs Harmonized 4 Voices; Favorite Airs. Harmonized for 3 Voices; Madrigals. Published by W. Hawes

Extent: 69 entries

Commentary:

The Shepherds Daughter Sally, Harmonized for four voices, by W. Hawes [Pl no. 501; wm 1819 at BL H. 1224. (25.)]

Lang Syne, or the Exile, a favorite Ballad, Composed by W. Hawes [Pl no. 528; wm 1818 at BL H. 1224. (13.)]

Entries at Stationers' Hall:

Sweet modest flow'ret, a glee for 4 Voices, by W. Hawes, entered at Stationers' Hall 18 March 1819. [Pl no. 36; wm 1818 at BL H. 1224. (24.)]

Hymn, Remark my soul, a glee for 3 Voices, by W. Hawes, entered at Stationers' Hall 23 April 1819. [Pl no. 35]

The Land o' the Leal, a Scottish Ballad, arranged with Piano Forte Accompaniment, by W. Hawes, entered at Stationers' Hall 23 April 1819. [Pl no. 125, wm 1818]

Friendship, a Ballad, by W. Hawes, entered at Stationers' Hall 15 June 1819. [Pl no. 154]

John Anderson, my Jo, a Scottish Ballad, with Accompaniment for the Piano Forte, by W. Hawes, entered at Stationers' Hall 14 September 1819. [Pl no. 212; wm 1819 at BL H. 1224. (33.)]

O Bothwell Bank, a Scottish Ballad, with Accompaniment for the Piano Forte, by W. Hawes, entered at Stationers' Hall 5 November 1819. [Pl no. 273; wm 1819]

O Logie o' Buchan, a Scottish Ballad, with Accompaniment for the Piano Forte, by W. Hawes, entered at Stationers' Hall 9 February 1820. [Pl no. 358; wm 1819 at BL H. 1224. (33.)]

Charlie is my darling, No. 5, a Scottish Ballad, arranged with Piano Forte Accompaniment, by W. Hawes, entered at Stationers' Hall 3 May 1820. [Pl no. 441; wm 1819 at BL H. 1224. (33.)]

I think on thee, a Ballad, by W. Hawes, entered at Stationers' Hall 14 September 1820. [Pl no. 499; wm 1819 at BL H. 1224. (5.)]

The Shepherds Daughter Sally, by W. Hawes, entered at Stationers' Hall 14 September 1820. [Pl no. 501]

Publication Reviews:

"The Triumphs of Oriana, a collection of Madrigals for five and six voices, written and composed in honour of Queen Elizabeth, by the most eminent composers of that age; published and dedicated to the Earl of Nottingham, by Thomas Morley, 161. Now first published in score, and inscribed (by permission) with the utmost respect to Hugh, Earl of Fortescue, by Wm. Hawes, gentleman of his Majesty's chapels royal, almoner, vicar choral, and master of the choristers of St. Paul's cathedral. London: printed for the editor." *QMMR*, Vol. 1, no. 4 (1818), p. 500.

Within:

"I think on thee," a Ballad, Sung by Mr. Braham, with distinguished Approbation, at the Argyll Rooms, Composed and most Respectfully Inscribed to Edmund F. Bourke, Esqr., by William Hawes. Last leaf verso

Source: BL H. 1224. (5.) and BOD Mus. Voc. I, 26 (6) Pl no. 499; *Source music* wm 1819

Source music entered at Stationers' Hall 14 September 1820.

"The Shepherds Laughter Sally," a favorite Glee, for Four Voices, as Sung by Miss Goodall, Mr. W. Knyvett, Mr. Vaughan and Mr. Bellamy, at the Argyll Rooms, with distinguished approbation. (The Melody by the late Mr. Brooks.), Harmonized by William Hawes

Last leaf verso

Source: BL H. 1224. (25.) Pl no. 501; *Source music* wm 1819

Source music entered at Stationers' Hall 14 September 1820.

RH 2b

Date: Mid to late 1820

Extent: 70 entries

Commentary:

New Entries: 1

[Songs] O! that I could recall the day

Entries at Stationers' Hall:

Oh! That I could recall the day, by W. Hawes, entered at Stationers' Hall 14 September 1820. [Pl no. 529; wm 1819 at BL H. 1224. (8.)]

Within:

"Lang Syne" or The Exile, a Favorite Ballad, as Sung by Master Marshall, with Distinguished Approbation, Composed by William Hawes

Source: BOD Mus. Voc. I, 26 (8) Pl no. 528; *Source music* wm 1819

Oh! That I could Recall the Day, a Favorite Song, the Poetry by Mrs. Opie, the Music by W. Hawes
Leaf ii recto
Source: BL H. 1224 (8.) and BOD Mus. Voc. I, 26 (7) Pl no. 529; Source music wm 1819
Source music entered at Stationers' Hall 14 September 1820.

RH 2c

Date: Late 1820

Extent: 72 entries

Commentary:

New Entries: 2

[Songs] Wert thou like me – Sleep baby mine

Entries at Stationers' Hall:

Sleep baby mine, by W. Hawes, entered at Stationers' Hall 20 November 1820. [Pl no 586]

Wert thou like me, by Hawes, entered at Stationers' Hall 20 November 1820 [Pl no. 587; wm 1819 at BL H. 1224. (12.)]

Within:

"Wert thou like me, in Life's low Vale," Annot Lysle's Song, from "A Legend of Montrose," one of the Tales of My Landlord, Composed by William Hawes

Last leaf verso

Source: H. 1224. (11.) and BOD Mus. Voc. I, 26 (9) Pl no. 587; Source music wm 1819

Source music entered at Stationers' Hall 20 November 1820.

"Sleep Baby Mine," or "The Lament," a Song, the Poetry Written by the late Henry Kirk White, the Music, Composed by W. Hawes

Last leaf verso

Source: BL H. 1224. (12.) and BOD Mus. Voc. I, 26 (3) Pl no. 586; Source music wm 1819

Source music entered at Stationers' Hall 20 November 1820.

RH 2d

Date: Mid 1821

Extent: 73 entries

Commentary:

New Entries: 1

[Glee, 4 Voices] We Fairy folk delight in sport

Entries at Stationers' Hall:

We Fairy folk delight in sport, entered at Stationers' Hall 2 July 1821. [Pl no. 674; wm 1821 at BL H. 1224. (18.)]

Within:

"The Green Spot that Blooms o'er the Desert of Life," a Favorite Song, Sung by Mr. Bellamy, with Distinguished Approbation, at the New Argyll Rooms, respectfully inscriber to Miss Collett, by William Hawes

Last leaf verso

Source: BL H. 1224. (6.) and BOD Mus. Voc. I, 26 (43) Pl no. 776; Source music wm 1819

Source music entered at Stationers' Hall 2 July 1821.

No. 6, "O This Love, This Love," a Favorite Scottish Ballad, Newly Arranged with an Accompaniment for the Piano Forte, by William Hawes

Last leaf recto

Source: BOD Mus. Voc. I, 26 (25) Pl no. 869

Source music entered at Stationers' Hall 11 September 1821.

No. 11, "O Kenmure's on and awa, Willie," a Favorite Scottish Ballad, as Sung by Mr. Broadhurst, with unbounded Applause, Newly arranged with an Accompaniment for the Piano Forte, by William Hawes / Last leaf recto

Source: BOD Mus. Voc. I, 26 (27) Pl no. 875

Source music entered at Stationers' Hall 11 September 1821.

RH 2e

Date: Late 1821

Extent: 80 entries

Commentary:

New Entries: 9

[Scottish Songs, Newly Arranged.] O this Love!, No. 6 – Tak' your auld cloak about ye, No. 8 – He's dear, dear to me, No. 9 – We're noddin at our house at hame, No. 10 – O Kenmures on and awa' Willie, No. 11 – O for ane and Twenty, Tam, No. 12 – [Songs] The Green spot that blooms o'er the desert – Instrumental parts to the first Movement of Graun's "Te Deum" – Instrumental Parts to Duett, Te Ergo (Graunn)

Entries at Stationers' Hall:

The Green spot that blooms o'er the desert, by William Hawes, entered at Stationers' Hall 2 July 1821. [Pl no. 776; wm 1819 at BL H. 1224. (6.)]

O this Love! entered at Stationers' Hall 11 September 1821 [Pl no. 869; wm 1819 at BL H. 1224. (33.)]

We're noddin at our house at hame, No. 10, newly arranged, with an Accompaniment for the Piano Forte, by W. Hawes, entered at Stationers' Hall 11 September 1821. [Pl no. 871; wm 1819 at BL H. 1224. (33.)]

Kenmures on and awa' Willie, No. 11, newly arranged with an Accompaniment for the Piano Forte, by W. Hawes, entered at Stationers' Hall 11 September 1821. [Pl no. 875; wm 1820 at BL H. 1224. (33.)]

Entries Removed:

[Scottish Song, Newly Arranged] He's far far frae [sic] me – [Favorite Airs, Harmonized 3 Voices] Mary I believ'd thee true

Publication Reviews:

"We're a noddin at our House at Hame," the popular Ballad sung by Miss Stephens with unbounded applause at the Theatre-Royal, Covent Garden, in the favorite Opera called Montrose, or the Children of the Mist, composed by W. Hawes. London. Published for the Editor by the Royal Harmonic Institution." *QMMR*, Vol. 4, no. 13 (1822), p. 102.

Within:

"We're à Noddin at our House at Hame," the Popular Melody, (founded n an Ancient Scottish Ballad,) Newly Arranged and partly Composed by William Hawes, Harmonized for Four Voices, with an additional Verse

Leaf ii recto

Source: BL H. 1224. (17.) Pl no. 1110; Source music wm 1817

Source music entered at Stationers' Hall 11 September 1821.

Second Series, No. 1, "Comin thro' the Rye," a favorite Scottish Ballad, as Sung by Miss Stephens, with unbounded Applause, at the Argyll Rooms, Newly Arranged and in part Composed by William Hawes Last leaf recto

Source: BOD Mus. Voc. I, 26 (28) Pl no. 1136; Source music wm 1817

Source music entered at Stationers' Hall 30 May 1822.

Song, "To the Moon," from Rokeby, a Poem written by Sir Walter Scott, Composed with an Accompaniment for the Harp or Piano Forte, by William Hawes

Last leaf verso

Source: BL H. 1224. (9.) Pl no. 1138; Source music wm 1817

Source music entered at Stationers' Hall 4 June 1822.

"Allen a Dale," a Favorite Glee, for three Voices, the words from Rokeby, a Poem by Sir Walter Scott, Composed with an Accompaniment for the Piano Forte, by William Hawes

Leaf ii recto

Source: BL H. 1224. (22.) Pl no. 1142; Source music wm 1817

Source music entered at Stationers' Hall 13 July 1822.

Second Series, No. 2, There grows a Bonnie Briar Bush in Our Yard, a Favorite Scottish Ballad, as Sung by Miss Stephens, with unbounded Applause, at the Argyll Rooms, Newly Arranged and in part Composed by William Hawes

Last leaf recto

Source: BOD Mus. Voc. I, 26 (29) Pl no. 1144, Source music wm 1817

Source music entered at Stationers' Hall 13 July 1822.

RH 2f

Title: A CATALOGUE OF MUSIC. / *Composed by* W. HAWES. / And which maybe had at the Royal Harmonic Institution, Argyll Rooms, Regent Street.

Date: Mid to late 1822

Extent: 83 entries

Commentary:

New Entries: 3

[Scottish Songs, Newly Arranged. Second Series] No. 1, Comin thro' the rye – No. 2, There grows a bonnie briar bush – No. 3, Barbara Allan

Entries at Stationers' Hall:

Second Series, of Twelve Scottish Ballad, No. 1, Comin thro' the rye, entered at Stationers' Hall 30 May 1822 [Pl no. 1136; wm 1817 at BL H. 1224. (33.)]

Second Series, There grows a bonnie briar bush, No. 2, entered at Stationers' Hall 3 July 1822. [Pl no. 1144; wm 1817 at BL H. 1224. (33.)]

Second Series of Twelve Scottish Ballads, No. 3, Barbara Allan, entered at Stationers' Hall 22 August 1822 [Pl no. 1156; wm 1820 at BL H. 1224. (33.)]

Within:

The Boat Song, or "Gallant and Gaily on the Waves Riding," the Melody an Amateur, Arranged for three Voices, with an Accompaniment for the Piano Forte, by William Hawes, the Poetry (by G. Walker,) selected from the Novel of The Three Spaniards

Last leaf recto

Source: BL H. 2382. p. (1.) Pl no. 1155, Source music Wm 1820

Second Series, No. 3, "Barbara Allan," a Favorite Scottish Ballad, newly Arranged, and in part Composed by William Hawes

Leaf ii recto

Source: BL H. 1224 (33) and BOD Mus. Voc. I, 26 (30) Pl no. 1156, Source music wm 1820

Source music entered at Stationers' Hall 21 August 1822.

Second Series, No. 4, "O'er the Water to Charlie," a favorite Scottish Ballad, newly Arranged, and in part Composed by William Hawes

Last leaf verso

Source: BL H. 1224. (33.) Pl no. 1159; Source music wm 1817

Source music entered at Stationers' Hall 9 September 1822.

Second Series, No. 5, "Come follow me! Ye fairy Elves that be," a Fairy Song, founded on a Popular, Scottish Melody, newly Arranged and in part Composed by William Hawes

Last leaf verso

Source: BL H. 1224. (33.) Pl no. 1171; Source music wm 1822

Source music entered at Stationers' Hall 5 October 1822.

Second Series, No. 6, "Peggy Bawn," a Favorite Scottish Ballad, newly Arranged and in part Composed by William Hawes

Last leaf recto

Source: BOD Mus. Voc. I, 26 (31) Pl no. 1178, Source music wm 1822

Source music entered at Stationers' Hall 22 October 1822.

Second Series, No. 7, "Roy's Wife of Alldivaloch," a Popular Scottish Melody, Newly Arranged, and in part Composed as a Song, or Duett, by William Hawes

Last leaf verso

Source: BL H. 1224. (33.) Pl no. 1189, Source music wm 1822

Source music entered at Stationers' Hall 5 November 1822.

"Love like a Bird in a Cage, " a Glee for three Voices, as Sung by Mr. Vaughan, Mr. Terrail and Mr. J. B. Sale, with distinguished approbation, at the British Concerts, the Poetry Written by Henry Neele, Esqr., the Music, Composed, and inscribed to his Friend, W. Horsley, Mus. Bac. Oxon, by William Hawes

Last leaf recto

Source: BL H. 2788. c. (11.) Pl no. 1296; Source music wm 1817

RH 2g

Title: A CATALOGUE OF MUSIC. / COMPOSED BY W. HAWES. / And which may be had at the Royal Harmonic Institution Argyll Rooms 246 Regent Street.

Date: Late 1823 to early 1824

Extent: 94 entries

Commentary:

What means this Strangeness [Pl no. 1307]; O Where is the flower [Pl no. 1315]

New Entries: 11

[Glees 4 Voices] What means this Strangeness – O Where is the flower – [Glees 3 Voices] Love like a Bird – The lark that shuns – [Scottish Songs, Newly Arranged. Second Series] No. 4, Over the water to Charlie – No. 5, Come follow me (fairy Song) – No. 6, Peggy Bawn – No. 7, Roy's wife of Alldivaloch – No. 8, Roslin Castle – No. 9, O merry, may the Maid be – No. 10, The Winter is past

Entries at Stationers' Hall:

Second Series of Twelve Scottish Ballads, No. 4, O'er the Water to Charlie, Pl no. 1159, entered at Stationers' Hall 9 September 1822. [Pl no. 1159; wm 1817 at BL H. 1224. (33.)]

Second Series of Twelve Scottish Ballads, No. 5, Come follow follow me, Pl no. 1171, entered at Stationers' Hall 5 October 1822. [Pl no. 1171; wm 1822 at BL H. 1224. (33.)]

Second Series of Twelve Scottish Ballads, No. 6, Peggy Bawn, entered at Stationers' Hall 22 October 1822. [Pl no. 1178; wm 1822 at BL H. 1224. (33.)]

Second Series of Twelve Scottish Ballads, No. 7, Roy's Wife of Alldivalloch, entered at Stationers' Hall 5 November 1822. [Pl no. 1189, wm 1822 at BL H. 1224. (33.)]

Within:

"Oh! Where is the Flower, that bloom'd in the vale, a glee, for four Voices, as Sung by Miss Goodall, Mr. Terrail, Mr. Hawes and Mr. Bellamy, with distinguished approbation, at the Argyll Rooms, the Music Composed by William Hawes

Last leaf recto

Source: BL H. 2788. c. (13.) Pl no. 1315

RH 2h

Date: Early 1824

Extent: 95 entries

Commentary:

New Entries: 1

The first Series of Scottish Songs, newly arranged, are Published in One Volume, with several of them Harmonized for 3 and 4 Voices

Within:

No. 1, John Anderson, my Jo, a favorite Scottish Ballad, newly arranged with an Accompaniment for the Piano Forte, by W. Hawes

Last leaf verso

Source: CAM MRA290. 80. 74. No wm date; Pl no. 212 [Reprint]

RH 2i

Date: Mid to late 1824

Extent: 98 entries

Commentary:

New Entries: 4

[Favorite Airs, Harmonized 4 Voices] Down the burn, and thro' the mead – [Scottish Songs, Newly Arranged. Second Series] No. 11, Mary's Dream – No. 12, Down the burn – [Songs] "Paradise and the Peri" from Lallah Rookh

Entries Removed: 1

The first Series of Scottish Songs, newly arranged, are Published in One Volume, with several of them Harmonized for 3 and 4 Voices

Within:

Second Edition of "Love, Good Night," a Ballad, Introduced in the celebrated Melo Drama called Der Freischütz, at the Theatre Royal, English Opera House, and Sung with unbounded applause by Mr. Braham and Mr. Pearman, the Poetry by S. J. Arnold, Esqr. The Music, founded on an original German Melody, Arranged and in part composed by William Hawes

Last leaf verso

Source: H. 1224. (29) and BOD Mus. Voc. I, 26 (41). Pl no. 1572; Source music wm 1821

Second edition entered at Stationers' Hall 25 October 1824.

"The Eye of affection," a favorite Song introduced by Miss Stephens and Miss Paton, in the Popular Melo Drama of Der Freischütz, or The Seventh Bullet, Now performing with unbounded applause at the Theatre Royal, English Opera House, the Poetry by S. J. Arnold, Esqr, the Music, Founded on an original German Melody, Arranged and in part Composed by William Hawes

Last leaf verso

Source: BL H. 1224. (31.) and BOD Mus. Voc. I, 26 (40) Pl no. 1612; Source music wm 1824.

Source music entered at Stationers' Hall 25 October 1824.

"The Child of Despair," a Favorite Song, Introduced by Mr. Braham and Mr. Pearman, with Distinguished Approbation in the Popular Melo Drama, called Der Freischütz, or The Seventh Bullet, Now Performing with Unbounded Applause at the Theatre Royal English Opera House, the Poetry by S. J. Arnold Esqr., the Music found on a German Melody, Arranged and in part Composed by William Hawes

Last leaf verso

Source: BOD Mus. Voc. I, 26 (42) Pl no. 1664; Source music wm 1824.

Source music entered at Stationers' Hall 25 October 1824.

"O fortune we hail thee," the favorite Duet introduced by Miss Stephens and Mr. Braham, in the Celebrated Melo Drama of Der Freischütz or the Seventh Bullet, now Performing with unbounded applause at the Theatre Royal, English Opera House. The Poetry by S. J. Arnold, Esqr., the Music, Founded on an original German Melody, Arranged and in part Composed by William Hawes

Last leaf verso

Source: BL H. 1224. (32.) Pl no. 1654; Source music wm 1824.

Source music entered at Stationers' Hall 25 October 1824.

RH 3

Title: Catalogue Thematique of KIRMAIR'S AIRS, with Variations.

Imprint: [from source music title page] London. Printed by the Royal Harmonic Institution (Lower Saloon, Argyll Rooms.)

Date: c. 1820

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte; Thematic; Single composer

Layout: 3 columns; 9 keyboard systems on each column

Extent: 24 entries

Commentary:

Kirmair's Airs with Variation, for the Piano Forte, No. 2, Tre bei garçon Liuenti [Pl no. 56, wm 1818 at BL H. 3691. k. (3.)]

No. 3, German Air [Pl no. 63; wm 1819 at BL H. 3691. k. (3.)]

No. 7, Colomba mia verite qua! [Pl no. 203]

No. 9, Fin ch'han dal vino [Pl no. 205]

No. 13, Lieber Augustine [Pl no. 209]

No. 17, Colomba o tortorella [Pl no. 477]

Within:

Kirmair's Airs with Variations, No. 13, Lieber Augustine, the Popular Suabian Air

Last leaf recto

Source: BL g. 271. g. (9.) Pl no. 209; wm 1819

RH 4

Title: INDEX / to the / DRAMATIC AIRS. / Published by the ROYAL HARMONIC INSTITUTION / Lower Saloon Argyll Rooms, Regent Street.

Date: mid 1822

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte

Process: Punched and engraved plate

Layout: Single column

Extent: 18 entries

Commentary:

Entries at Stationers' Hall:

Dramatic Airs, arranged as Rondos, No. 1, Gentile Annette, from Le Chaperon Rouge, by F. Ries, entered at Stationers' Hall 28 May 1819. [Pl no. 166]

Dramatic Airs, arranged as Rondos, No. 2, Zitti, Zitti, piano, piano, from Il Barbiere di Siviglia, by T. A. Rawlings, entered at Stationers' Hall 15 June 1819. [Pl no. 166]

Dramatic Airs arranged as Rondos, No. 3, The favorite Pastorale, from Nina, by J .B. Cramer, entered at Stationers' Hall 2 August 1819. [Pl no. 166]

Dramatic Airs arranged as Rondos, No. 4, Regna amore, from Il Flauto Magico, by G. E. Griffin, entered at Stationers' Hall 5 November 1819. [Pl no. 166]

Dramatic Airs, arranged as Rondos, No. 5, Will great lord and ladies, from The Haunted Tower, by J. Beale, entered at Stationers' Hall 5 November 1819. [Pl no. 166]

Dramatic Airs, arranged as Rondos, No. 6, The Airs "Sweet Charity," & "How charming a camp is," from The Smugglers, & The Prisoner, by T. Attwood, entered at Stationers' Hall 24 December 1819. [Pl no. 166]

Dramatic Airs, arranged as Rondos, No. 7, Rose d'amour, from Le Chaperon Rouge, by J. W. Holder, entered at Stationers' Hall 10 March 1820. [Pl no. 166]

Dramatic Airs, arranged as Rondos, No. 8, Una voce poco fa, from Il Barbiere di Siviglia, by F. Ries, entered at Stationers' Hall 10 March 1820. [Pl no. 166]

Dramatic Airs, arranged as Rondos, No. 9, Light as thistle-down, from Rosina, by T. A. Rawlings, entered at Stationers' Hall 3 May 1820. [Pl no. 166]

Dramatic Airs, arranged as Rondos, No. 10, The favorite Sestetto, from The Haunted Tower, by M. C. Wilson, entered at Stationers' Hall 11 August 1820. [Pl no. 166]

Dramatic Airs, arranged as Rondos, No. 11, La donna ha dolce il core, from La Scuola di Maritati, by J. B. Cramer, entered at Stationers' Hall 14 September 1820. [Pl no. 166]

Dramatic Airs, arranged as Rondos, No. 12, Fra tanti angoscie, from La Cenerentola, J. B. Cramer, entered at Stationers' Hall 20 November 1820. [Pl no. 166]

Dramatic Airs, arranged as Rondos for the Piano Forte, No. 13, The Spinning Wheel, from Thomas and Sally, by J. W. Holder, entered at Stationers' Hall 1 March 1821. [Pl no. 166]

Dramatic Airs, arranged as Rondos, No. 14, Qual speranza, from Il Seraglio, by T. A. Rawlings, entered at Stationers' Hall 1 March 1821. [Pl no. 166]

Dramatic Airs, arranged as Rondos for the Piano Forte, No. 15, Sei morelli è quattro bai, from Le Frame Deluse, by G. Masi, entered at Stationers' Hall 19 April 1821. [Pl no. 166]

Dramatic Airs, arranged as Rondos for the Piano Forte No. 16, Al Bascia si faccia amore, from Il Seraglio, by F. Ries, entered at Stationers' Hall 9 May 1821. [Pl no. 166]

Dramatic Airs arranged as Rondos, No. 17, Barcarolla, from The Carnival of Venice, by I. Moscheles, entered at Stationers' Hall 2 July 1821 [Pl no. 166]

Dramatic Airs arranged as Rondos, No. 18, A me tutte le belle, from La Modista Raggiratrice, by W. H. Steil, entered at Stationers' Hall 8 June 1822. [Pl no. 166]

Publication Reviews:

"Dramatic Airs, No. 18, "A me tutte le Belle," a favourite Air from the Opera of La Modista Raggiratrice, arranged as a Rondo, by W. Henry Steil. London. Royal Harmonic Institution." *QMMR*, Vol. 4, no. 14 (1822), p. 230.

Within:

Dramatic Airs, from English, Italian, German & French Operas, Arranged as Rondos, for the Piano Forte, No. 17, Barcarolla, from The Carnival of Venice, arranged by I. Moscheles,

Last leaf verso

Source: CAM MR340. a. 80. 66. (22.) Pl no. 166, wm 1817

RH 5

Title: *CATALOGUE OF HARP MUSIC. / Published by the Royal Harmonic Institution.*

Date: c. 1822

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Harp

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 2

Harp & Piano-Forte Duets, Trios, & c.; Single Pieces

Extent: 73 entries

Commentary:

Enfant chéri des Dames, a favorite Divertimento for the Harp and Piano Forte, by Steibelt, Op. 33 [Pl no. 20; wm 1819 at BL h. 301. o. (11.)]

Entries at Stationers' Hall:

Merch Megan, arranged as a Duett for the Harp and Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 3 July 1819.

Duett for the Harp and Piano Forte, Di tanti palpiti, Dedicated to Misses Baring, Op. 51, by Naderman, entered at Stationers' Hall 3 July 1819.

Duett for the Harp and Piano Forte, Ye Banks and Braes, Dedicated to Misses Baring, Op. 51, by Naderman, entered at Stationers' Hall 3 July 1819. [PI no. 176]

Duett for the Harp and Piano Forte, Air Provencal, Dedicated to Misses Baring, Op. 51, by Naderman, entered at Stationers' Hall 3 July 1819. [PI no. 177]

Fourteen Progressive Lessons and Preludes, Dedicated to Miss Leader, by Meyer, entered at Stationers' Hall 25 July 1819. [PI no. 42]

Twenty Six Preludes or short Exercises, Dedicated to Miss Smith of Richmond, by Meyer, entered at Stationers' Hall 14 September 1819. [PI no. 43]

Grand Sonata for the Harp, Dedicated to Clementi, by Naderman, entered at Stationers' Hall 30 March 1820. [PI no. 433]

Trio for Harp, Flute & Violoncello, by Naderman, entered at Stationers' Hall 30 March 1820. [PI no. 444]

A Duett, for Harp and Piano Forte, with Accompaniment for the Flute ad lib., by Wilson, entered at Stationers' Hall 11 August 1820. [PI no. 425]

"Di piacer mi balza il cor," arranged for the Harp, by Bochsa, entered at Stationers' Hall 11 August 1820. [PI no. 453]

Third Divertimento, Dedicated to the Right Honourable, Mary Stanley, by Meyer, entered at Stationers' Hall 11 August 1820. [PI no. 454]

Theme, with Variations for the Harp, Dedicated to the Right Honble. Lady Mary Gordon, by Meyer, entered at Stationers' Hall 11 August 1820. [PI no. 472]

Sonata, for the Harp, Dedicated to Miss Leader, by Meyer, entered at Stationers' Hall 14 September 1820. [PI no. 455]

Disconsolate Cottager, with Variations for the Harp, with Piano Forte Accompts (ad lib.), by Meyer, entered at Stationers' Hall 20 November 1820. [PI no. 532]

La Caravan, adapted for the Harp, by Bauer, entered at Stationers' Hall 11 January 1821. [PI no. 620]

The stilly Night, with Flute Accompaniment, by J. B. Cramer, entered at Stationers' Hall 1 March 1821. [PI no. 363]

"Forget me not," by Mozart, & a Waltz, for the Harp with Piano Forte Accompts, by P. J. Meyer, entered at Stationers' Hall 11 January 1821. [PI no. 640]

Introduction and Solo, for the Harp, Dedicated to Miss Woollery, by F. C. Meyer, entered at Stationers' Hall 11 January 1821. [PI no. 659]

Fantasia for the Harp, with an Accompaniment for the Flute ad lib, by H. Steil, entered at Stationers' Hall 2 July 1821. [PI no. 767]

My Lodging is on the cold ground, with Variations for the Harp, by N. C. Bochsa, entered at Stationers' Hall 11 September 1821. [PI no. 839]

Poor Mary Ann, for the Harp, with Flute ad lib., by Tulou, entered at Stationers' Hall 11 September 1821. [PI no. 854]

Nous Deux! For Harp and Piano, by W. Steil, entered at Stationers' Hall 11 September 1821. [PI no. 832]

Fantasia & Solo, Dedicated to Mrs. Sanford, by Meyer, entered at Stationers' Hall 19 January 1822. [PI no. 757]

Airs from the celebrated Ballet of Nina, Arranged as Duetts for the Harp and Piano Forte, with Flute ad lib, by Bochsa, entered at Stationers' Hall 19 January 1822. [PI no. 857]

Delia, Divertimento, by Meyer, entered at Stationers' Hall 19 January 1822. [PI no. 934]

Mary's Dream, Divertimento for the Harp, by Meyer, entered at Stationers' Hall 19 January 1822. [PI no. 935]

Sonata, Dedicated to the Right Honble. Lady Caroline Beauclerk, by Meyer, entered at Stationers' Hall 19 January 1822. [PI no. 949]

Sonata, Dedicated to the Miss Goldsmid, by Meyer, entered at Stationers' Hall 8 June 1822. [PI no. 950]

Sonata, Dedicated to the Miss Weeks, by Meyer, entered at Stationers' Hall 19 January 1822. [Pl no. 951]

L'Alba, Fantasia & March, by Meyer, entered at Stationers' Hall 19 January 1822. [Pl no. 989]

Grand March originally Composed for thirteen Harps, by Bochsa, entered at Stationers' Hall 8 June 1822. [Pl no. 990]

Cease your funning, with Variations for the Harp, by Bochsa, entered at Stationers' Hall 8 June 1822. [Pl no. 992]

Il Pensieroso, Divertimento, by Meyer, entered at Stationers' Hall 8 June 1822. [Pl no. 993]

Ye Banks and Braes, with Variations and Fantasia for the harp, by Meyer, Pl no. 1021, entered at Stationers' Hall 8 June 1822. [Pl no. 1021]

We're a' noddin at our house at hame, as a Rondo for the Harp, by Meyer, entered at Stationers' Hall 8 June 1822. [Pl no. 1022]

Publication Reviews:

"Fourteen progressive Lessons and Preludes for the Harp; composed by F. C. Meyer. London. For the Regent's Harmonic Institution." *QMMR*, Vol. 3, no. 9 (1821), p. 80.

Within:

No. 6, Auld Lang Syne, a popular Air with Variations for the Harp, Composed by Gustavus Holst
Las leaf verso

Source: BOD Mus. Instr. I, 124 (1) and BL h. 156. (1.) Pl no. 1093

Source music entered at Stationers' Hall 8 June 1822.

No. 7, "Will you come to the Bower," a Popular Air with Variations for the Harp, Composed and Dedicated to Miss Cardale, by Gustavus Holst

Last leaf verso

Source: BOD Mus. Instr. I, 124 (1) and BL h. 156. (5.) Pl no. 1092

Source music entered at Stationers' Hall 8 June 1822.

RH 6a

Title: CATALOGUE / of / HANDEL'S OVERTURES and CHORUSSES. / *Published by the Royal Harmonic Institution / Lower Saloon Argyll Rooms, Regent Street.*

Date: early 1823

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte / organ

Process: Letterpress

Layout: Single column

Categories and sub-categories: 2

Overtures, Arranged for the Organ or Piano-Forte, by T. Greatorrex; Choruses, as Duets for two Performers on One Piano-Forte.

Extent: 33 entries

Commentary:

Disdainful of danger, a Trio from Judas Maccabaeus, arranged for two Performers on one Piano Forte, by J. W. Holder [Pl no. 696; wm 1824 at BL h. 436. m. (3.)]

Then round about the starry throne, from Handel's Samson, as a Duet for the Piano Forte, by J. W. Holder [Pl no. 733; wm 1824 at BL h. 436. m. (8.)]

Overture to the Occasional Oratorio, by G. F. Handel, adapted for the Organ or Piano Forte, by T. Greatorrex [Pl no. 1053; wm 1820 at BL h. 435. cc. (17.)]

Handel's Hallelujah Chorus, as a Duet for the Piano Forte, by J. W. Holder [Pl no. 1186]

Within:

Air Martial, Arranged as a Rondo, for the Piano Forte, with an Introduction, in which is Introduced the Favorite Air of "The Death Song of the Cherokee Indian," Composed and Respectfully Inscribed to Mrs. John Wright, (of Wickham Place), by I. W. Holder, Mus. Bac. Oxon., Op. 64

Leaf ii recto

Source: BOD Mus. Instr. I, 123 (8) Pl no. 1199

No. 2, Peggy Bawn, a Celebrated Scotch Air, Arranged as a Rondo, with an Introduction for the Piano Forte, Composed and Respectfully Inscribed to Miss Isabel Forbes, (Hutton Hall.) by J. W. Holder, Mus. Bac. Oxon., Op. 75

Leaf ii recto

Source: BOD Mus. Instr. I, 123 (10) Pl no. 1248

"How Excellent name O Lord," a Celebrated Chorus, from the Oratorio of Saul, Composed by G. F. Handel, Arranged for Two Performers, on one, Piano Forte, by J. W. Holder, Mus. Bac. Oxon.

Leaf ii recto

Source: CAM MR330. a. 80. 10. (1.) Pl no. 1304

"May God from whom all Mercies spring," a Celebrated Double Chorus, from the Occasional Oratorio, Composed by G. F. Handel, Arranged for Two Performers, on one Piano Forte, by J. W. Holder, Mus. Bac. Leaf ii recto

Source: CAM MR330. a. 80. 10. (2.) Pl no. 1305

RH 6b

Title: Catalogue of Handel's Works, / PUBLISHED BY THE ROYAL HARMONIC INSTITUTION, / (Argyll Rooms,) 246, Regent Street.

Date: c. 1824

Pages: 1p fol.

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 4

Handel's Choruses as Duets for the Piano Forte; Haydn's Choruses as Duets for the Piano Forte; Choruses Single for the Piano Forte; Songs and Duets, arranged by Greatorex & Knyvett

Extent: 140 entries

Commentary:

See the conquering, Duet & Chorus, in the Oratorio of Judas Maccabaeus, arranged by T. Greatorex [Pl no. 650]; wm 1824 at BL G. 160. cc. (25.)

Behold the Lamb of God, No. 43 of Choruses arranged for the Piano forte [Pl no. 1443]

New Entries: 113

[Choruses as Duets for the Piano Forte] No. 27 Welcome, mighty king – No. 28, The horse and his rider – No. 27 Welcome, mighty king – No. 28, The horse and his rider – No. 30, Life up your heads – No. 31, For unto us a child is born – No. 32, Oh! Father, whose almighty – No. 33, Sing unto God – No. 34, The name of the wicked – No. 35, By slow degrees – No. 36, And he shall purify – No. 37, All hail, thou mighty! – No. 38, See from his post – No. 39, How excellent thy name – No. 40, My God from whom – [Haydn's Choruses single for the Piano Forte] No. 1, The heavens are telling – No. 2, Thy marvellous works – No. 1, Fix'd in his everlasting seat – No. 2, Awake the trumpet – No. 3, Let the celestial concerts – No. 4, O the pleasure of the plains – No. 5, We come, we come – No. 6, Disdainful of danger – No. 7, O Father whose almighty – No. 8, Zadock the priest (Coronation Anthem) – No. 9, Happy happy pair – No. 10, Break his bands – No. 11, The King shall rejoice – No. 12, Happy happy me – No. 13, Hallelujah! Amen – No. 14, From the censor curling rise – No. 15, Hallelujah Chorus – No. 16, And he shall purify – No. 17, For unto us – No. 18, Galatea, dry thy tears – No. 19, He spake the word – No. 20, He gave them hailstones for rain – No. 21, Thy right hand, O Lord – No. 22, Welcome, mighty king – No. 23, The name of the wicked – No. 24, O first created beam – No. 25, Then round about the starry throne – No. 26, The trumpets loud clangor – No. 27, The many rend the skies – No. 28, The flocks shall leave the mountains – No. 29, Wretched lovers – No. 30, Sing unto God – No. 31, Plead thy just cause – No. 32, Life up your heads – No. 33, By slow degrees – No. 34, I will sing unto the Lord – No. 35, See from his post – No. 36, May God from whom – No. 37, How excellent thy name, O Lord – No. 38, All hail thou mighty son of Jove – No. 39, To song and dance we give the day – No. 40, Great Dagon has subdued our foe – No. 41, Glory to God in the highest – No. 42, The Lord gave the word – No. 43, Behold the Lamb of God –

[Songs and Duets arranged by Greateorex & Knyvett] As Steals the morn, Duet – Awful pleasing being, say, Song – Angles, ever bright and fair, Song – But thou didst not, Song – But O, sad virgin, Song – Beneath the cypress, Song – Come live with pleasure, Song – Convey me to some peaceful, Song – Cara Sposa, Song – Comfort ye my people, Song – Deeper and deeper still, and waft her, angels, Song – From mighty kings, Song – Fond flattering world, adieu, Song – Golden column, Song – Gentle Airs, song – Heart, the seat of soft delight, Song – Here, amid the shady wood, Song – Hush ye pretty warbling choir, Song – In sweetest harmony, Song – I know that my Redeemer liveth, Song – If guiltless blood, Song – Let the bright Seraphim – Let me wander, Song – Lord, to the each night and day, Song – Lord remember David, Song – My father, Ah! methinks I see, Song – My breast with tender, Song – Non vi piacque, Song – Nasce al bosco, Song – O what pleasures, Duet – O come let us worship, Song – Oft on a plat, Song – O magnify the Lord, Song – O sleep, Song – O Liberty, Song – Oh who can tell, Song – Pious orgies, Song – Pleasure my former, Song – Posso morir ma vivere, Song – Rendi'l sereno, Song – Rejoice greatly, Song – Sweet Bird, Song – See the conquering, Duet & Chorus – Shall I in Mamre's, Song – So shall the lute and harp, Song – The smiling dawn, Song – Total eclipse, Song – Tears such as tender, Song – Take the heart you fondly gave, Song – These labours past, Duet – There the brisk, Song – Where'er you walk, Song – What tho' I trace, Song – Ye sacred priests, Song – Ye verdant hills, Song

Entries Removed: 6

[Overtures arranged for the Organ or Piano-Forte, by T. Greateorex] Occasional – Ariadne – Esther – Samson – Atalanta – [Choruses as Duets for two Performers on One Piano-Forte] Their sound is gone out, arranged by G. C. Sale

Entries at Stationers' Hall:

From mighty kings, from Handel's Judas Maccabeus, arranged by T. Greateorex, entered at Stationers' Hall 28 May 1819.

In sweetest harmony, Song from Handel's Saul, arranged by T. Greateorex, entered at Stationers' Hall 28 May 1819. [Pl no. 126]

What tho' I trace, Song from Handel's Solomon, arranged by T. Greateorex, entered at Stationers' Hall 28 May 1819. [Pl no. 151]

Heart the Seat of soft Delight, from Handel's Acis and Galatea, arranged by T. Greateorex, entered at Stationers' Hall 15 June 1819. [Pl no. 135]

As Steals the Morning, duet by Handel, arranged by T. Greateorex, entered at Stationers' Hall 15 June 1819. [Pl no. 39]

Gentle Airs, from Handel's Oratorio, arranged by T. Greateorex, entered at Stationers' Hall 15 June 1819. [Pl no. 118]

Within:

No. 40, "Great Dagon has subdued our foes," a Celebrated Chorus from the Oratorio of Samson, Composed by G. F. Handel, Adapted for Two Performers, on one Piano Forte, by J. W. Holder, Mus. Bac. Oxon.

Leaf ii recto

Source: CAM MR330. a. 80. 10. (3.) Pl no. 1436

No. 41, "Glory to God in the Highest," a popular Chorus, from the Oratorio of the Messiah, Composed by G. F. Handel, Adapted for two performers, on One Piano Forte, by J. W. Holder, Mus. Bac. Oxon

Leaf ii recto

Source: CAM MR330. a. 80. 10. (4.) Pl no. 1437

No. 43, "Behold the Lamb of God," a Celebrated Chorus, from the Oratorio of the Messiah, Composed by G. F. Handel, Adapted for two Performers on one Piano Forte, by J. W. Holder, Mus. Bac. Oxon

Leaf ii recto

Source: CAM MR330. a. 80. 10. (6.) Pl no. 1443

RH 7

Title: A CATALOGUE OF MUSIC. / *Composed by* / JOSEPH DI PINNA.

Date: Early 1824

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental; Single composer

Process: Engraved plate

Layout: Single columns

Extent: 18 entries

Commentary:

Publication Reviews:

"Popular Melodies – English, Scotch, Irish, and Welsh, arranged as Rondos and Variations for the Piano Forte; by Joseph de Pinna. In 6 Nos. London. For the Author. By the Royal Harmonicon Institution." *QMMR*, Vol. 4, no. 14 (1822), p. 233.

"Popular Melodies, English, Scotch, Irish, and Welch, arranged as Rondos and Variations for the Piano-Forte, by Joseph de Pinna. Nos. 1 to 6; No. 1, Rule Britannia; No. 2, When the Hollow Drum; No. 3, A Rose-tree in full bearing; No. 4, Auld Lang Syne; No. 5, The Highland Laddie; No. 6, The Yellow-Hair'd Laddie." *The Harmonicon*, No. 3 (March 1823), p. 40

"A Duet for the Harp and Piano Forte, or two Piano Fortes, composed by J. de Pinna. (Royal Harmonic Institution, Regent-street.)" *The Harmonicon*, No. 13 (January 1824), p. 8

Within:

Popular Melodies, English, Scotch, Irish and Welsh, Arranged as Rondos & Variations for the Piano Forte, by Joseph de Pinna, No. 4, Auld Lang Syne

Leaf ii recto

Source: BL g. 271. b. (16.) Pl no. 1086; Source music wm 1820

RH 8

Title: New Music, / *Composed by* / MARIA HINCKESMAN, / *Teacher of the* / Sostnente and Piano Forte.

Imprint: [from source music title page] London, Printed & Published (for the Author) by the Royal Harmonic Institution, 246, Regent Street, and may be had of the Author, Union Row, Peckham, Messrs. Whitaker & Co. 75, St. Paul's Church Yard, R. Cocks & Co. 20, Princes St. Hanover Sq. & all the principal Music Sellers in Town and Country.

Date: c. 1824

Pages: 1p fol.

Type of Catalogue: Within; Instrumental; Single Composer

Process: Engraved plate

Layout: 2 columns

Extent: 10 entries

Commentary:

Earlier version of CR 3

Within:

Ye tell me Shepherds I'm too gay, a favorite Song, Composed and Arranged for the Piano Forte or Pedal Harp, by Maria Hinckesman

Last leaf verso

Source: BL H. 1672. (10.) Pl no. 1553; wm 1820.

RH 9a

Title: [court of arms] / NEW AND SELECT MUSIC / PUBLISHED AT THE / Royal Harmonic Institution, / REGENT STREET (NEW ARGYLL ROOMS), / And may be had of all Music Sellers in the United Kingdom.

Date: Mid-1826

Pages: 1p fol.

Type of Catalogue: Instrumental and Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 6

New English Songs; New and Approved Treatises; Songs of the Fairies, or Oberon's Court; [Songs from] Honest Fraud; New Piano Forte Music; New Quadrilles, Waltzes, and Mazurkas.

Extent: 95 entries

Commentary:

I know a Bank where on the wild thymes blows, a vocal duet, by C. E. Horn, Pl no. 1500

O'er the waters, Composed by C. E. Horn [Pl no. 3252]

The Rhine the Rhine your own sweet river, by J. T. Craven [Pl no. 3512]

Ah! why that tear? Sung by Mr. Braham, Composed by Auber [Pl no. 3516]

The deep, deep sea, Composed by C. E. Horn [Pl no. 3539]

Entries at Stationers' Hall:

Forget me not, by William Knyvett, entered at Stationers' Hall 11 January 1821. [Pl no. 640]

Bid me not forget thy smile, sung by Mrs. Knyvett, by William Knyvett, entered at Stationers' Hall 11 January 1821. [Pl no. 661]

Delusive bells, Sung by Miss Stephens, composed by T. Welsh, entered at Stationers' Hall 28 October 1824. [Pl no. 1524]

Les adieux de Paris, a Grand Concerto, as performed by Mr. Moscheles, also by Mr. Neate, Op. 110, by J. N. Hummel, entered at Stationers' Hall 17 May 1826.

Publication Reviews:

"'Bid me not forget thy smile,' a Persian Melody, with an Accompaniment, by Wm, Knyvett. Harmonic Institution." *The Harmonicon*, No. 2 (February 1823), p. 28

"Song, 'Why what can a poor Maiden do?' sung by Mad. Vestris; composed by Charles E. Horn. (Royal Harmonic Institution)" *The Harmonicon*, No. 15 (March 1824), p. 48

"Song, 'The Silent Stream,' sung by Mad. Vestris; composed by Charles E. Horn (Royal Harmonic Institution)," *The Harmonicon*, No. 15 (March 1824), p. 48

"Song, 'Even as the sun,' Sung by Miss Stephens; composed by C. E. Horn. (Royal Harmonic Institution.)" *The Harmonicon*, No. 16 (April 1824), p. 70.

"Song, 'The Sigh,' composed by Thomas Attwood, (Harmonic Institution, Regent Street.)" *The Harmonicon*, No. 22 (October 1824), p. 190.

"Song, 'The Village Bells,' or May Day, written and composed with an Accompaniment for the Piano Forte, by Thomas Welsh. (Royal Harmonic Institution, 246, Regent Street.)" *The Harmonicon*, No. 19 (July 1824), p. 140.

"Meet me to-night," sung by Miss Paton, and Madame Vestris, composed by Charles E. Horn. (Welsh and Hawes, 246, Regent Street.)" *The Harmonicon*, Vol. 5, no. 2 (February 1827), p. 32.

"Practical Thorough Bass, or the Art of playing from a Figured Bass on the Organ or Piano Forte, by Wm. Crotch, Mus. Doc., Professor of Music in the University of Oxford, and Principal of the Royal Academy of Music, London. (Welsh and Hawes, 246, Regent Street.)" *The Harmonicon*, Vol. 5, no. 3 (March 1827), p. 46. [Pl no. 2073]

Within:

"I know a bank whereon the wild thyme Glows," a popular Duet, sung by Madame Vestris & Miss Covey, In Shakespeare's Revived Play of the Merry Wives Windsor, Performed at the Theatre Royal Drury Lane, Composed by Charles E. Horn

Last leaf verso

Source: BL G. 809. cc. (1.) Pl no. 1500

Hummel's Brilliant Rondo, from his Celebrated Concerto, "Les Adieux de Paris," as performed at the Philharmonic & other Concerts, by Mr. Hummel, Mr. Neate, and Mr. Moscheles

Last leaf verso

Source: BL g. 270. h. (25.) Pl no. 3061

Source music entered at Stationers' Hall 17 May 1826.

RH 9b

Date: c. 1828

Categories and sub-categories: 6

New English Songs; New and Approved Treatises; New Guitar Music; [Songs from] Honest Frauds; New Piano Forte Music; New Quadrilles, Waltzes, and Mazurkas

Extent: 100 entries

Commentary:

New Entries: 6

[Guitar Music] The deep, deep sea, arranged by Sola – Ah! Can I think of days gone by, Sola – Meet me to-night – A Selection of admired Bohemian Melodies – Say, my heart, why wildly beating – Six new Divertimentos, by Sor

Entries Removed: 1

Songs of the Fairies, or Oberon's Court; the Poetry by Elfin; the music composed by C. E. Horn, Vol. 1.

Within:

New Edition. "The Deep Deep Sea," The Popular Cavatina, as Sung by Madame Malibran, Composed by C. E. Horn

Last leaf verso

Source: BL H. 1653. y. (9.) Pl no. 3539

RH 9c

Date: c. 1829

Categories and sub-categories: 6

New English Songs; New and Popular Vocal Duets; New Italian Songs, Duets, & c.; [Songs, & c. from] Honest Frauds; an Operatic Entertainment; New Piano Forte Music; New Quadrilles, Waltzes and Mazourkas

Extent: 118 entries

Commentary:

New Entries: 35

[New and Popular Vocal Duets] C. E. Horn, Forget thee, no? – J. Parry, Flow gently, Deva – T. Welsh, Gently from the crystal spring – Horn, I know a bank whereon – Horn, Love's sweetest flower – Hodson, List to the light guitar – [New Italian Songs, Duets, & c.] Pasta, Ah! che forse – Crescentini, Aretta grata – Pacini, Arresta i tuoi fulmini, Preghiera – Vaccaj, Ah! con qual nome, Cavatina – Mercadante, Ah! non lasciarmi, Duetto – Vaccaj, Ah! crudel che mai facesti, Duet – Pacini, Bell' ombra adorata, Duet – Velluti, Come potrei mai vivere, Cavatina – Vaccaj, Deh! se pietà pei miseri, Scene, Rondo and Variations – Gabussi, E sciocco chi crede, Terzettino, sung by Mesdames Lalande, Tebaldi, e Malibran – Vaccaj, E vezzosa si la rosa, Canzonet – T. Welsh, Fior di aprile, Round for 3 Voices – Burghersh, Gentil usignolo, Canzonet, embellished by Velluti – Pacini, Il soave e bel concento, Aria – Nicolini, Il braccio mio conquise, Air – Pacini, Invan tuoi pregi ostenti, Cavatina e Duetto – Vaccaj, Io vi perdono, Duetto – Pavesi, La tua pietà, Aria – Pavesi, L'amaroso ingenuita, Arietta – Burghersh, L'amor timido, Aria, embellished by Velluti – Vaccaj, La riposa il mio Germano, duetto – Carafa, Mi vedrai mel ciglio amora, Cavatina – Burghersh, Oh dolce speme – Vaccaj, Ogni zeffiro che spira, Canzonetta – Vaccaj, Oh quante volte, Duetto – Vaccaj, Presso un ruscello limpido, Recitative et Duetto – Mercadante, Qual ardir! Recitative et Duetto – Burghersh, Romance in Fedra (O dolce speme.) – [New Quadrilles, Waltzes, and Mazurkas] Litloff, Sixth set of Quadrilles, selected from Joseph

Entries Removed: 17

[New and Approved Treatise] T. Welsh, Vocal Instructor, or the Art of Singing – Dr. Crotch, Practical Thorough Bass, or the Art of Playing from a Figured Bass – T. Valentine, Instructions for the Pianoforte – F. C. Mayer, Instructions for the Double-Actioned Harp – Dr. Crotch, Instructions for the Pianoforte, with Preludes and Lessons in all the Major and Minor Keys – Webb's Celebrated

Solfeggios, arranged by J. B. Sale – Webb's Celebrated Solfeggios, arranged as Duets by Sale – Dr. Crotch, Dr. Crotch's Specimens of Various Styles of Music, in 3 Vols. (each separate) – [New Guitar Music] Sola, The deep, deep sea, arranged by Sola – Sola, Ah! Can I think of days gone by – Sola, Meet me to-night – Sola, A Selection of admired Bohemian Melodies – Say, my heart, why wildly beating – Sor, Six new Divertimentos – [New Quadrilles, Waltzes, and Mazurkas] Paine, The Queen's Quadrilles, containing "The deep, deep sea," "Hearts of oak," "Poor Jack," and "God save King William," dedicated to the King by J. Paine

Within:

The Deep Silent Stream! a popular Ballad, Composed for and sung by Madame Vestris, by C. E. Horn.
Last leaf verso

Source: BL H. 1648. o. (7.) Pl no. 1451 (reprint?)

To Sigh when sorrow loads the Breast, Song, the Words by George Cumberland Esqr., the Music Composed and Inscribed to Miss Childe, by T. Attwood

Last leaf verso

Source: BL G. 809. (5.) Pl no. 3540

RH 10

Title: A CATALOGUE OF NEW POPULAR VOCAL MUSIC, / [left] PUBLISHED BY [right] AT THE / [left] WELSH & HAWES, [right] ROYAL HARMONIC INSTITUTION, / [left] *Music Sellers to His Majesty, their Royal Highnesses the Dukes of* [right] ARGYLL ROOMS, / [left] *Clarence, Sussex, and the Duchess of Kent,* [right] 246, *REGENT STREET, LONDON.*

[p. 2 of the catalogue] A CATALOGUE OF OPERAS

Date: c. 1826

Pages: 2pp fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories and subcategories: 13

[Songs from] The Opera of the Oracle; Single Songs; Vocal Duets; Quadrilles; [Songs from] The Opera of Oberon; [Songs from] Opera of The Death Fetch; [Songs from] Opera of Peveril of the Peak; [Songs from] Maid of Wife, or The Deceiver Deceived; [Songs from] The Grand Serious Opera of Dirce; [Songs from] The Merry Wives of Windsor; [Songs from] Philandering. or The Rose Queen; [Songs from] Der Freischütz, or The Seventh Bullet; [Songs from] Broken Promises; [Songs from] Tarrare, The Tartar Chief.

Extent: 342 entries

Commentary:

Sally Pell, Sung by Mr. Harley, Composed by C. E. Horn [Pl no. 1456]

"Oh, fortune, we hail thee," a Duet, by W. Hawes [Pl no. 1654; wm 1821 at BL H. 1224. (33.)]

There was a time ere sorrow, song, Sung by Miss Paton, Composed by P. Winter [Pl no. 3090]

Troul! trou! Dinner Glee, by C. E. Horn [Pl no. 3214]

Entries at Stationers' Hall:

The Butterfly, arranged for two Treble Voices, by J. B. Sale, entered at Stationers' Hall 23 April 1819.

The pledge of truth, Sung by Miss Stephens, composed by T. Welsh, entered at Stationers' Hall 19 May 1819. [Pl no. 134]

Henry, a Song, by T. Welsh, entered at Stationers' Hall 5 November 1819.

Bounding Billow, a Song, sung by Mr. Vaughan, composed by T. Welsh, entered at Stationers' Hall 3 May 1820. [Pl no. 459]

Ben Lomond, a Ballad, by Attwood, entered at Stationers' Hall 11 August 1820. [Pl no. 494]

Doubt that the stars are fire, a Duetto by John Davy, entered at Stationers' Hall 20 November 1820. [Pl no. 525]

My Love is like a Nosegay Sweet, by William Knyvett, entered at Stationers' Hall 11 January 1821 [Pl no. 639]

Haydn's Quartetts, arranged with Accompaniments, for Violin and Violoncello, by F. W. Crouch, Op. 76, No. 1, entered at Stationers' Hall 11 January 1821.

This rose, my gentle blue-eyed maid, By F. W. Crouch, entered at Stationers' Hall 2 July 1821. [Pl no. 751]

I wish I ne'er had seen him, by Cooke, entered at Stationers' Hall 2 July 1821. [Pl no. 755]

Le vaillant Troubadour, Variations, by J. W. Holder, entered at Stationers' Hall 17 July 1821.

Treatise on Harmony, with practical Examples and Studies in all the Major Keys, in 3 Books, by C. E. Horn, entered at Stationers' Hall 19 January 1822. [Pl no. 893]

Day breaks on the mountain, by Crouch, entered at Stationers' Hall 19 January 1822. [Pl no. 946]

I've seen a face, by Crouch, entered at Stationers' Hall 19 January 1822. [Pl no. 947]

The Russian maiden's song, by J. Beale, entered at Stationers' Hall 2 July 1821.

France, beloved native land, with Piano Accompaniment, by T. Cooke, entered at Stationers' Hall 19 January 1822.

Sweet music, wake the day, Sung by Miss Paton, Composed by C. E. Horn, entered at Stationers' Hall 19 January 1822. [Pl no. 994]

Maid or Wife, selected and arranged by T. Cooke and B. Livius, entered at Stationers' Hall 19 January 1822. [Pl no. 995]

No. 1, The Jessamine, March & Rondo, (with Flute ad lib.), by Rawlings, entered at Stationers' Hall 2 December 1822. [Pl no. 1194]

Air Martial, arranged as a Rondo for the Piano Forte, Op. 64, by J. W. Holder, entered at Stationers' Hall 2 December 1822. [Pl no. 1199]

No. 2, The Hyacinth, Pastorale & Air, with Fl. ad lib., by Rawlings, entered at Stationers' Hall 2 December 1822. [Pl no. 1201]

Rondoletto, arranged on a favourite Notturmo by Paër, by I. Moscheles, entered at Stationers' Hall 2 December 1822. [Pl no. 1207]

When e'er she bade me, by Thomas Attwood, entered at Stationers' Hall 25 October 1824. [Pl no. 1410]

Love, good night (2d Edition), Sung by Mr. Braham, entered at Stationers' Hall 25 October 1824. [Pl no. 1572]

The child of despair, from Der Freischütz, Sung by Mr. Braham, arranged and in part composed by W. Hawes, entered at Stationers' Hall 25 October 1824. [Pl no. 1664; wm 1824 at BL H. 1224. (30.)]

The eye of affection, from Der Freischütz, arranged and in part composed by W. Hawes, entered at Stationers' Hall 25 October 1824. [Pl no. 1612; wm 1824 at BL H. 1220. (31.)]

Then to-day drive care away, Duets, from Der Freischütz, arranged and in part composed by W. Hawes, entered at Stationers' Hall 25 October 1824. [Pl no. 1575; wm 1824 at BL H. 1224. (28.)]

Oh fortune, we hail thee, from Der Freischütz, arranged and in part composed by W. Hawes, entered at Stationers' Hall 25 October 1824. [Pl no. 1654; wm 1824 at BL H. 1224. (32.)]

The Fragment, a Song, by T. Welsh, entered at Stationers' Hall 28 October 1824.

The night is rainy, a Song by T. Welsh, entered at Stationers' Hall 28 October 1824. [Pl no. 1228]

Hither, fairy queen, Sung by Mrs. Salmon, composed by T. A. Rawlings, entered at Stationers' Hall 28 October 1824. [Pl no. 1235]

Peggy Bawn, arranged as a Rondo for the Piano Forte, Op. 75, No. 2, by J. W. Holder, entered at Stationers' Hall 28 October 1824. [Pl no. 1248]

No. 3, The Myrtle, Air & Waltz Rondo, Fl ad lib., by Rawlings, Pl no. 1204, entered at Stationers' Hall 28 October 1824.

The land o' the Leal, arranged as a Rondo for the Piano Forte, Op. 76, No. 3, by J. W. Holder, entered at Stationers' Hall 28 October 1824. [Pl no. 1282]

When o'er the scenes, a Song, by T. Welsh, entered at Stationers' Hall 28 October 1824. [Pl no. 1366]

Gently from the crystal spring, a Vocal Duet, by T. Welsh, entered at Stationers' Hall 28 October 1824. [Pl no. 1517]

The swallow builds, by T. Welsh, entered at Stationers' Hall 28 October 1824. [Pl no. 1518]

Publication Reviews:

"The Pledge of Truth, by Thomas Welsh. London. (For the author.) At the Regent's Harmonic Institution." *QMMR*, Vol. 2, no. 6 (1820), p. 252.

"The Waves retreating from the Shore. Duet. By Thomas Attwood. London. The Regent's Harmonic Institution." *QMMR*, Vol. 2, no. 7 (1820), p. 360.

"The Russian Maiden's Song, composed by John Beale. London. (For the Author.) By the Royal Harmonic Institution." *QMMR*, Vol. 3, no. 12 (1821), p. 514.

"Capriccio for the Piano-Forte, containing favourite Airs from Mozart's Operas of Le Nozze di Figaro, and Il Don Giovanni, by J. B. Cramer, Opera LXIV. Published by the Royal Harmonic Institution." *The Harmonicon*, No. 1 (January 1823), p. 15

"No. 1. The Jessamine, A March and Rondo for the Piano-Forte; No. 2. The Hyacinth, A Pastoral Air, with Variations, for the Piano Forte; No. 3. The Myrtle, an Air and Waltz-Rondo, for the Piano-Forte; No. 4. The Rose, a March, Air, and Rondo, for the Piano-Forte. All with Accompaniments, ad libitum, for the Flute, by T. W. Rawlings. Published by the Royal Harmonic Institution." *The Harmonicon*, No. 3 (March 1823), p. 40

"The night is rainy," or, The Shepherd's Cot; favourite glee, as sung by Mrs. Salmon, Mr. Evans and Mr. Welsh, with unbounded applause, at the Argyll Rooms. Written, composed and dedicated to Sir George Smart, by Thomas Welsh. (Harmonic Institution.)" *The Harmonicon*, No. 4 (April 1823), p. 55

"The Lily, Fanfare, and French Air, for the Piano-forte, with an accompaniment for the Flute, (ad libitum), by G. A. Rawlings, No. 5. (Harmonic Institution)" *The Harmonicon*, No. 6 (June 1823), p. 84.

"The Eglantine, Polacca, and Italian air, for the Piano-Forte, with an accompaniment for the Flute, (ad libitum,) by G. A. Rawlings, No. 6 (Harmonic Institution.)" *The Harmonicon*, No. 6 (June 1823), p. 84.

"Hither, Fairy Queen," Canzonet, with Flute ad libitum, as sung with distinguished approbation, by Mrs. Salmon, for whom it was composed by T. A. Rawlings. London, Royal Harmonic Institution." *The Harmonicon*, No. 7 (July 1823), p. 99.

"Ballad, "Dear vale, whose green retreats," with an Accompaniment for the Piano-Forte, composed by Thomas Attwood. (Published by the Royal Harmonic Institution, 246, Regent Street.)" *The Harmonicon*, No. 14 (February 1824), p. 25

"Ballad, "Whene'er she bade me cease to plead," The words written by Erasmus Madox, Esq., composed by Thomas Attwood. (Royal Harmonic Institution)" *The Harmonicon*, No. 14 (February 1824), p. 25.

"Duet, "Go whisper in my Lady's Ear" sung by Mr. Braham and Mr. Liston; composed by Charles E. Horn. (Royal Harmonic Institution)," *The Harmonicon*, No. 15 (March 1824), p. 48

"Duet, "Dearest Lady, pray believe me!" sung by Miss Stephen and Mr. Braham; composed by Paisiello; arranged by Charles E. Horn. (Royal Harmonic Institution)," *The Harmonicon*, No. 15 (March 1824), p. 48

"Song, "Reason and Love!," sung by Mr. Braham; The melody composed by Mr. Braham; arranged by Charles E. Horn (Royal Harmonic Institution)," *The Harmonicon*, No. 15 (March 1824), p. 48

"The Picture Song, sung by Mad. Vestris; the air by Auber; arranged by Charles E. Horn (Royal Harmonic Institution)," *The Harmonicon*, No. 15 (March 1824), p. 48

"Song, "'Tis Liberty," sung by Mr. Braham; composed by Charles E. Horn (Royal Harmonic Institution)," *The Harmonicon*, No. 15 (March 1824), p. 48

"Song, "Oh! I feel sweet Words impart," sung by Miss Stephen; composed by Charles E. Horn (Royal Harmonic Institution)," *The Harmonicon*, No. 15 (March 1824), p. 48

"Song, "Did I try to paint Temptation," sung by Mr. Braham; composed by Charles E. Horn. (Royal Harmonic Institution)," *The Harmonicon*, No. 15 (March 1824), p. 48

"Song, "We know these Troubadours," sung by Miss Stephens; composed by Carafa; arranged by Charles E. Horn (Royal Harmonic Institution)," *The Harmonicon*, No. 15 (March 1824), p. 48.

"Song, "We know these Troubadours," sung by Miss Stephens; composed by Carafa; arranged by Charles E. Horn (Royal Harmonic Institution)," *The Harmonicon*, No. 15 (March 1824), p. 48

"Song, "With thee fair summer's joy appears," Sung by Mr. Braham. Arranged by T. Welsh. (Royal Harmonic Institution.)" *The Harmonicon*, No. 16 (April 1824), p. 70.

"Song, "When it is the time of Night," Sung by Madame Vestris; Composed by Charles E. Horn. (Royal Harmonic Institution.)" *The Harmonicon*, No. 16 (April 1824), p. 70.

"Song, "Crabbed age and youth," Sung by Miss Stephens; composed by C. E. Horn. (Royal Harmonic Institution.)" *The Harmonicon*, No. 16 (April 1824), p. 70.

"Song, "It was a Lordling's daughter," Sung by Madame Vestris; selected and arranged by C. E. Horn. (Royal Harmonic Institution.)" *The Harmonicon*, No. 16 (April 1824), p. 70.

"Oberon, or the Elf King's Oath, a popular Romantic and fairy opera; the Poetry by J. R. Planché, Esq. composed and arranged with an Accompaniment for the Piano Forte, by Carl Maria von Weber; parts 1, 2, and 3. London; Welsh and Hawes." *QMMR*, Vol. 8, no. 29 (1826), p. 84.

"I've been roaming; a Cavatina, by Charles E. Horn. London. Welsh and Hawes." *QMMR*, Vol. 8, no. 29 (1826), p. 116.

"Oberon, or the Elf King's Oath, a Romantic and Fairy Opera, as performed at the Theatre Royal, Covent-Garden; the poetry by J. R. Planché, Esq.; composed and arranged for the Piano-Forte, by Carl Maria von Weber. (Welsh and Hawes, 246, Regent-street.)" *The Harmonicon*, No. 43 (July 1826), p. 141.

Within:

The First of May, a favorite Rondo, Sung by Miss Love, for whom it was Expressly Composed by .E. Browne

Source: BL H. 2834. (11.) no plate number

RH 11

Title: [left] A CATALOGUE OF [right] INSTRUMENTAL MUSIC, / [left] PUBLISHED [right] AT / [left] THE ROYAL HARMONIC [right] INSTITUTION, ARGYLL ROOMS, / [left] 246, *REGENT STREET*, [right] *LONDON*, / [left] BY WELSH [right] AND HAWES, / MUSIC SELLERS TO HIS MAJESTY, THEIR ROYAL HIGHNESSES THE DUKES OF YORK, CLARENCE, / SUSSEX, AND THE DUCHESS OF KENT.

Date: mid 1826

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 3

Piano Forte Music; Duets. Piano Forte; Treatises

Extent: 153 entries

Commentary:

Cease your funning, Variations, for the Piano Forte, by M. Greatorex [Pl no. 193]

A Favorite Duett, for two Performers on the Piano Forte, by Beethoven, Op. 6 [Pl no. 504; wm 1819 at BL g. 271. (8.)]

Capriccio on popular Airs, from Mozart's Operas, Op. 64, by J. B. Cramer [Pl no. 1100; wm 1817 at BL h. 365. (1.)]

Russian Air, with Variations for the Piano Forte, with an Accompaniment for the Flute (ad lib.), by J. Goss [Pl no. 1677; wm 1824 at BL h. 1480. f. (9.)]

Handel's Choruses, arranged as duets for the Piano Forte, by J. W. Holder, No. 51, And the glory of the Lord [Pl no. 1721]

Handel's Choruses, arranged as duets for the Piano Forte, by J. W. Holder, No. 54, We never will bow down [Pl no. 1877]

Handel's Choruses, arranged as duets for the Piano Forte, by J. W. Holder, No. 55, Mourn ye afflicted children [Pl no. 1878]

Handel's Choruses, arranged as duets for the Piano Forte, by J. W. Holder, No. 56, Fall'n is the foe [Pl no. 1879]

Handel's Choruses, arranged as duets for the Piano Forte, by J. W. Holder, No. 57, He trusted in God [Pl no. 1880]

Handel's Choruses, arranged as duets for the Piano Forte, by J. W. Holder, No. 58, Hallelujah [Pl no. 1881]

Entries at Stationers' Hall:

La Colomba o torterello, with Variations for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 23 April 1819. [Pl no. 3]

Midsummer day, Divertimento, for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 19 July 1819. [Pl no. 178; wm 1819 at BL h. 365. (6.)]

Vedrai carino, Variations, for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 25 September 1819. [Pl no. 221; wm 1819 at BL h. 365. (3.)]

Ah perdona, Variations, for the Piano Forte, by Cramer, entered at Stationers' Hall 5 November 1819. [Pl no. 274; wm 1819 at BL h. 365. (10.)]

Caller Herring, Rondo and Variations, arranged for the two Performers on Piano Forte, by T. A. Rawlings, entered at Stationers' Hall 3 May 1820. [Pl no. 395]

Cramer's Variations on Deh prendi un dolce amplesso, for the Piano Forte, entered at Stationers' Hall 20 November 1821. [Pl no. 541; wm 1819 at BL h. 365. (2.)]

Gluck's favorite Air, Che faro senza Euridice, in the Opera of Orfeo, arranged as a Rondo, for the Piano Forte, by J. B. Cramer, entered at Stationers' Hall 19 December 1821. [Pl no. 888; wm 1820 at BL h. 365. (5.)]

No. 3, The Myrtle, Air & Waltz Rondo, for the Piano Forte, with Flute ad lib, by T. A. Rawlings, entered at Stationers' Hall 28 October 1824. [Pl no. 1204]

No. 4, The Rose, March, Air, & Rondo, for the Piano Forte, with Flute accompaniment ad lib, by T. A. Rawlings, entered at Stationers' Hall 28 October 1824. [Pl no. 1210]

No. 5, The Lily, Fanfare and French Air, "Partant pour la Syrie," for the Piano Forte, with Flute ad lib., by T. A. Rawlings, entered at Stationers' Hall 28 October 1824. [Pl no. 1213]

No. 7, Il Zeffiretto, Introduction and alla March and Air, 'Sull'aria," for the Piano Forte, with Flute ad lib., by T. A. Rawlings, entered at Stationers' Hall 28 October 1824.

No. 8, L'Amante. Intro. Allegretto a la Villageoise and Air, "Sul margine," for the Piano Forte, Flute ad lib., by T. A. Rawlings, entered at Stationers' Hall 28 October 1824.

No. 9, La Savoyard, an Andante all pastorale, a Savoyard Air, Flute ad lib., by T. A. Rawlings, entered at Stationers' Hall 28 October 1824. [Pl no. 1418]

No. 10, Le Dieu d'Amour, March, Allegretto, & Air, "C'est l'Amour," for the Piano Forte, with Flute ad lib, by T. A. Rawlings, entered at Stationers' Hall 28 October 1824. [Pl no. 1419]

No. 11, The Gypsies' Home, Intro. and favourite Glee, for the Piano Forte, with Flute ad lib., by T. A. Rawlings, entered at Stationers' Hall 28 October 1824.

No. 1, The Russian Air, Op. 26, with Variations, for the Piano Forte, by T. Valentine, entered at Stationers' Hall 28 October 1824. [Pl no. 1545]

No. 2, Irish Melody, Op. 27, arranged as a Rondo, for the Piano Forte, by T. Valentine, entered at Stationers' Hall 28 October 1824. [Pl no. 1564]

No. 3, Down the burn, Op. 28, arranged as a Divertimento, for the Piano Forte, by T. Valentine, entered at Stationers' Hall 28 October 1824. [Pl no. 1565]

No. 4, Kelvin Grove, Op. 29, as a Rondo, for the Piano Forte, by T. Valentine, entered at Stationers' Hall 28 October 1824. [Pl no. 1566]

Martial Impromptu on "Revenge, he cries," for the Piano Forte, by I. Moscheles, entered at Stationers' Hall 16 September 1825. [Pl no. 1962]

Amusement for the Piano Forte, Violin Accompaniments, Op. 108, by J. N. Hummel, entered at Stationers' Hall 1 April 1826. [Pl no. 3057]

Brilliant Rondo, in B minor, for the Piano Forte, Op. 109, by J. N. Hummel, entered at Stationers' Hall 1 April 1826.

Grand Concerto for the Piano Forte, with full orchestral Accompaniments, called Les Adieux de Parix composed and dedicated to the Conservatoire Royale. By J. N. Hummel, Op. 110, entered at Stationers' Hall 17 May 1826.

Publication Reviews:

"Mozart's celebrated Air from the Opera of Il Flauto Magico, with Variations for the Piano Forte by J. B. Cramer. London. For the Regent's Harmonic Institution." *QMMR*, Vol. 2, no. 6 (1820), p. 253.

"Midsummer Day, a new Divertimento for the Piano Forte, by J. B. Cramer. London. (For the Author) at the Regent's Harmonic Institution." *QMMR*, Vol. 2, no. 6 (1820), p. 253.

"Cramer's new Variations on Mozart's favorite air, "Deh prendi un dolce amplesso." London. – (For the Author.) By the Royal Harmonic Institution." *QMMR*, Vol. 3, no. 11 (1821), p. 341.

"The Harmonious Blacksmith, a celebrated Air by Handel, with entirely new Variations composed by Ignace Moscheles. London. By the Royal Harmonic Institution." *QMMR*, Vol. 3, no. 12 (1821), p. 510.

"Gluck's favorite Air, "Che faro senza Euridice," in the Opera of Orfeo, adapted as a Rondo, with an Introduction for the Piano Forte; by J. B. Cramer. London. By the Royal Harmonic Institution." *QMMR*, Vol. 4, no. 13 (1822), p. 84.

"Books 1, 2 and 3, of a Treatise on Harmony, with Practical Examples, and Thirty Studies in all the Major and Minor Keys. Composed and selected by Charles Frederick Horn. Each book 5s." *MM*, No. 366 (April 1822), p. 259.

"Capriccio for the Piano Forte, containing favourite Airs from Mozart's Opera of Le Nozze di Figaro and Il Don Giovanni; by J. B. Cramer. Op. 64. London. For the Author, by the Royal Harmonic Institution." *QMMR*, Vol. 4, no. 15 (1822), p. 324.

"No. 1. The Jessamine. A March and rondo for the Piano Forte, with an accompaniment (ad lib.) for the Flute, by T. A. Rawlings. London. By the Royal Harmonic Institution." *QMMR*, Vol. 4, no. 16 (1822), p. 503.

"Rondoletto, on a favourite Notturmo, by Paër, for the Piano-forte. Composed and dedicated to Mademoiselle Alphonsine Paër, by Ignace Moscheles, of Vienna. (Harmonic Institution.)" *The Harmonicon*, No. 4 (April 1823), p. 55.

"Rondoletto on a favourite Notturmo by Paër, for the Piano Forte; by Ignace Moscheles, of Vienna. London. Royal Harmonic Institution." *QMMR*, Vol. 5, no. 18 (1823), p. 220.

"Il Zeffiretto, Introduction alla Marcia, and Mozart's Favorite Air, "Sul' Aria," newly arranged for the Piano-Forte, with an Accompaniment for Flute, ad libitum, by T. A. Rawlings. No. 7. (Royal Harmonic Institution, Regent-street.) *The Harmonicon*, no. 16 (April 1824), p. 68.

"L'Amante, Introduction, Allegretto à la Villageoise, with the favourite air "Sul margine d'un Rio," newly arranged, with Variations for the Piano Forte, with an Accompaniment for the Piano Forte, with an Accompaniment for the Flute, ad libitum, by T. A. Rawlings. (Royal Harmonic Institution, Regent-street.) *The Harmonicon*, no. 16 (April 1824), p. 68.

"Brilliant Variations on the favorite Cavatina, "Serena I vaghi' rai," from Rossini's Opera of Semiramide, for the Piano Forte; composed by Mayseder. London. Welsh and Hawes." *QMMR*, Vol. 7, no. 27 (September 1825), p. 368.

"Polonaise Brilliant, for Two Performers on one Piano-Forte, composed by I. Moscheles. (Welsh and Hawes, 246, Regent Street.)" *The Harmonicon*, no. 37 (January 1826), p. 12.

"Brilliant Variations on a favourite German Air, for the Piano-Forte, by J. N. Hummel, Op. 97. (Welsh and Hawes, 246, Regent-street.)" *The Harmonicon*, No. 40 (April 1826), p. 75.

"Instructions for the Piano-Forte, to which is added a Selection of Favourite Airs, arranged as progressive lessons, and properly fingered, by Thomas Valentine. (Welsh and Hawes, 246, Regent-street.)" *The Harmonicon*, No. 42 (June 1826), p. 119.

"Select Airs from Weber's Oberon, arranged for the piano forte, with an accompaniment for the flute, (ad lib.) by J. F. Burrowes. Royal Harmonic Institution." *QMMR*, Vol. 8, no. 30 (1826), p. 255.

"Amusement pour le Piano-Forte et Violon, par J. N. Hummel, Oeuvre 108. (Welsh and Hawes, 246, Regent Street.)" *The Harmonicon*, No. 46 (October 1826), p. 197.

"A New Brilliant Rondo for the Piano-Forte, by J. N. Hummel, Oeuvre 108. (Welsh and Hawes, 246, Regent Street.)" *The Harmonicon*, No. 46 (October 1826), p. 197.

"A Russian Air, with variations for the Piano-Forte, and an accompaniment for the Flute (ad lib.) by John Goss. (Welsh and Hawes, 246, Regent Street.)" *The Harmonicon*, Vol. 5, no. 2 (February 1827), p. 30.

"Air, "Come buy my Cherries," with variations for the Piano-Forte, and an accompaniment for the Flute (ad lib.) by John Goss. (Welsh and Hawes, 246, Regent Street.)" *The Harmonicon*, Vol. 5, no. 2 (February 1827), p. 30.

Within:

Practical thorough bass, or, The art of playing from a figured bass on the organ or piano forte, by William Crotch

Inside front cover

Source: CAM MR390. a. 80. 7. (1.) Pl no. 2073

RH 12

Title: A Catalogue of Vocal Music, / PUBLISHED AT / THE ROYAL HARMONIC INSTITUTION, ARGYLL ROOMS, / 246, REGENT STREET, LONDON, / BY WELSH AND HAWES, / *Music Sellers to His Majesty, their Royal Highnesses the Duke of York, Clarence, Sussex, / and the Duchess of Kent.*

Date: c. 1826

Pages: 2pp fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 6

Operas, & c.; Single songs; English Duets; Glees, Choruses, & c.; Handel's Songs, Duets, & c.; Italian Music

Extent: 277 entries

Commentary:

Away, ye notes of woe, Composed by Richard Gaudy [Pl no. 1941]

Entries at Stationers' Hall:

Forget me not, a song, by T. Welsh, entered at Stationers' Hall 14 September 1819.

Three Italian Arietts, Ch'io mai vi possa lasciar l'amare – Perduta l'anima – Un fan ciullin tiranno, 5th Set, by F. Sor, entered at Stationers' Hall 24 December 1819. [Pl no. 314; wm 1819 at BL H. 1430. (17b.)]

I've seen the sweet delights of May, song by T. Welsh, entered at Stationers' Hall 3 May 1820. [Pl no. 460]

Three Italian Arietts, Mi lagnero tacendo – Se d'un amante – Quel labro tenèro, 7th Set, by F. Sor, entered at Stationers' Hall 14 September 1820. [Pl no. 507; wm 1819 at BL H. 1430. (17d.)]

Three Italian Arietts, Due giorni mancano – O, delle grazzie ingenue – La Più vezzoza e più gentil de quante, 8th Set, by F. Sor, entered at Stationers' Hall 20 November 1820. [Pl no. 536; wm 1817 and 1819 at BL H. 1430. (17e.)]

Three Italian Arietts, Ah perché non son l'erbetta -- Mi lascia l'infida -- Al men se non possio. 1st Set, by F. Sor, entered at Stationers' Hall 2 July 1821. [Pl no. 802; wm 1819 at BL H. 1430. (17a.)]

Three Italian Arietts, Mi giuri che m'ami chiami tuo bene – Pensieri pietosi cessate – Irene dov'e Irene l'amato mio tesoro, 9th Set, by F. Sor, entered at Stationers' Hall 19 January 1822. [Pl no. 876; wm 1820 at BL H. 1430. (17f.)]

Three Italian Arietts, Guarda, guarda chebianca luna – Lungi date mia cara che far deggi – Volate più de venti, 10th Set, entered at Stationers' Hall 19 January 1822. [Pl no. 901]

Three Italian Duets, Amore che masce colla -- Se a puro cor s'apprendre -- Qui vive qui spira la bella che adoro, No. 1, by F. Sor, entered at Stationers' Hall 8 June 1822. [Pl no. 772; wm 1819 at BL H. 1430. (21.)]

Three Italian Duets, Con vanto mensognero -- Oh, che felici pianti che amabile -- Alla staggino nonvella, Set No. 2, by F. Sor, entered at Stationers' Hall 8 June 1822. [Pl no. 1051]

Coming through the rye, sung by Miss Stephen, Composed by W. Hawes, entered at Stationers' Hall 30 May 1822. [Pl no. 1136]

Merry gypsies, a Glee, by T. Welsh, entered at Stationers' Hall 28 October 1824. [Pl no. 1543]

Come to my longing arms, Glee for 4 Voices, by James Elliot, entered at Stationers' Hall 28 October 1824. [Pl no. 1558]

The nightingale is breathing soft, Serenade by Richard Gaudry, entered at Stationers' Hall 28 October 1824. [Pl no. 1567]

In heaven we'll meet, a Song, by T. Welsh, entered at Stationers' Hall 28 October 1824. [Pl no. 1569]

Publication Reviews:

"The Overture and Songs of the celebrated melodrama of the Freischütz, r the Demon of the Forest; the poetry translated from the German by W. McGregor Logan; the music by Carl Maria Von Weber. London. Royal Harmonic Institution." *QMMR*, Vol. 6, no. 23 (1824), p. 381.

"Glee, "Come, see what pleasure," for Five Voices. Composed by James Elliot. (Welsh and Hawes, 246, Regent Street.)" *The Harmonicon*, No. 46 (October 1826), p. 199.

"Glee, "Who is Sylvia?" For Four Voices. Composed by James Elliot. (Welsh and Hawes, 246, Regent Street.)" *The Harmonicon*, No. 46 (October 1826), p. 199.

"Glee, The Fairy Feast, for Three Voices. Composed by Thomas Welsh. (Welsh and Hawes, 246, Regent Street.)" *The Harmonicon*, No. 46 (October 1826), p. 199.

"Elegy – The Maniac; for four Voices. The words by the Rev. W. L. Bowles and Thomas Welsh. Composed by William Linley. Parts I. an II. (Welsh and Hawes, Regent Street.)" *The Harmonicon*, Vol. 5, no. 2 (February 1827), p. 32.

Within:

Recto and verso, back cover.

Source: CAM MR390. a. 80. 7. (1.) Pl no. 2073

RH 13

Title: [trimmed away] / Royal Harmonic Institution, Argyll Rooms, London, / *Established under the immediate Patronage of HIS MAJESTY and the Royal Family.* / FOR THE SALE OF / PIANO FORTES, AND ALL KINDS OF MUSICAL INSTRUMENTS, / AT THE MANUFACTURERS' PRICES, / BY T. WELSH, / OF WHOM MAY BE HAD THE FOLLOWING NEW PUBLICATIONS:

Imprint: [from the source music title page] London, Published by T. Welsh at the Royal Harmonic Institution, Argyll Rooms, 246, Regent Street.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 4

Songs; English Duets; New Glees; Vocal Italian Music, by Eminent Authors

Extent: 167 entries

Commentary:

Entries at Stationers' Hall:

Fill me Boy, a Glee by T. Cooke, entered at Stationers' Hall 11 January 1821. [Pl no. 565]

There is a bloom, by William Knyvett, entered at Stationers' Hall 11 January 1821. [Pl no. 658]

Publication Reviews:

"A Choir of Bright Beauties," a favourite Glee for Four Voices, composed and dedicated to W. Linley, by J. Elliott. (Harmonic Institution)" *The Harmonicon*, No. 14 (February 1824), p. 24.

"Duet, "Hence every care," composed by F. W. Horncastle. (Welsh an Hawes.)" *The Harmonicon*, Vol. 5, no. 8 (August 1827), p. 165.

Within:

"Heaven preserve our Nations Glory," or Gott! Erhalte Franz den Haiser, Arranged with an Accompaniment for the Piano Forte, by N. C. Bochsa

Last leaf verso

Source: BL H. 1652. n. (27.) no plate number; no wms

RH 14

Title: APPENDIX TO THE CATALOGUE OF MUSIC / PUBLISHED BY T. WELSH, / AT THE / ROYAL HARMONIC INSTITUTION, / REGENT STREET, LONDON, / MUSIC SELLER AND MUSICAL INSTRUMENT MANUFACTURER / BY SPECIAL APPOINTMENT TO / His Majesty and all the Royal Family.

Date: c. 1831

Pages: 4pp fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 14

New English Songs; New and Popular Vocal Duets; New Italian Songs, Duets, & c.; Quartets, Glee, & c.; New Piano Forte Music; New Pianoforte Duets; New Harp Music; New Harp & Pianoforte Duets; New Flute Music; New Guitar Music; New Instrumental Music; [Songs in] Honest Frauds, an Operatic Entertainment, by C. E. Horn; New & Approved Treatises; New Quadrilles, Waltzes, Polish Dances, & Mazurkas.

Extent: 611 entries

Commentary:

Sweet Charity, a Ballad by T. Attwood [Pl 182; wm 1817 at BL H. 3691. d. (1.)]

The deep silent stream, Sung by Madame Vestris, Composed by C. E. Horn [Pl no. 1451]

Pray Goody, with Variations for the Piano Forte, by M. Greatorex [Pl no. 1800; wm 1823 and 1824 at BL g. 232. d. (43.)]

A Selection of familiar Airs, arranged for Juvenile performers, No. 5, A shepherd lov'd a nymph, & c., for the Piano Forte, by J. T. Craven [Pl no. 2019]

Gems à la Bohémienne (Fantasia), for the Piano Forte, by N. C. Bochsa [Pl no. 3413]

Bohemian March, arranged for the Flute, with an Accompaniment for the Piano Forte, by L. Drouët [Pl no. 3522]

To sigh when sorrow loads the breast, a Song, by T. Attwood [Pl no. 3540]

Entries at Stationers' Hall:

Cease your Funning, with Variations for the Piano Forte, by M. Greatorex, entered at Stationers' Hall 25 July 1819. [Pl no. 193]

Three Italian Duetts, [Set 1] by Fernando Sor, Pl no. 772, entered at Stationers' Hall 2 July 1821.

Three Italian Arietts, Ah perché non son l'erbetta – Mi lascia l'infida – Al men se non posso. 1st Set, Pl no. 802, entered at Stationers' Hall 2 July 1821.

Three Italian Duetts, Amore che nasce colla – Se a puro cor s'apprendre – Qui vive qui spira la bella che adoro, No. 1, Pl no. 772, entered at Stationers' Hall 2 July 1821.

Hunter's Bride, by Crouch, Pl no. 945, entered at Stationers' Hall 19 January 1822.

Second Polonoise, Op. 93, F. Ries, Pl no 900, entered at Stationers' Hall 19 January 1822.

Se a caso madama, Flute ad lib, by Bochsa, Pl no. 1089, entered at Stationers' Hall 8 June 1822.

Rest my Heart, a song by Crouch, Pl no. 1034, entered at Stationers' Hall 8 June 1822.

Dramatic Airs arranged as Rondos for the Piano Forte, No. 18, entered at Stationers' Hall 8 June 1822.

Lady, this withered rose-bud take, by Crouch, Pl no. 1181, entered at Stationers' Hall 2 December 1822.

Where is the smile? Glee for 4 voices, by T. Welsh, entered at Stationers' Hall 28 October 1824. [Pl no. 1325]

The merry Gipsies, as a Rondo for the Harp, by Labarre, Pl no. 1568, entered at Stationers' Hall 28 October 1824.

Come hither, my dove, a Song, by T. Welsh, entered at Stationers' Hall 28 October 1824. [Pl no. 1542]

Come to my longing arms, Glee for 4 Voices, by J. Elliot, entered at Stationers' Hall 28 October 1824. [Pl no. 1558; wm 1824 at BL H. 1668. (10.)]

Publication Announcements:

"[Selections from] The splendid Ballet, the Fairy Slipper, or Cendrillon, for the harp, by Bochsa." *The Times*, 24 May 1834. [Reprint]

Publication Reviews:

"Song, 'Rest, my heart,' the poetry by John Hay Allen, Junr. of Hay; the music by F. W. Crouch. (Royal Harmonic Institution, 246, Regent Street.)" *The Harmonicon*, No. 19 (July 1824), p. 140.

"Preludes for the Harp, by Henry Horn. (Welsh and Hawes, 246, Regent-street.) *The Harmonicon*, No. 40 (April 1826), p. 78.

"The Overture an Airs in Weber's Opera, Oberon, arranged for Two Performers on one Piano Forte, by Thomas Attwood. Nos. 1 and 2. (Welsh and Hawes, 246, Regent Street.) *The Harmonicon*, Vol. 5, no. 3 (March 1827), p. 49.

"Duet, 'Child of the Sun,' the Poetry by S. Rogers, Esq., sung by Messrs. Welsh and Horncastle; composed by T. W. Horncastle. (Welsh & Hawes.)" *The Harmonicon*, Vol. 5, no. 4 (April 1827), p. 70.

"Ballad, The home of infancy; the words by Thos. Hood, Esq., composed by W. A. Wordsworth. (Welsh and Hawes, 246, Regent Street.)" *The Harmonicon*, Vol. 5, no. 5 (May 1827), p. 92.

"A Collection of Melodies from Operas, arranged in a familiar style for the Harp, by T. P. Chipp. No. 1. (Welsh and Hawes, 246, Regent Street.)" *The Harmonicon*, Vol. 5, no. 7 (July 1827), p. 139.

"Song, The Enthusiast, written and composed by F. W. Horncastle. (Harmonic Institution, 246, Regent Street.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 42.

"The Enthusiast, a Song, written and composed by F. W. Horncastle. London. At the Royal Harmonic Institution." *QMMR*, Vol. 10, no. 37 (1828), p. 132.

"The celebrated Bohemian Melodies, sung by the Four Bohemian Brothers, with English words, by Walter McGregor Logan, arranged, & c. by C. N. Bochsa. Director of the Music at the King's Theatre. London. Welsh." *QMMR*, Vol. 10, no. 39 (1828), p. 394.

"Instructions for the Piano-forte, to which is added a Selection of favourite Airs, arranged as progressive Lessons, and properly fingered by Thos. Valentine. Welsh and Hawes." *QMMR*, Vol. 10, no. 39 (1828), p. 399.

"Two Potpourris on favourite Airs from Weber's Opera of Oberon, composed for the Flute, with an Accompaniment for the Piano-forte, by W. Gabrielsky." *QMMR*, Vol. 10, no. 39 (1828), p. 405.

"The opera of Oberon, arranged as Duets for two Flutes, by W. Gabrielsky. London. T. Welsh." *QMMR*, Vol. 10, no. 39 (1828), p. 405.

"Introduction and Variations on Weber's last Waltz, composed by Emmanuelle Borgatta. (Welsh, 240, Regent Street.)" *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 344.

"'Ah che non serve il Piangere,' arranged as a Rondo, by Henry Horn. (Welsh.)" *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 347.

"Duets, Piano-Forte. The celebrated 'Gloria,' by Pergolesi, arranged for two performers, with Flute Accompaniment (ad libitum) by Muzio Clementi. (Welsh.)" *The Harmonicon*, Vol. 8, no. 9 (September 1830), p. 391.

"Recit. And Air, The Troubadour's Farewell, written by John Taylor, Jun. Esq., composed by F. W. Horncastle. (Welsh.)" *The Harmonicon*, Vol. 8, no. 10 (October 1830), p. 435.

"Canzonet, The Absent Charm, the words by Thomas Gaspey, Esq., composed by A. P. Heinrich. (Welsh.)" *The Harmonicon*, Vol. 8, no. 10 (October 1830), p. 435.

"Four Brilliant Waltzes, composed by G. A. Osborne. (Welsh, 240, Regent Street.)" *The Harmonicon*, Vol. 8, no. 11 (November 1830), p. 477.

"First Grand Trio, for the Piano-Forte, Violin and Violoncello, composed by Charles Neate. Op. 21. (Harmonic Institution, Regent Street.)" *The Harmonicon*, Vol. 8, no. 12 (December 1830), p. 518.

"Rossini's Duet, 'No! Matilde, non morai,' arranged by Henry Horn. (Welsh, Regent Street.)" *The Harmonicon*, Vol. 9, no. 1 (January 1831), p. 20.

"Didactic. Questions for the examination of Pupils who are studying the Elements of Musical Composition and Practical Thorough Bass, By William Crotch, Mus. D. & c. 12 mo. (Royal Harmonic Institution. 1830.)" *The Harmonicon*, Vol. 9, no. 2 (February 1831), p. 44.

"Flute. Rossini's Cabinet, consisting of subjects from the works of this composer, arranged in a familiar style, by L. Drouet. (Welsh.)" *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 19.

Within:

Songs of the Fairies, or Oberon's Court, by Elfin, the Music Composed by C. E. Horn

Source: BL H. 1300. b. Pl no. 3610

RH 15

Title: [no title] Royal Harmonic Institution, Argyll Rooms, London, / *Established under the immediate Patronage of HIS MAJESTY and the Royal Family.* / FOR THE SALE OF / PIANO

FORTES, HARPS, AND ALL KINDS OF MUSICAL INSTRUMENTS, / AT THE MANUFACTURERS' PRICES, / BY. T. WELSH, / OF WHOM MAY BE HAD THE FOLLOWING NEW PUBLICATIONS:

Date: 1835

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 4

Songs; English Duets; New Glees; Vocal Italian Music. By Eminent Authors.

Extent: 167 entries

Within:

Mozart's Favourite Air, Vedrai Carino, with an Introduction and Variations for the Piano Forte. Composed for and dedicated to the Right Honourable Lady Elizabeth Conyngham, by J. B. Cramer.

Last leaf verso

Source: CAM MR340. a. 80. 21. (4.) Pl no. 221.

RM 1

Title: RUTTER & M^cCARTHY'S / Selection of Rondos, Airs with Variations & c. / *for the / . PIANO FORTE.*

Imprint: [from source music title page] London. Printed by Rutter & McCarthy, Music and Musical Instrument Sellers, 120, New Bond Street.

Date: c. 1822

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte; Thematic

Process: Engraved and punched plate

Layout: 3 columns, 8 keyboard systems on each column

Extent: 24 entries

Commentary:

Entries at Stationers' Hall:

Rutter & McCarthy's Selection of Rondos, Airs with Variations, & c. for the Piano Forte, No. 19, Haydn's Andante, Variations by Haigh, entered at Stationers' Hall 28 May 1822.

Rutter & McCarthy's Selection of Rondos, Airs with Variations, & c. for the Piano Forte, No. 20, Haydn's Andante, Haigh, entered at Stationers' Hall 28 May 1822.

Rutter & McCarthy's Selection of Rondos, Airs with Variations, & c. for the Piano Forte, No. 22, Haydn's Andante, Variations by Haigh, entered at Stationers' Hall 28 May 1822.

Within:

Rutter & McCarthy's Selection of Rondos, Airs with Variations for the Piano Forte, from the Works of the most Eminent Composers, No. 23

Last leaf verso

Source: BOD Mus. Instr. I, 173 (17) Pl no. 57

Rutter & McCarthy's Selection of Rondos, Airs with Variations for the Piano Forte, from the Works of the most Eminent Composers, No. 19

Last leaf verso

Source: BOD Mus. Instr. I, 108 (4) Pl nos. 179

SG 1

Title: PUBLISHED AT HALF THE USUAL PRICES. / BY GEORGE SHADE, SOHO SQUARE, LONDON; AND H. SHADE, PARLIAMENT STREET, DUBLIN.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns and 5 columns

Categories and sub-categories: 7

Piano Forte Music; Vocal English; Vocal Italian; Piano Forte Music. Duets for two Performers on the Piano-Forte; Smith's National Melodies, as Piano-Forte Duets; Overtures; Alkin's Selection of the most Popular Airs, arranged very easy, and fingered for the Piano Forte; Quadrilles for the Flute or Violin

Extent: 275 entries

Commentary:

Publication Reviews:

"New Variations on the celebrated Scotch Song of "Auld Lang Syne," composed in a familiar manner by S. F. Rimbault, for the Piano-forte. 1s." *MM*, No. 368 (June 1822), p. 457.

Within:

Second Edition. Brilliant Variations on Duc de Reichstadt's Waltz, for the Piano Forte. By T. B. Phipps
Last leaf verso

Source: BL g. 443. g. (3.)

SK 1

Title: A CATALOGUE / of Vocal and Instrumental MUSIC Printed for and Sold Wholesale and Retail by / T. SKILLERN N^o. 17 S^t. Martins Lane the corner of S^t. Martins Church Yard LONDON

Date: c. 1782

Pages: 1 fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 14

For Concerts; Quartetts; Trios for two Violins or German Flutes & Bass; For two Violins; For a single Violin; For a single German Flute; Harpsichord Music, with Accompaniments; Harpsichord Music without Accompaniments; Harpsichord Duets; Solos & Airs for a Violin, German Flute, or Harpsichord; Vocal Music; For two German Flutes, Guittar Music; Divine Music

Extent: 179 entries

Commentary:

Entries at Stationers' Hall:

Vauxhall Songs, 1781, Sung by Mr. Vernon, Mrs. Wrighten and Mrs. Kennedy, Composed by J. Hook, entered at Stationers' Hall 6 April 1782.

Vauxhall Songs, 1782, by J. Hook, entered at Stationers' Hall 2 September 1782.

Within:

1782. A Collection of Songs, Sung by Mr. Cubitt, Mrs. Wrighten, Mrs. Weichsell and Mrs. Kennedy at Vauxhall Gardens, Composed by James Hook

Last leaf verso

Source: BL H. 1651. e. (13.)

Source music entered at Stationers Hall 2 September 1782.

SK 2a

Title: 1807 / CATALOGUE / OF NEW MUSIC PUBLISHED BY / SKILLERN & CHALLONER N^o. 25. GREEK S^t. SOHO. / (Removed from the Corner of St. Martins Church Yard.)

Date: 1807

Pages: 1p fol.

Type of Catalogue: Instrumental and Vocal

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 7

Sonatas & c. Piano Forte; Rondos and Airs with Variations; Dances; Violin Music, & c.; Vocal Italian; Songs; Glees

Extent: 62 entries

Within:

A New Grand Waltz, with Variations for the Piano Forte, Composed by D. Steibelt

Leaf ii recto

Source: BL g. 232. pp. (14.) Source music wm 1806

SK 2b

Date: 1807

Categories and sub-categories: 6

Sonatas & c. Piano Forte; Rondos and Airs with Variations; Dances; Violin Music, & c.; Vocal Italian; Songs; Glees

Extent: 70 entries

Commentary:

New Entries: 8

[Sonatas, & c. Piano Forte] The Masquerade, a Divertimento in which are introduced several favorite Airs – Overture to the Ocean Fiend as performed at the Aquatic Theatre – Steibelt, The Manly Heart – Le Bandinage Amusant, a New Work for Piano Forte, No. 4, Airs in the Wood Demon – [Dances] The favorite Dances in the Ocean Fiend as performed at the Aquatic Theatre (for the Piano Forte) – [Songs] Dear Liberty – The Tarantula Spider – The Stratagem, in the Ocean Fiend

Within:

The favorite Overture, to the Grand Melo Dramatic Romance, Called the Ocean Fiend, or The Infant's Peril, as performed with the Greatest Applause, at the Aquatic Theatre, Composed by W. Reeve

Last leaf verso

Source: BL g. 352. ll. (17.)

SK 2c

Date: 1807

Extent: 83 entries

Commentary:

New Entries: 17

[Sonatas & c. Piano Forte] Ling, Op. 5 – Dussek, 3 Sonatas, Op. 25 – [Rondos and Airs with Variations] Le Bandinage Amusant, a New Work for Piano Forte, No. 5, Ap Shenkins (as a rondo) – Le Bandinage Amusant, a New Work for Piano Forte, No. 6, Gin a body – Steibelt, Sir David Hunter Blair – J. L. Dussek, La Matinee – Dussek, The Fife Hunt – Dussek, Rule Britannia – [Dances] 6 New French Country Dances, Composed and dedicated to Miss Johnson by F. Venua, Op. 4 – [Vocal Italian] Gluck, Dal lieto soggiorno (Quartetto) as performed at the Antient [sic] Concerto – [Songs] Little Kate of the Dee – 'Tis you alone can cheer me – Purcell, Mad Bess – Handel, Deeper & Deeper still waft her Angels – Handel, The flocks shall leave – Bach, No more with unavailing woe – Mozart, Blessed is he

Entries Removed: 4

[Glees] Dr. Callcott's 5 Glees, Op. 12 – Horsley, Retire my Love – Horsley, Lo on you long – Martilmasse Days

Within:

Le Bandiage Amusant, No. 2, Nobody coming to Marry me, a much admired Air, arranged as a Rondo, for the Piano-Forte

Last leaf verso

Source: BL g. 1138. tt. (14.)

SK 3

Title: CATALGOUE / OF NEW INSTRUMENTAL MUSIC PUBLISHED BY / SKILLERN & C^o. N^o. 25. GREEK S^t. SOHO. / (Removed from the Corner of St. Martins Church Yard.)

Date: c. 1812

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 6

Sonatas, & c. Piano Forte; Single Sonatas, Overtures, Divertimentos, & c.; Rondos and Airs with Variations; Dances [arranged for the Piano Forte]; Le Badinage Amusant, consisting of favorite Airs, &c. arranged as Rondos for the Piano Forte; Violin Music, & c.

Extent: 100 entries

Commentary:

Entries at Stationers' Hall:

New Guida di Musica (with Progressive Lessons), by Challoner, entered at Stationers' Hall 24 September 1812.

Publication Reviews:

"Number I. of Le Badinage Amusant, a favourite Rondo for the Piano-forte. Composed by J. Lewis." *MM*, No. 170 (May 1808), p. 342.

Within:

Le Joyeux, Rondo for the Piano Forte, by J. B. Cramer

Last leaf verso

Source: BOD Tyson Mus. 404 and BL g. 443. h. (4.)

La Matinée, a favorite Rondo, for the Piano Forte, Composed by J. L. Dussek

Last leaf verso

Source: BL h. 3865. kk. (10.) Source music wm 1809

The Cottage Rondo, for the Piano Forte, Composed by F. Vollrath

Last leaf verso

Source: BL h. 3865. kk. (11.) Source music wm 1809

SK 4a

Title: CATALOGUE OF / Harp Music / Published by SKILLERN and Co, Music and musical Instrument sellers / 138 Oxford S^t.. (nearly opposite Bond S^t..) LONDON.

Date: c. 1814

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Harp

Process: Engraved and punched plate

Layout: 2 columns

Categories and sub-categories: 4

Harp Music; Duets for Harp and Piano Forte; Rondos, and Airs with Variations, for the Harp; Vocal Music with Accompaniment expressly for the Harp

Extent: 43 entries

Commentary:

The favorite Andante & Rondo, for the Harp, by J. L. Dussek, wm 1814 [BL g. 661. (25.)]

Within:

The Rising of the Lark, a much admired Welsh Air, Arranged with Variations for the Harp or Piano Forte, with an Accompaniment for a Flute or Violin (ad lib.), by N. C. Butler

Last leaf verso

Source: BL g. 661. (8.) Source music wm 1814

A New Edition of Vous L'Ordonnez, (ou Je Suis Lindor) with Variations, expressly for the Harp, by M. Cardon

Last leaf verso

Source: BL g. 661. (9.) Source music wm 1814.

Twenty Favorite Airs (without Variations), arranged for the Harp, by N. B. Challoner, Op. 17

Last leaf verso

Source: BL g. 661. (12.) Source music wm 1814.

SK 4b

Date: c. 1815

Extent: 48 entries

Commentary:

New Entries: 5

[Harp music] Two Sonatas, by Dussek, with Accompaniments, Op. 33 – Giornovich's Concerto, arranged by Dussek – [Duets for Harp and Piano Forte] Twelve Waltzes as Duets, by Challoner, Op. 33 – [Rondos, and Airs, with Variations] Prince Leopold's Minuet, by Neville – [Vocal with Accompaniments, expressly for the Harp] The Minstrel's request from Rokeby

Within:

Le Jour de naissance, Serenata, pour la Harpe (Seulement), by N. B. Challoner, Op. 25

Last leaf verso

Source: BL g. 661. (11.) Source music wm 1813.

SK 4c

Date: c. 1815

Extent: 49 entries

Commentary:

New Entries: 1

[Duets for Harp and Piano Forte] P. H. Meyer, Junr., Introduction and March, dedicated to the R. H. Lady Georgiana Somerset

Within:

The Braes of Ballenden, a Favorite Scotch Air, arranged with Variations for the Piano Fort, by J. B. Cramer

Last leaf verso

Source: BL g. 661. (16.) Source music wm 1813

Of Noble Race was Shenkin, a much admired Welsh Air, Arranged with New Variations, for the Harp, or Piano Forte, by N. C. Butler

Last leaf verso

Source: BL g. 661. b. (18.) Source music wm 1815

Lieber Augustine, a Favorite German Air, with New Variations for the Harp, by N. B. Challoner

Last leaf verso

Source: BL g. 661. b. (22.)

Two Harp Sonatas, with Accompaniments for Violin and Bass, by J. L. Dussek, Op. 34

Last leaf verso

Source: BL g. 661. b. (61.) Source music wm 1813

SK 4d

Date: c. 1815

Extent: 52 entries

Commentary:

New Entries: 3

[Duets for Harp and Piano Forte] French Quadrilles, arranged for the Harp and Piano Forte, by Challoner – [Rondos, and Airs, with Variations] God save the King, by Bochsa – Melina, Romanza, by Kiallmark

Within:

Duncan Gray, a much admired Scotch Air, newly Arranged with Variations, expressly for the Harp, by N. C. Butler

Last leaf verso

Source: BL g. 661. (6.) no wm

Maria, and Rosa, Two Sicilian Waltzes with Variations for the Harp, by N. B. Challoner, Op. 27

Last leaf verso

Source: BL g. 661. (10.) Source music wm 1816.

SK 4e

Date: c.1815

Extent: 51 entries

Commentary:

New Entries: 1

[Duets for Harp and Piano Forte] The most favorite Airs in Don Giovanni, adapted by Challoner

Entries Removed: 2

[Duets for Harp and Piano Forte] Naderman, Duets, dedicated to Queen of Wirtemberg – Non piu andrai from Mozart's Figaro

Publication Reviews:

"A Selection of the most favourite Airs in Mozart's Opera of "Il Don Giovanni," arranged as Duets for the Harp and Piano-forte, by N. B. Challoner. 7s.6d." *MM*, No. 368 (June 1822), p. 457.

Within:

Kinloch of Kinloch, a much admired Air, Arranged with New Variations for the Harp

Last leaf verso

Source: BL g. 661. b. (20.) Source music wm 1813

God save the King, arranged with Variations, for the Harp, by N. C. Bochsa

Last leaf verso

Source: BL g. 661. b. (37.) Source music wm 1813.

SK 4f

Date: c. 1819

Extent: 71 entries

Commentary:

New Entries: 21

[Duets for Harp and Piano Forte] Bochsa, Airs from Figaro, with Flute Accompaniment – Naderman, dedicated to the Queen of Wirtemberg – Rossini, Rossini's Overture to L'Italiana in Algeri – Venua's Pas de trois – French Quadrilles, arranged for Harp and Piano Forte, by Challoner, Nos. 2 to 12 (each separate) – The Harmonious Blacksmith, Handel's favorite Air, arranged by Eley – [Rondos, and Airs, with Variations] Moran, "Come buy my Cherries," Rondo – Naderman, Le

Gentil Hussard, with Variations – Steibelt, Les Papillons, Rondo – Challoner, Scots wha wi Wallace, with Variations – Welsh Tower, with Variations, on a Cambrian Melody – [Vocal, with Accompaniments expressly for the Harp] "Harmonia Sacra," a collection of the most favourite Hymns, expressly adapted to the Harp, by Challoner

Entries Removed: 1

[Duets for Harp and Piano Forte] Pleyel, German Hymn

Within:

A Concertante Duett, for the Harp and Piano Forte, in which is introduced the favorite Air, A me tutte le belle, with an additional introductory Movement, by D. Steibelt

Last leaf verso

Source: BOD Mus. 152 c. 7 (27) Source music wm 1815

SK 4g

Title: CATALOGUE OF / Harp Music / Published by Skillern and Co, Music and musical Instrument sellers / REGENT S^T.. two doors south of REGENT CIRCUS, OXFORD S^T.

Date: c. 1819

Extent: 75 entries

Commentary:

New Entries: 3

[Harp Music] Bochsá, Les Adieux, a Military Fantasia – Bochsá, Delassement, with "Se Potesse," & c. – [Rondos, and Airs with Variations] Variations on J'ai Vu Lise, by Naderman

Within:

Duncan Gray, a much admired Scotch Air, Newly arranged with Variations, for the Harp, by N. C. Butler

Last leaf verso

Source: BL g. 661. b. (21.) Source music wm 1819

SK 5

Title: CATALOGUE OF / *RONDOS OR AIRS WITH VARIATIONS* / for the / Piano Forte. / Published by SKILLERN and Co, Music and musical Instrument sellers / 138 Oxford S^t.. opposite the Mona Marble Works.

Date: c. 1816

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout: 2 columns

Extent: 81 entries

Within:

The Linnet Waltz, for the Piano Forte, Composed by Somebody, and dedicated to Everybody

Last leaf verso

Source: BL h. 1226. b. (16.)

SK 6

Title: CATALOGUE. / Of DUETS for two PERFORMERS on one PIANO FORTE, / and Country Dances / Published by SKILLERN and C^o. / Music and musical Instrument sellers N^o. 138 Oxford S^t. (nearly opposite Bond S^t.) / Where may be had every new musical publication.

Date: c. 1816

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 2

Duets; Country Dances

Extent: 52 entries

Commentary:

Publication Reviews:

"The favorite Air of "My Lodging is on the cold Ground," arranged as a Duett for Two Performers on one Piano-forte, by M. P. Corri. 1s.6d." *MM*, No. 256 (July 1814), p. 546.

Within:

Duet, for two Performers on One Piano Forte, Arranged from the favorite Airs, Robin Adair or Aileen Aroon, and Copenhagen Waltz, Composed by N. B. Challoner

Last leaf verso

Source: BL h. 61. o. (18.) Source music wm 1816

SmG 1

Title: A CATALOGUE, / of / VOCAL & INSTRUMENTAL MUSIC, / Printed at George Smart's Musical Instrument Warehouse, the Corner / of Argyll Street, Oxford Street. / LONDON.

Date: c. 1789

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 4

Harpsichord & Harp Music; Overtures, & c. in Parts; Trios & Duets; Vocal Music

Extent: 68 entries

Commentary:

Music oblong folio, catalogue printed in upright folio format

Within:

Catches and Glees, The Muses Tribute to Beauty, by Dr. Hayes

Leaf ii recto

Source: BL E. 218. a.

TS 1a

Title: A / CATALOGUE of MUSIC, / PRINTED AND SOLD BY / SAMUEL, ANN, AND PETER THOMPSON, / No. 75, St. Paul's Church Yard, LONDON; / Where may be had all KINDS of MUSICAL INSTRUMENTS.

Date: c. 1781

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 24

For Concerts. Overtures, Symphonies, Concertos, & c. in Parts; Violin Music. Quartets for Violins, & c.; Trios for two Violins and a Bass; Duets for two Violins; Solos for a Violin; Operas, Entertainments, Pantomime Tunes, Marches, & c. for a single Violin; German Flute Music. Trios for two German Flutes and a Bass; Duets for two German Flutes; Solos for a German Flute; Operas, Entertainments, Pantomime Tunes, Marches, & c. for a German Flute; Guittar Music; Violoncello Music; Harpsichord Music. Concertos, Quartets, Sonatas, Duets, and Lessons for the Organ, Harpsichord, or Piano Forte; Single Concertos, Lessons, and Sonatas, for the Harpsichord or Piano Forte; Single Overtures for the Harpsichord or Piano Forte; Favorite Airs, with Variations, for the Harpsichord or Piano Forte; Voluntaries for the Organ or Harpsichord; Vocal Music. Operas and

Entertainments for the Voice, Harpsichord, Violin and German Flute; Favorite Songs, Duets, Cantatas, Catches, Glees, & c. for Voice, Harpsichord, Violin and German Flute; Vocal Music. Italian and French; Divine Music. Psalms, Hymns, and Anthems, for the Voice and Harpsichord; Military Music. For French Horns, Clarinets, Hautboys, and Bassoon; Treatises; New Instructions and Scales for the following Instruments; Scales

Extent: 641 entries

Holding:

Source: BL Hirsch IV. 1111. (15.)

TS 1b

Title: A CATALOGUE of MUSIC, Printed and Sold by SAMUEL, ANN, and PETER THOMPSON, / No. 75, St. Paul's Church Yard, LONDON; / Where may be had all KINDS of MUSICAL INSTRUMENTS.

Date: c. 1781

Pages: 4pp oblong fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: 4 columns

Extent: 641 entries

Commentary:

Contents identical to TS 1a; but printed in oblong folio format

Within:

Source: BL 7896. h. 40. (14.)

TS 2

Title: [right] London, October I, 1786. / A / CATALOGUE of NEW MUSIC, / PUBLISHED THIS YEAR BY / Samuel, Ann, and Peter Thompson, . No. 75, St. PAUL's CHURCH YARD, / And many be had at most Music Shops and Booksellers in / Town and Country.

Date: October 1786

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Layout: Single column

Categories and sub-categories: 10

Dances, Minuets, and Cotillions, for the Year ensuing; Vocal Music, & c.; A New Edition of the following Music. Harpsichord Music; Harpsichord Duets; Quartets and Trios; Solos and Duets; Vocal Music; New Editions of Instruction Books, and Pocket Companions for the following Instruments; New Editions of favourite Country Dances, Minuets, Cotillions, and Hornpipes; In December will be published

Extent: 130 entries

Commentary:

Entries at Stationers' Hall:

The Hermit, by J. Hooke, entered at Stationers' Hall 23 July 1783.

A Collection of Vauxhall song, composed by J. Hook, entered at Stationers' Hall 23 July 1783.

Six favourite Quartets, three for two Violins, Tenor and Violoncello, and three for Oboe, or Flute, Violin, Tenor and Violoncello, Op. 25, by F. Giardini, entered at Stationers' Hall 28 November 1783.

The Seasons, a Collection of Pastorals, by J. Hook, entered at Stationers' Hall 16 December 1783.

The Days of Love, in four Pastoral Song, by C. T. Carter, entered at Stationers' Hall 5 March 1784.

Six favourite Sonatas, for the Harpsichord or Piano Forte, with a Violin Accompaniment, Opera XVIII, by C. F. Abel, entered at Stationers' Hall 29 March 1784.

The Cestus, a Serenata, performed at the Royal Circus; composed by Mr. Charles Dibdin, entered at Stationers' Hall 17 April 1784.

Six celebrated Trios, for a Violin, Tenor, and Violoncello, Op. 26, by F. Giardini, entered at Stationers' Hall 1 June 1784.

A Favourite [2d] Collection of Vauxhall Songs, by J. Hook, entered at Stationers' Hall 24 June 1784.

Spanish Rivals, a Musical Farce, composed by Mr. Linley, entered at Stationers' Hall 27 November 1784.

The Lyrst, or Family Concert, containing a great Variety of Overtures, Songs, Duets, Catches and Gleees, from various Entertainments; composed by Mr. Dibdin, entered at Stationers' Hall 2 December 1784.

Thompson's Pocket Companion for the German Flute, Vols. 1 to 3, entered at Stationers' Hall 2 December 1784.

Catches, Canons, Gleees, Songs, and Duets, 4th Book, by Dr. W. Hayes, entered at Stationers' Hall 5 March 1785.

William and Nancy, a Collection of celebrated Airs, for the Voice and Harpsichord or Piano Forte, by J. Hook, entered at Stationers' Hall 16 April 1785.

For Tenderness form'd, in Life's early Day, A Parent's soft Sorrow's to Mine led the Way; an admired Song, Sung by Mrs. Crouch, at Drury Lane Theatre. in the Comedy of the Heiress, adapted to an air of Paisiello, by T. Linley, entered at Stationers' Hall 26 January 1786.

The wand'ring Tar, return'd from far, To view his native Land, (Charming Sue) written, composed and sung by Mr. Arrowsmith, at the Pantheon, entered at Stationers' Hall 11 March 1786.

The Fair Peruvian, a comic Opera by J. Hook, entered at Stationers' Hall 12 April 1786.

Within:

Source: BL 7896. h. 40. (8)

TS 3

Title: [right] London, October 1, 1789. / A / CATALOGUE of NEW MUSIC, / PUBLISHED THIS YEAR, BY / *Samuel, Ann, and Peter Thompson*, / No. 75, ST. PAUL'S CHURCH YARD, / And maybe had at most Music Shops and Booksellers in Town / and Country.

Date: October 1789

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Letterpress

Layout: Single column

Categories and sub-categories: 5

Dances and Minuets for the Year ensuing; Vocal Music, & c.; New Editions of the following Music; New Editions of Instruction Books and Pocket Companion for the following Instruments; In December will be published

Extent: 96 entries

Commentary:

Entries at Stationers' Hall:

Collection of Vauxhall Songs, from 1783, Composed by J. Hook, entered at Stationers Hall 23 July 1783.

Collection of Vauxhall Songs, from 1784, Composed by J. Hook, entered at Stationers' Hall 24 Jun 1784.

Conversation Pieces for the Harpsichord or Piano Forte, by J. Hook, entered at Stationers' Hall 22 September 1785.

Within:

Source: BL 7892. tt. 8. (7.)

TS 4a

Title: SELECT CATALOGUE / of the most Favorite and Modern Publications / Engraved, Printed & Published by / S. A. & P. Thompson, Musical Instrument Makers, N^o. 75 S^t. Paul's Church Yard.

Date: c. 1790

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout: 4 columns

Categories and sub-categories: 16

Concert Music. Overtures, Symphonies & c.; Military Pieces; Quartets; Trios; Duets; Solos; Harpsichord Music. Concertos, & c.; Duets for 2 Performers; Harpsichord; Sonatas, & c.; Vocal Music. Glees, Catches, & c; Operas and Songs; Operas & Pocket Companions for German Flute, Violin, and Guitar; Harp Music; Sacred Music. Psalms, Hymns, & Anthems; Voluntaries, & c.; Treatises, & c.; Dances

Extent: 294 entries

Commentary:

Entries at Stationers' Hall:

Songs in the Search for Happiness, by J. Hook, Op. 39, entered at Stationers' Hall 14 April 1785.

Soldier's Farewell, by T. Carter, entered at Stationers' Hall 5 October 1785.

Within:

The Song and Duet, Sung by Miss Hagley, Miss De Camp and Mrs Bland, in the Entertainment of the Critic, as performed at the Theatre Royal in Drury Lane

Last leaf verso

Source: BL E. 600. g. (1.)

TS 4b

Date: c. 1790

Extent: 302 entries

Commentary:

New Entries: 8

[Operas and Songs] Overture, Song, & c. in Cymon – [Sacred Music. Psalms, Hymns, & Anthems] Portsmouth – Divine Harmony – Cuzen, Anthems, Book 3 – Key, Anthems, Books 1 to 4 (each separate)

Within:

Eleven Anthems on General and Particular Occasions, Interspersed with Symphonies and Thorough Basses, for two Hautboys and a Bassoon, being particularly designed for the Use of Parochial Choirs, Composed by Joseph Key

Last leaf verso

Source: BL G. 521. a.

TS 4c

Date: c. 1790

Extent: 305 entries

Commentary:

New Entries: 4

[Concert Music] Overture to Islands of St. Marguerite – Overture to Cymon – [Operas and Pocket Companions for the German Flute] Sacred Pocket Companion (Hymns), Flute – [Dances] New Cotillion & Favorite Dances

Entries Removed: 1

[Concert Music] Overture to Royal Shepherd

Within:

Six Favorite Scots Melodies, harmonized by Dr. Hayes, dedicated to the Lady Elizabeth Spencer

Last leaf verso

Source: BL G. 806. b. (39.)

A New Edition of The Hours of Love, a Collection of Sonnets, Containing Morning, Noon, Evening and Night, Composed by James Hook, Adapted for the Voice, Harpsichord, Violin, German Flute, or Guitar

Last leaf verso

Source: BL E. 91. (4.) and BL E. 98. b. (10.)

The Songs, Duets, Trios, and Choruses, of the Historical Romance of Richard Coeur de Lion, as performed at the Theatre Royal in Drury Lane, the Music by Monsr. Gretry, Adapted to the English Words by Mr. Linley

Leaf ii recto

Source: BL E. 135

The New Overture to Cymon, with Parts, Composed by Thomas Shaw

Last leaf verso of Violino Primo part

Source: BL h. 1515. b. (4.)

The Favorite Overture to the Island of Marguerite, with Parts, Composed by Thomas Shaw

Last leaf verso of Violino Primo part

Source: BL h. 1515. b. (5.)

TS 5

Title: London, October, 1790. / A / CATALOGUE / OF / NEW MUSIC, / PUBLISHED IN THE / COURSE OF THE PRESENT YEAR, / 1790, / BY / Samuel, Ann, and Peter Thompson, / (No. 75) / St. PAUL's CHURCH YARD; / And may be had at most / Music Shops and Book Sellers in Town and Country.

Date: 1790

Pages: 8pp 8vo.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Letterpress

Layout: Single column

Categories and sub-categories: 12

Dances and Minuets for 1791; Vocal Music; Sacred Music; Favourite Single Songs; For the Harpsichord, Piano Forte, & c.; For the Violin, German Flute, Hautboy, & c.; For Clarinets; New Editions of the following Works. Concertos, Sonatas, & c. for the Harpsichord, or Piano Forte; Duets and Trios; Vocal Music; Sacred Music; New Editions of Instruction Books, and Pocket Companions

Extent: 144 entries

Within:

Source: BL 7900. ff. (18.)

TS 6

Title: THOMPSON's / CATALOGUE / OF THE MOST / FAVOURITE AND POPULAR SONGS, / DUETS FOR TWO VOICES, / CANTATAS, CATCHES, CANONS, CANZONETS, / ELEGIES, GLEES, TRIOS, AND ODES, / AS SUNG AT THE / Theatres, Public Gardens, / AND ALL PLACES OF ENTERTAINMENT, / PROPERLY ADAPTED FOR THE / HARP, HARPSICHORD, PIANO-FORTE, VIOLIN, GERMAN-FLUTE AND GUITAR. / [centre: rule] / LONDON. / Printed and Sold by the

EDITORS, at their Warehouse, / No. 75, ST. PAUL'S CHURCH YARD. / of whom may be had every ARTICLE in the MUSICAL LINE. / 1790.

Date: 1790

Pages: 12pp 8vo

Type of Catalogue: Stand-alone; Vocal

Process: Letterpress

Layout: Single columns

Categories and sub-categories: 6

[Single Songs, & c.]; Duets for two Voices; Favourite Cantatas; Catches, Canons, Canzonets, Elegies, Glee's, Trios, and Odes for Voices; Favourite Medleys; French Music. Songs and Ariettes from French Operas, & c. adapted for the Voice, Harp, Harpsichord, Piano-Forte, and Violin

Extent: 295 entries

Commentary:

Entries at Stationers' Hall:

For me my Fair a Wreath has wove (The Madrigal), by F. Giardini, entered at Stationers' Hall 1 September 1783.

The Ruddy Morn blink'd o'er the Brae ('Twas Yes, kind Sir, and I thank you too), a favorite Ballad, sung at Vauxhall Gardens, entered at Stationers' Hall 23 July 1783.

There was an Old Woman, as I have heard say. Composed by Felice Giardini, entered at Stationers' Hall 23 September 1783.

O sleep, my helpless Infant, sleep (The Mother's Complaint), Composed by Felice Giardini, entered at Stationers' Hall 14 October 1783.

I fail'd in the good Ship the Kitty (Yo Yea), Composed by Charles Dibdin, entered at Stationers' Hall 16 October 1783.

In the Days of my Childhood (I could not help laughing at that), Composed and Sung by Mrs. Mary Ann Wrighten, entered at Stationers' Hall 30 June 1784.

Sons of Mirth my Call attend (Festivity), by S. Arnold, entered at Stationers' Hall 23 May 1785.

The Highland Queen, by J. Hook, entered at Stationers' Hall 24 June 1785.

The wanton Loves and Graces gay, a Song, by J. Hook, entered at Stationers' Hall 16 August 1785.

Within:

Source: BL E. 497. nn. (5.)

TS 7

Title: [New Music]

Imprint: Printed and Published by Henry Thompson, 75 St. Paul's Church Yard, London.

Date: c. 1800

Pages: 1p fol.

Type of Catalogue: Within; Vocal and instrumental

Process: Engraved plate

Layout:

Categories and sub-categories: 2

Vocal Music; Instrumental Music

Extent: 52

Commentary:

Entries at Stationers' Hall:

Six Original German Waltzes for the Piano Forte, with accompaniment for a triangle and tambourine, by J. Sanderson, entered at Stationers' Hall 12 March 1799.

Publication Announcements:

"O hie thee Home Willy, my Sailor and Lover," by Mrs. Bland, composed by Mr. Sanderson, 1s. 'As o'er the Meadows once I stray'd' by Mrs. Bland, composed by Mr. Carter, 1s. 'The Cry of the Hounds, by Mr. Smith, composed by Mr. Denman, 1s. 'Poor Eliza, or the Indian Captive' composed by

Mr. Thorley, 1s. 'The Poor little Child of a Tar,' by Mrs. Bland, composed by an Amateur, 1s. 'Soldier's Daughter,' by Mrs. Bland, composed by Mr. Rimbault, 1s. 'Adieu my Native Land, adieu,' by Mr. Dignum, written and composed by J. Westbrooke Chandler, Esq. 1s.6d. 'Send the Bowl round merrily,' by T. Moore, Esq. 1s." *The Times*, 26 August 1803. [Reprint]

"Thompson's Elegant Extracts for the English, Spanish, or Harp Guitars, and Lute; containing the most favourite Lessons, Songs, Duets, Variations, & c. To which is added, correct Scales for those Instruments, 4s." *The Times*, 26 August 1803. [Reprint]

Publication Reviews:

"Six Original German Waltzes for the piano-forte, with an accompaniment for a triangle and ladies' tamburino, dedicated to the Princess of Wales, by James Sanderson. 5s. Thompson." *MM*, Vol. 7, no. 43 (April 1799), p. 227.

"Three Concertante Duets for two Violins; composed by J. Sanderson. 8s. Thompson." *MM*, Vol. 8, No. 52 (December 1799), p. 896.

"The Storm in Harvest. The idea taken from Mr. Westail's Drawing on that Subject. Composed, and inscribed to Miss Charlotte Allix, by S. F. Rimbault. 3s. Thompson." *MM*, No. 65 (November 1800), p. 341.

"The poor little Child of a Tar." A much admired Ballad. The Words written by Thomas George Ingall. The Music Composed by an Amateur. 1s." *MM*, No. 95 (January 1803), p. 544. [Reprint]

"Mary, the Beauty of Buttermere." Sung by Miss Parke, at Bath. Written by the Author of Netley Abbey and Hartford Bridge. Set to Music by James Hook, Esq. 1s." *MM*, No. 97 (February 1803), p. 50. [Reprint]

"Lovely Laughing Nell. Sung by Mr. Dignum, at the Concerts of the Nobility. Composed by Thomas Carter. 1s." *MM*, No. 109 (January 1804), p. 563. [Reprint]

Within:

Oh! Richard Oh! my love, a favorite Song, Sung by Mrs. Mountain in Richard Coeur de Lion, at the Theatre Royal in Drury Lane, Adapted to the English Words by Mr. Linley
Last leaf verso

Source: BOD Tyson Mus. 1383 (11)

TS 8

Title: A CATALOGUE OF MUSIC / PRINTED & PUBLISH'D BY HENRY THOMPSON 75 S^T. PAUL'S CHURCH YARD LONDON.

Date: c. 1805

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Punched and engraved plate

Layout: 2 columns

Extent: 92 entries

Commentary:

Publication Announcements:

"Complete Preceptor for Trumpet and Bugle Horn, with the whole of the Cavalry Duty, as approved and ordered by his Royal Highness the Duke of York, Commander in Chief, composed by J. Hyde, 5s." *The Times*, 26 August 1803.

Publication Reviews:

"Mozart's "Good Night." Arranged as a Glee for Four Voices. 1s.6d." *MM*, No. 139 (February 1806), p. 54.

Within:

Three Grand Marches, for the Piano Forte or Harp, Composed by A. Voigt
Last leaf verso

Source: BL h. 281. p. (2.)

TW 1a

Title: CATALOGUE / of New Music / *Printed by W. Turnbull 331 Oxford Street.*

Date: c. 1805

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Engraved plate

Layout: 3 columns

Categories and sub-categories: 3

Songs; Rondos, Waltzes & c.; Sonatas

Extent: 18 entries

Commentary:

Entries at Stationers' Hall:

Favorite air from a French comic opera, adapted for the Piano Forte, [by Wesley], entered at Stationers' Hall 2 October 1804.

The Wish, a Canzonet, by G. F. Pinto, entered at Stationers' Hall 12 October 1804.

When thy Smiles, a Canzonet, by E. Phelps, entered at Stationers' Hall 18 October 1804.

Invocation to the Zephyr, a Canzonet, by E. Phelps, entered at Stationers' Hall 18 October 1804.

Sapho to Phaon, a Canzonet, by G. F. Pinto, entered at Stationers' Hall 10 November 1804.

Dear is my little native Vale, a Canzonet, by G. F. Pinto, entered at Stationers' Hall 10 November 1804.

Love in a Storm, ballad, composed by A. Barry, entered at Stationers' Hall 13 November 1804.

L'Amour Timide, a Canzonet, composed by G. F. Pinto, entered at Stationers' Hall 19 November 1804.

Twelve Waltzes for the Piano Forte, by John Coulman, entered at Stationers' Hall 26 November 1804.

Come let us all a maying go, a glee, by John Coulman, entered at Stationers' Hall 26 November 1804.

An Original Air with Variations for the Piano Forte, by S. Hale, entered at Stationers' Hall 10 December 1804.

When Fancy strews with fairly Flower, a Canzonet, composed by E. Phelps, entered at Stationers' Hall 14 December 1804.

Fanny, a Canzonet, composed by G. Masi, entered at Stationers' Hall 14 December 1804.

Three Sonatas for the Piano Forte, by G. F. Pinto, Op. 4, entered at Stationers' Hall 1 January 1805.

Laura, a Ballad, by S. Hale, entered at Stationers' Hall 12 January 1805.

Publication Reviews:

““When thy Smiles and thy Transports I share.” A Canzonet, sung with the highest Applause at the Northampton Festival, by Mrs. Second; composed by E. Phelps. 1s.6d.” *MM*, No. 123 (January 1805), p. 536.

““Sapho to Phaon,” a Canzonet, with an Accompaniment for the Piano-forte; dedicated to Mrs. Deacon; composed by G. F. Pinto, and sung by Mrs. Second, at the Nobility's Concerts. 1s.6d.” *MM*, No. 123 (January 1805), p. 536.

“An Original Air with Variations for the Piano-forte, or Harp, by S. Hale. 1s.” *MM*, No. 123 (January 1805), p. 537.

“Twelve Waltzes, for the Piano-forte, composed and dedicated to Miss Ross Lewin, by J. Coulman. 2s.6d.” *MM*, No. 125 (February 1805), p. 67.

“Come let us all a Maying go,” a Glee for four Voices; composed by J. Coulman. 1s.6d.” *MM*, No. 125 (February 1805), p. 67.

“Favourite Air, from a French Comic Opera, adapted for the Piano-forte by C. Wesley, Esq. 1s.” *MM*, No. 125 (February 1805), p. 67.

“Fanny, a Canzonet with an Accompaniment for the Piano-forte or Harp, by G. Masi. 1s.6d.” *MM*, No. 125 (February 1805), p. 67.

““Dear is my Little Native Vale;” a Canzonet, with an Accompaniment for the Piano Forte; composed, and dedicated to Mrs. Dixon, by G. F. Pinto. As sung by Mrs. Second at the Nobility’s Concerts. 1s.6d.” *MM*, No. 127 (April 1805), p. 268.

“When Fancy strews with Fairy Flowers;” a Canzonet, with an Accompaniment for the Piano-Forte; by G. Phelps. 1s.6d.” *MM*, No. 127 (April 1805), p. 269.

““Love in a Storm,” a Ballad, written by T. Moore, Esq. The Music composed by Mr. Barry. 1s.” *MM*, No. 127 (April 1805), p. 269.

““The Wish,” a Canzonet, as sung by Mrs. Second; with an Accompaniment for the Piano-forte; dedicated to Mrs. Dixon; composed by G. Pinto. 1s.6d” *MM*, No. 128 (May 1805), p. 370.

“L’Amour Timide, a Canzonet; with an Accompaniment for the Piano-forte. Composed by S. Pinto, and sung by Mrs. Second, at the Nobility’s Concerts. 1s.6d.” *MM*, No. 139 (February 1806), p. 55.

Within:

Laura, a Ballad, with an Accompaniment for the Harp or Piano Forte, by S. Hale

Last leaf verso

Source: BOD Mus. Voc. I, 25 (5) Source music wm 1803

Source music entered at Stationers’ Hall 12 January 1805.

TW 1b

Date: c. 1805

Additional Categories and sub-categories: 1

Duets

Extent: 24 entries

Commentary:

New Entries: 6

[Songs] Corri, Fair Spring – Corri, The Damask Rose Girl – Dare, The Maid of Yarrow – Rannie, Mary’s Grave – [Rondos, Waltzes, & c.] Coulman, 2d Set of Waltzes – [Duetts] Hook, Three, for 2 Performers

Entries at Stationers’ Hall:

A Second Set of 12 Waltzes, by J. Coulman, entered at Stationers’ Hall 12 January 1805.

The Damask Rose Girl, by M. P. Corri, entered at Stationers’ Hall 25 January 1805.

Fair Spring, Composed by M. P. Corri, entered at Stationers’ Hall 25 January 1805.

Three Duets for two Performers on one Piano Forte, by J. Hook, Op. 107, entered at Stationers’ Hall 12 February 1805.

Publication Reviews:

““The Maid of Yarrow;” a favourite Scottish Ballad, as sung by Mrs. Bland; the Words written by Mrs. Rannie, and the Music composed by C. J. Dare. 1s.6d.” *MM*, No. 129 (June 1805), p. 496.

““Mary’s Grave,” a Scottish Ballad. The Words and Melody by John Rannie. 1s.6d.” *MM*, No. 142 (May 1806), p. 348.

Within:

Three Duets, for two Performers on One Piano Forte, Composed and Dedicated to Miss Neville and Miss Mary Ann Neville, by James Hook, Op. 107

Last leaf verso

Source: BOD Mus. Instr. I, 124 (19) and BL h. 114. (15.) Source music wm 1803

TW 1c

Date: c. 1805

Additional Categories and sub-categories: 1

Overtures

Extent: 40 entries

Commentary:

New entries: 16

[Songs] Dare, The Shipwreck – Arthur O'Bradley's Wedding – Hook, Modern Honour – Ansell, Dobson – Ansell, The Snow Drop – Ansell, The Sailor – Ansell, The Rose – Ansell, The Mad Girls Song – Ansell, The Sleeping Cupid – [Rondos, Waltzes, & c.] Coulman, Molly put the Kettle on – When thy Smiles – Hither Gentle Zephyr – When Fancy Strews – Coulman, Murphy Delaney – Ansell, La Paix – Le Pas Russe

Entries at Stationers' Hall:

Arthur O'Bradley's Wedding, a comic song, adapted by S. Hale, entered at Stationers' Hall 6 March 1805.

Publication Reviews:

"The Shipwreck, written by John Rannie; composed by Charles James Dare. 2s.6d." *MM*, No. 130 (July 1803), p. 591.

Within:

La Pauvre Nannette, a favorite Rondo and Grand March for the Pianoforte or Harp, Composed by Mr. Hook

Last leaf recto

Source: BL g. 443. d. (16.) No wm

TW 1d

Date: c. 1805

Additional Categories and sub-categories: 1

Dances

Extent: 71 entries

Commentary:

New entries: 31

[Songs] Corri, I felt I know not how – Corri, The Arab Chief – Battishill, When Damon languish'd – Battishill, Glee. Here rests his head – Phelps, From thy arms – Phelps, When e'er the Howling – Phelps, Duet. Gently blow – Parrin, The Three Kisses – Parrin, Fair Isabel – Pinto, The Tear – Hale, Mary – Phelps, Six Canzonets – Mozart, A favorite Air – Barbidge, New March – Hale, Kitty of the Green – Hawes, Bright shone – Hawes, I'm really in Earnest – Hawes, Ye Darksome Woods – Hawes, Henry & Kate – Hawes, O'er Hills & Dales – [Rondos, Waltzes, & c.] Coulman, Off she goes – Hook, La Pauvre Nannette – Coulman, The Lass of Richmond Hill – Hale, Dear is my little – Hale, Curly Locks – Phelps, From thy Arms – [Sonatas] Hale, Sonata – Brooks, Sonata, dedicated to Lady Molyneux – [Dances] Gary, 12 Dances – Hale, 12 Dances – [Overtures] Corri, Overture to Harlequin Bacchus

Entries at Stationers' Hall:

From thy arms, a ballad, composed by E. Phelps, entered at Stationers' Hall 13 June 1805.

Gently blow ye breeze, a duet, composed by E. Phelps, entered at Stationers' Hall 27 June 1805.

Within:

A Sonata, for the Piano Forte, in which is introduced the favorite Air of "When forc'd from Dear Hebe to go," with an Accompaniment for the Violin, Composed and Dedicated to Mrs. Walter Carruthers, by James Brooks

Leaf ii recto

Source: BL Hirsch M. 1282. (32) Source music wm 1804

TW 1e

Date: c. 1805

Extent: 87 entries

Commentary:

New Entries: 16

[Songs] Brooks, Consolation – Brooks, The Happy Cottager – Brooks, The Shrubbery – Brooks, Beauteous Maid – Brooks, Delia – Brooks, Where the Pebbled – Brooks, The Harper – Brooks, The Traveller – Brooks, Sighs and Tears – Brooks, The Sylphs – Brooks, The rejected Lover – Brooks, Henry – an amateur, Retirement – Davy, A Hundred to One – [Sonatas] Brooks, Sonata – Hale, Sonata, Op. 5

Within:

Three Sonatas, for the Piano-forte in which are introduced Marches, Quick Steps, Waltzes, and Scotch Airs, Dedicated to Miss Patence, and Composed by G. F. Pinto, Op. 4

Last leaf verso

Source: BL h. 723. jj. (14.)

TW 1f

Date: c. 1806

Additional Categories and sub-categories: 1

Glees for 3 Voices

Extent: 98 entries

Commentary:

New Entries: 11

[Songs] Gladstones, Elegiac Stanzas on the Death of the late Duke of Gloucester – [Rondos, Waltzes, & c.] Hale, There is nae Luck – Coulman, Says Sue to Prue – Honey Moon – King, L'Extravanza – [Sonatas] Hale, Six Sonatinas – [Dances] Ferrari, 24 Dances, 1806 – [Duets] Pinto, Three, for 2 Violins – [Glees for three Voices] King, How sweet the Moonlight – King, Sweet soothing Sounds – King, O heart O heart

Publication Reviews:

“A Sonata for the Piano-forte, with an Accompaniment for the Violin, composed and dedicated to Mrs. Walter Caruthers, by James Brooks. 3s.” *MM*, No. 107 (November 1803), p. 353.

Within:

Sigh and Tears, a much admired Song, Sung by Mr. Harrison, at the Vocal Concerts, Hanover Square, Composed by James Brooks

Last leaf verso

Source: CAM MR280. a. 80. 2. (8.) Source music Wm 1805

TW 1g

Date: c. 1808

Categories and sub-categories: 9

Songs; Glees for 3 Voices; Rondos, Waltzes; Sonatas; Italian Music; Dances; Duets; Overtures;

Glees for 3 Voices

Extent: 131 entries

Commentary:

New Entries: 33

[Songs] Light, An Air with Variations – Phelps, Duett. Bring me an Urn – Gladstones, William's Return – Hale, Accosted by a Lovely Fair – Terrail, Master Betty & Bonaparte – Voigt, Henry and Jane – Ferrari, The Timid Tear – [Glee for Three voices] King, When Wars Alarms – King, For Tenderness Form'd – King, With lonely sad – King, The Confession – King, Hope told a flattering Tale – King, Anna or the Adieu – King, Forget me not – King, My native Land – King, The Owl is out by – [Sonatas] Masi, Three Sonatinas, Op. 10 – [Italian Music] Ferrari, Non so d'onde, Duett –

Ferrari, Six Canzonets – [Rondos] An Air with Variations – Coulman, Wind Gentle ever Green, Rondo – King, The War Note, Glee – King, O why so mute – [Duets] King, How my Heart – King, Why fond Maid – King, Who will give a Gift – Phelps, Haste ye Gales – Voigt, Overture to Erwin & Elmire – Reeve, Overtures to the Opera of the White Plum – [Glees for Three voices] King, No 'twas neither – King, The Maid of Lodi – King, Across the Downs – King, Henry's Cottage Maid

Entries at Stationers' Hall:

Three Duets for two Violins, composed by G. F. Pinto, Op. 5, entered at Stationers' Hall 7 November 1805.

Overture to The White Plume, composed by W. Reeve, entered at Stationers' Hall 24 April 1806.

Publication Reviews:

"An original Air, with Variations for the Piano-forte. Composed and inscribed to Miss Georgiana Walker, by Richard Light. 1s.6d." *MM*, No. 140 (March 1806), p. 154.

Within:

Source: BL 7896. h. 40. (15)

TW 1h

Date: c. 1808

Layout: 4 columns

Categories and sub-categories: 8

Operas & Songs; Italian Music; Dances; Sonatas; Overtures; Glees; Duets; Rondos

Extent: 170 entries

Commentary:

New Entries: 33

[Operas & Songs] Reeve, Opera of White Plume – Reeve, Aeolian Harmony – Reeve, I Whoop'd among the lasses – Reeve, Life's three Chapters – Reeve, Love & Friendship – Reeve, Laird Ronald's fall – Reeve, Simple Martha – Reeve, The Tomb of the Brave – Reeve, The End of Poor Dido – Reeve, The Border Meeting – Reeve, The Rose of Affection – Reeve, Twinkle, twinkle, Twink – Reeve, The Cottage Roof – Four songs in the invisible Ring – Reeve, The Rose of Valley – Reeve, Laura of the Vale – Reeve, Poor Lady, Poor Lover – Reeve, Yaw! aw! aw! – Reeve, Five Miles off or the Finger Post – Reeve, On the Hawthorn was flowing – Reeve, Ti, Tum, Ti – Phelps, An Age is each Hour – Phelps, I Whisper'd her my last adieu – Phelps, Tho' thine Eyes – Phelps, The Heart that Warm'd – Phelps, When the Maid – Phelps, Not soft falling showers – Burns, Death Song – Denman, Loves the Business – Kizzio, Gin a Body meet a Body – Tibbs, Happiest of the Brightest Creation – [Overtures] Reeve, Happiest of the Brightest Creation – Reeve, Laird Ronald's gone

Entries at Stationers' Hall:

The Tomb of the Brave, composed by W. Reeve, entered at Stationers' Hall 16 April 1806.

Twinkle, Twinkle, Twink, composed by W. Reeve, entered at Stationers' Hall 18 April 1806.

Whoop'd among the Lasses, composed by W. Reeve, entered at Stationers' Hall 19 April 1806.

The End of Poor Dido, composed by W. Reeve, entered at Stationers' Hall 19 April 1806.

If happy the Mortal, a duet, composed by W. Reeve, entered at Stationers' Hall 21 April 1806.

The Farewell, duetto, composed by W. Reeve, entered at Stationers' Hall 22 April 1806.

Life's Three Chapters, composed by W. Reeve, entered at Stationers' Hall 24 April 1806.

The Cottage Roof, composed by W. Reeve, entered at Stationers' Hall 30 April 1806.

The Border Meeting, composed by W. Reeve, entered at Stationers' Hall 30 April 1806.

The Rose of Affection, composed by W. Reeve, entered at Stationers' Hall 30 April 1806.

Aeolian Harmony, composed by W. Reeve, entered at Stationers' Hall 2 May 1806.

Laird Ronald's Fall, composed by W. Reeve, entered at Stationers' Hall 2 May 1806.

Simple Martha, composed by W. Reeve, entered at Stationers' Hall 3 May 1806.

Ti Tum Ti, a ballad, by W. Reeve, entered at Stationers' Hall 10 July 1806.

On the Hawthorn was flowing, by W. Reeve, entered at Stationers' Hall 10 July 1806.

Publication Reviews:

“‘Tho’ thine Eyes my sweet Girl,” a favorite Canzonet. The Words by Rev. Mr. Roberts. Composed by E. Phelps. 1s.6d.” *MM*, No. 183 (April 1809), p. 285.

Within:

Off she goes, a Favorite Air, Arranged as a Rondo, for the Piano-Forte by J. Coulman

Last leaf verso

Source: BL H. 3691. p. (5.)

Winde Gentle over Green, Arranged as a Rondo, for the Piano Forte, by John Coulman

First leaf recto

Source: BL g. 272. w. (4.) No wm

WG 1a

Title: CATALOGUE / OF THE MUSICAL WORKS OF M. HOLST. / PUBLISHED AND SOLD BY G. WALKER.

Date: c. 1805

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Punched plate

Layout: 2 columns

Categories and sub-categories: 4

Single Pieces. Rondos for the Piano Forte; Rondos arranged; For the Harp; Duetts for two Performers

Extent: 20 entries

Commentary:

Publication Reviews:

“‘Morgiana in Ireland.” A favourite Dance, arranged as a Rondo for the Piano-forte, by M. Holst. 1s.6d.” *MM*, No. 195 (February 1810), p. 75.

Within:

The Cottage Rondo, Composed by M. Holst

Last leaf verso

Source: BL h. 721. mm. (1.)

WG 1b

Date: c. 1809

Extent: 29 entries

Commentary:

New Entries: 9

[Rondos for the Piano Forte] The Portuguese Bolero – Netley Abbey, a Rondo – Frogmore Divertimento – The Delights of Greenwich – [Duets for two Performers] L. von Esch, The Bavarian Divertimento – J. Kemp, The Hunter’s Rondo – A. B. Mortellari, Hope told a flattering Tale, Variations – A. B. Mortellari, A Capriccio and March – Dr. Kemp, the Royal Jubilee

Publication Reviews:

“A Bavarian Divertimento for the Piano Forte composed and dedicated to Miss Metcalfe, by Louis von Esch. Price 3s. 6d.” *Musical Magazine, review and register*, Vol. I, No. V (July 1809) p. 75.

Within:

The Frogmore Divertimento, for the Piano Forte, Composed by M. Holst

Last leaf recto

Source: BL Hirsch M. 1310. (8.) Source music wm 1809

WG 2

Title: CATALOGUE OF BOOKS / Written, Published and Sold by G. WALKER 106 Great Portland Street / [second half titled] MUSIC just Published, the words by G. Walker.

Date: c. 1806

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Punched plate

Layout: Single column

Categories and sub-categories: 2

Books; Music

Extent: 12 entries

Commentary:

Entries at Stationers Hall:

Art thou awake? A Spanish serenade, from the romance of The Three Spaniards, entered at Stationers' Hall 18 March 1800.

Within:

Grande Sonate pour le Piano Forte, Composée et Dediée a Mademoiselle Madelaine de Kurzbek par Joseph Haydn, Oeuvre 89

Leaf ii recto

Source: BL h. 656. y. (2.) Source music wm 1806

WG 3a

Title: CATALOGUE OF NEW MUSIC. / Published & Sold by G. Walker

Date: c. 1807

Pages: 1p fol.

Type of Catalogue: Instrumental Music

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 5

Single Pieces for the Piano Forte, Composed by M. Holst; Rondos Arranged by Holst; Harp, by Holst; Duets for two Performers by Holst; [Pieces by Various Authors]

Extent: 38 entries

Commentary:

Publication Reviews:

"Salieri's celebrated Overture. Arranged as a Duet for two Performers on one Piano-Forte, by M. Holst. Price 4s." *Musical Magazine, Review, and Register*, & c. (October 1809), p. 132.

Within:

Salieri's Celebrated Overture, Arranged as a Duet for two Performers on One Piano Forte, by M. Holst

Last leaf verso

Source: BL g. 272. q. (17.) Source music wm 1807

WG 3b

Date: c. 1808

Extent: 48 entries

Commentary:

New Entries: 10

[Single Pieces for the Piano Forte. Composed by M. Holst] Harper's Rondo – [Dues for two Performers, by Holst] Atalanta, Duet for Piano-Forte – [Pieces by Various Composers] W. Tayleure, The Tempest – Tayleure, La Chasse, a Duet – Smith, New Duet with Sul Margine – Lacy, Allan Bane, or the Minstrel's Song, from the Lady of the Lake – Lacy, Ellen's Song – Lacy, Norman's

Song – British Melodies or One Hundred favorite Songs in Boards – J. Lacy, Rodeigh Vich alpine,
or the Boat Song, Solo & Chorus

Within:

La Chasse, for two Performers on One Piano Forte, Composed by W. Tayleure

Last leaf verso

Source: BL g. 272. q. (37.) Source music wm 1808

WG 3c

Date: c. 1810

Categories and Sub-categories: 4

Single Pieces for the Piano Forte. Composed by M. Holst; Harp Music by Holst; Duets for Two Performers by Holst; Pieces by Various Composers

Extent: 63 entries

Commentary:

New Entries: 15

[Single Pieces for the Piano Forte, Composed by M. Holst] Lord Wellington's Grand March and Waltz – L' Allegro, Rondo – Il Penseroso, Rondo – In my Cottage – Julian's Cottage – [Pieces by Various Composers] A. Meves, Blanche of Devan's Song – Panormo, The Sun shine fair on Carlisle Wall – Ave Maria, 3 Voices – Fly not yet, Rondo – Eveleen's Bower – The Legacy – Massena's Retreat. March & Quick step – Woelf, Venus Flying, a Rondo – Panormo (Senior), Element of Music for Piano Forte particularly explaining the art of playing in Time, a new & simple method of Tuning – Haydn's Symphony, The Surprise.

Within:

Netley Abbey, a Rondo, Composed by M. Holst

Last leaf verso

Source: BL g. 272. b. (30.) Source music wm 1810

WG 3d

Date: c. 1812

Extent: 64 entries

Commentary:

New Entries: 3

[Single Pieces for the Piano Forte, Composed by M. Holst] The Castle Rondo – [Pieces by Various Authors] Eden Vale, a Rondo by T. Adams – Mortellari's 6 Variations on the Welsh Harper

Entries Removed: 2

[Single Pieces for the Piano Forte by M. Holst] L' Allegro, Rondo – Il Penseroso, Rondo

Within:

Aria Rondo, for the Piano Forte, Composed by T. B. Butler

Last leaf verso

Source: BL h. 280. (9.) and BOD Mus. Instr. I, 38 (15.) Source music wm 1811.

Eveleen's Bower, or Pretty Peggy of Darby O, Arranged as a Rondo, for the Piano Forte, with a Prelude, Dedicated to Miss Williams, by Edward Charles Panormo

Last leaf verso

Source: BL g. 272. e. (22.) Source music wm 1809.

Six Waltzes, Composed for the Piano Forte, with an Accompaniment for the German Flute, (Ad Libitum.) and Dedicated to Miss Dren, by M. P. Corri

Last leaf verso

Source: BL g. 272. t. (17.) Source music wm 1809.

WG 4a

Title: CATALOGUE OF NEW MUSIC AND BOOKS. / Published & Sold by G. Walker

Date: c. 1813

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 6

Composed by F. Panormo; Composed by M. Holst; Harp Music. By Holst; Duets for two Performers by Holst; Composed by Mortellari; Books

Extent: 65 entries

Within:

Lord Wellington's Grand March, and Waltz, by M. Holst

Source: BL g. 443. m. (19.) Source music wm 1811

The Castle Rondo, Composed by M. Holst

Last leaf verso

Source: BL g. 272. b. (21.) Source music wm 1813

WG 4b

Date: c. 1813

Categories and sub-categories: 6

Composed by F. Panormo; Composed by M. Holst; Harp Music. By Holst; Composed by Various Authors; Sacred Melodies; Books

Extent: 66 entries

Commentary:

New Entries: 8

[Composed by F. Panormo] Moscow, a Military Divertimento – [Composed by M. Holst] Seraphina, a serenade in the Spanish Style, with Flute Accompaniment – [Composed by Various Authors] T. Smith, Siera Morina, Duet – Weippert, La Bergere Silimene, Harp & Piano, Flute Accompaniment – Jansen, Llwyn-Onn, or Beauty in Tears, with Variations – [Sacred Melodies] Jansen, No. 1, Martin Luther's Hymn – Jansen, No. 2, Old 100 Psalms – [Books] The Blue Silk Workbag, by a Lady

Entries Removed: 7

[Duets for Two Performers. By M. Holst.] Promenade du Foret – Salieri's Celebrated Overture – Atalanta – [Composed by Various Authors] Jansen, Twelve English Melodies with Variations, as Solos for the Flute – Jansen, Twelve Scotch Melodies with Variations, as Solos for the Flute – Jansen, Twelve Irish Melodies with Variations, as Solos for the Flute – Jansen, Twelve Welsh Melodies with Variations, as Solos for the Flute

Entries at Stationers' Hall:

Seraphina, a Serenade in the Spanish stile, with Flute Accompaniment, by M. Holst, entered at Stationers' Hall 8 June 1813.

Within:

Moscow, or Bounaparte's Retreat, a Grand Russian Air, with Characteristic Variations, Composed & Dedicated to Governor Rostopchin, by Ferdinand Charles Panormo

Last leaf verso

Source: BL h. 60. i. (1.) Source music wm 1806

Flora, a Pastoral Divertimento, Composed for the Piano Forte and Respectfully Dedicated to Miss Grueber, by W. H. Warren

Last leaf verso

Source: BL g. 352. m. (21.) Source music wm 1808

The Lowland Rondo, Composed for the Piano Forte, by J. Gildon

Last leaf verso

Source: BL g. 272. b. (5.) Source music wm 1808

Ciudad Rodrigo, a Military Divertimento, Composed for the Piano-forte, by Francis Panormo, and most Respectfully Dedicated to the Right Honourable, the Earl of Wellington

Last leaf verso

Source: BL g. 443. m. (27.) Source music wm 1813

The Harper`s Rondo, Composed for the Piano Forte, and dedicated to Mrs. Ratton, by M. Holst

Last leaf verso

Source: BL g. 272. b. (27.) Source music wm 1813

Five Variations on the Favorite Air, Ma Chere Amie, Composed by Louis Jansen

Last leaf verso

Source: BL g. 272. b. (34.) Source music wm 1808

WG 4c

Date: c. 1815

Categories and sub-categories: 5

Composed by F. Panormo; Composed by M. Holst; Composed by Mortellari; Composed by various Authors; Books

Extent: 64 entries

Commentary:

New entries: 9

[Composed by F. Panormo] Woburn Abbey, a Divertimento – Hartwell House, a Divertimento – Napoleon's Journey to Elba – [Composed by Mortellari] Adams, Cease your funning, with Variations – [Composed by Various Authors] Warren, Flora, a Pastoral Divertimento – Butler, Aria and Rondo – Lyon, Pyranees Rondo – [Books] Coeleb's Married – Plain Tables, by Mrs. Roche, 2 vols.

Entries Removed: 11

[Composed by M. Holst] Cottage Rondo for Two Performers – [Composed by Various Authors] T. Smith, Marcia Spaniola – T. Smith, Duet, in which is introduced Sul Margine – T. Smith, Siera Morina, Duet – L. Jansen, La Biandino as a Rondo and Duet – Jansen, O Quanto L'anima as Rondo and Duet – Weippert, La Bergere Silimene, Harp & Piano, Flute Accompaniment – Jansen, Llwyn-On, or Beauty in Tears, with Variations – [Sacred Melodies] Jansen, No. 1, Martin Luther's Hymn – No. 2, Old 100 Psalms - [Books] C. Goring, Thoughts on the Revelation

Within:

The Royal Brunswick Jubilee, Celebrated the first day of August 1814, in Commemoration of the Centenary of that Illustrious Family on the Throne of the British Empire. A Musical Divertimento, Composed by Louis Jansen, Dedicated with the profoundest respect to H. R. H. the Prince Regent

Last leaf verso

Source: BL g. 271. h. (20.) Source music wm 1815

Cease your funning, with Six Variations, for the Piano Forte, Composed by Thomas Adams

Last leaf verso

Source: BL h. 60. l. (8.) Source music wm 1815

Five Variations on a German Air, "Ohne Livè und Ohne Wein," for the Harp or Piano Forte, Composed by M. Holst

Last leaf verso

Source: BL g. 352. m. (1.) No wm

WG 5

Title: DUETS FOR TWO PERFORMERS ON ONE PIANO FORTE. / LONDON. Published & Sold by G. WALKER, at his Music Warehouse 106 Great Portland Street.

Date: c. 1814

Pages: 1p fol.

Type of Catalogue: Within; Instrumental-Piano Forte

Process: Letterpress

Layout: 2 Columns

Categories and sub-categories: 2

Duets for two Performers on one Piano Forte; Duets for Harp

Extent: 51 entries

Commentary:

Publication Reviews:

"Twelve Dances and Duets, for two Performers on one Piano-forte; composed and inscribed to the young Ladies at Winchester-house, by T. Essex. 4s." *MM*, No. 123 (January 1805), p. 537.

Within:

Handel's Water Piece, Arranged as a Duet, for two Performers on One Piano Forte

Last leaf verso

Source: BL h. 435. cc. (5.) Source music wm 1813

Siera Morena, Divertimento Spaniola, Composed & Arranged as a Duet, for two Performers on One Piano Forte, by T. Smith, Op. 52

Last leaf verso

Source: BL h. 3865. kk. (3.) Source music wm 1814

The Celebrated Cottage Rondo, Composed by M. Holst, Arranged as a Duet for two Performers on One Piano Forte

Last leaf verso

Source: BL h. 721. mm. (1.) Source music wm 1813

The Symphonies and Choruses, in Macbeth, Composed by Matthew Locke, Arranged as Duets for two Performers on the Piano Forte, to which is added an Additional Symphony, Composed by T. Haigh

Last leaf verso

Source: BL g. 442. j. (11.) Source music wm 1813

A Duet for two Performers on One Piano Forte, in a familiar style or Juvenile Performers, by F. Panormo, Op. 11

Last leaf verso

Source: BL g. 1123. r. (10.) Source music wm 1813

Awake the trumpets lofty sound, a Grand Chorus, from Samson, Composed by Handel, and Arranged for two Performers on One Piano Forte, by T. Haigh

Last leaf verso

Source: BL g. 1320. j. (2.) Source music wm 1813

Steibelt's Rondo, from the Storm, Arranged as a Duet, for the Piano Forte, by Louis Jansen

Last leaf verso

Source: BL h. 301. i. (10.) Source music wm 1813

Seraphina, Serenade, in the Spanish Stile, with an Accompaniment for the German Flute, ad lib., by M. Holst

Source: BL h. 156. (15.) and BOD Mus. Instr. I, 124 (10) Source music wm 1811

WG 6a

Title: A CATALOGUE OF BOOKS & MUSIC. / Published and Sold by G. Walker. / 105 and 106, Great Portland Street, London.

Date: c. 1815

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 3

Books; Children's Books; Music

Extent: 58 entries

Within:

The Second Cottage Rondo, for the Piano Forte, by M. Holst

Last leaf verso

Source: BL Hirsch M. 1310. (2.) Source music wm 1815

Cease your Funning, with Six Variations, for the Piano Forte, Composed by Thomas Adams

Last leaf verso

Source: BL g. 272. g. (1.) Source music wm 1814.

La Chasse, de Fontainebleau, Composed for the Piano Forte, by Ferdinand Charles Panormo

Last leaf verso

Source: BL g. 443. ll. (20.) Source music wm 1815

WG 6b

Date: c. 1815

Extent: 60 entries

Commentary:

New Entries: 5

[Children's Books] The Cottage Lessons, with wood cuts – History of Auld Robin Gray, with the adventures of Jemmy & Sandy. Plate – [Music] Corri, Love is like a tender flower – Corri, Why Young Love amongst thy roses – Giffard, The Young Rose

Entries Removed: 3

[Music] Panormo Senior, Roslin Castle, with Variations – Panormo Junior, Tournament, a Grand Sonata – Waller, Love in a Young Man often deceives

Within:

Rousseau's Dream, a Celebrated Air, with Variations, for the Harp, by Louis Jansen

Last leaf verso

Source: BL g. 1098. d. (10.)

Melross Abbey, a Scottish Divertimento, Composed by T. Adams

Last leaf recto

Source: BL h. 721. w. (9.) no wm

WG 7a

Title: A CATALOGUE OF NEW VOCAL MUSIC. / Published by G. WALKER, 105 and 106 G^l. Portland St. & at 64 Burlington Arcade.

Date: c. 1820

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 2

[unspecified single Songs]; Duets and Glees

Extent: 100 entries

Within:

Le Serin de Canarie, Pastorale and Rondo, for the Piano Forte, Composed by J. Gildon

Last leaf verso

Source: BL g. 272. n. (16.) Source music wm 1817

Eden Vale, a Rondo, for the Piano Forte, Composed by T. Adams

Last leaf verso

Source: BL h. 721. bb. (1.) Source music wm 1819

WG 7b

Date: c. 1820

Extent: 116 entries

Commentary:

New Entries: 20

Anna Maria Love, by Guylott – Country School Boy and Rosa, by Haigh – Hopping a-long, words by Walker, by J. Davy – King, How my heart with rapture Dances – Maid I love so well, by Parry – Maid of Ware, by Parry – Maid of Ware, by Lacy – Once more enchanting girl adieu, words by Rogers, by Lacy – O yes the blooming rose grew red, word by O'Meara, a Venetian melody – So light is love thro' beauty shining, words by O'Meara, a National Waltz – Sweet is the Vale, Duet, by Hook – The Orient morn is breaking, by Dah Vienne – Take a bumper & try, by Parry – Take, O take this pale lily, words by Philips – The heart that beats for you, by Guylott – Wake, Mary wake, by Guylott – Wandering Minstrel, by Martin – Parry, Warbling Lark – When eyes that we love are beaming, words by O'Meara, melody La Biondina – [Duets and Glees] Gallop on gaily, Duet, by Braham

Entries Removed: 4

When the Morning First – Wandering Harper, by Jansen – Why Young Love amongst thy, by Corri – Within a Myrtles shaded bower

Within:

The Arcadian Rondo, Composed and Arranged for the Piano Forte, with an Accompaniment for the Flute or Violin (ad lib.), by T. H. Butler

Verso last leaf of Piano Forte Part

Source: BL g. 272. m. (25.) Source music wm 1819

Fathers of Heroes, celebrated Prize Glee, Composed by Dr. Callcott

Last leaf verso

Source: BL H. 1652. h. (21.) Source music wm 1819

Venetian Air, Arranged with Variations by P. K. Moan.

Last leaf verso

Source: BL h. 3871. (8.) Source music wm 1819

A Set of Twelve Quadrilles, Selected and Arrang'd from the Opera of Don Giovanni, with the Proper Figures as Danced at / Paris, Bath, Brighton & London, by Charles Von Boigelet

Last leaf recto

Source: BL g. 271. h. (3.) Source music wm 1819

Father of Heroes, Celebrated Prize Glee, Composed by Dr. Callcott
Last leaf verso
Source: BOD Tenbury Mus. c. 229 (5)

WG 8

Title: A Catalogue Music, / ALWAYS ON SALE AT HALF THE USUAL PRICES, / Published and Sold by / GEORGE WALKER, / 17, *SOHO SQUARE, LONDON*; / ALSO AT 64, BURLINGTON ARCADE

Date: c. 1825

Pages: 4pp fol.

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 14

Songs; Dibdin's Songs; Duets and Glee's; Scotch songs; Collection of Scotch Songs; Operas and Books of Songs; Sacred Music and Handel's Songs; Sacred Music. Anthems, Oratorios and Collections in Books; A Collection of Anthems, Psalms and Hymns; Introduction Books; Dances; Books of Dances, Waltzes, and Quadrilles; Marches and Single Sheet Lessons; Rondos and Airs with Variations

Extent: 1453 entries

Commentary:

Publication Reviews:

"The Infant of Pity," a Ballad composed and respectfully inscribed to Miss Campbell, by R. Light, jun. 1s." *MM*, No. 122 (December 1804), p. 440.

"This is the house that Jack built. A Theatrical Chant, as composed and sung by John Bull and Family. Walker, Great Portland Street. 6d." *Musical Magazine, Review, and Register*, & c. Vol. I, No. IX (November 1809) p. 153.

"'Louden Vale,' a much admired Scottish Air; arranged with Variations for the Piano-forte, by Mr. Ross, of Aberdeen. 2s." *MM*, No. 242 (July 1813), p. 540.

"Farewell to Scenes to me still dear; by George A. Mazzoni, Esq. Amateur. London. Walker." *QMMR*, Vol. 5, no. 17 (1823), p. 108.

Within:

Source: BOD Johnson Mus. c. 21.

WT 1

Title: A CATALOGUE of VOCAL MUSIC / COMPOSED by T. F. WALMISLEY. / To be had at the Author's N^o. 43 Prospect Place West Square; / and at the principal Music Warehouse, / LONDON

Date: c. 1835

Pages: 1p fol.

Type of Catalogue: Within; Vocal; Single composer

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 4

Songs; Duets; Sacred Music; Glee's

Extent: 32 entries

Commentary:

Entries at Stationers' Hall:

Six Glee's containing Island of bliss – Do you said Fanny – Tread lightly – My mind is my kingdom – Thou hast an Eye of tender blue – Oft at the shadowy close of Day, by T. F. Walmisley, entered at Stationers' Hall 29 May 1830.

Within:

The Fairy of Dale, Trio for two Trebles & a Bass, with an Accompaniment for the Piano Forte, Written by the Revd. R. S., Composed by T. F. Walmisley

Source: BL H. 1687. (6.)

WA 1

Title: Catalogue of Music, / Composed by / R. ANDREWS, / Published by WARD & ANDREWS, 55, Spring Gardens, Manchester, / And W. HAWES, 555, Strand, London.

Date: c. 1835

Page: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout: 2 columns

Categories and sub-categories: 4

Glees; Piano Forte; Songs; Quadrilles, & c.

Extent: 43 entries

Within:

Handel's Admired Air, "See the conquering Hero comes," with an Introduction and Brilliant Variations for the Piano Forte, by R. Andrews

Leaf ii recto

Source: BL g. 272. m. (4.)

WoR 1

Title: A / CATALOGUE OF MUSIC / London Printed and Sold by R. Wornum No. 42 Wigmore Street. / Cavendish Square.

Date: c. 1802

Pages: 1p fol.

Type of Catalogue: Stand-alone; Instrumental and Vocal

Process: Engraved and punched plate

Layout: 4 columns

Categories and sub-categories: 12

Harpsichord Music; Quartetts; Flute Music; Collections of Dances; Single Overtures; Rondos, Airs, &c.; Harp Music; Violin Music; Single Songs, & c. Military Music; Duetts, Catches & Glees; Italian and French Music; Instructions

Extent: 116 entries

Commentary:

Publication Reviews:

"The Complete School, or Art of Playing the Violin, with seventy-one Variations, Cadences, Preludes, and Capriccios, composed by John Tanshanberg. 7s.0d. Wornum." *MM*, Vol. 14 (February 1797), p. 150.

"Three Duetts for Two Violins, composed by F. Panormo, 5s. Wornum." *MM*, No. 22 (September 1797), p. 225.

Within:

Source: BL 7896. h. 40. (19.)

WeJ 1

Title: A Catalogue of Vocal & Instrumental Music / Engrav'd Printed and Sold Wholesale Retail and for Exportation. / by JOHN WELCKER Music Seller to their MAJESTIES & all the ROYAL FAMILY / Removed from Gerard Street Soho to N^o. 10 Hay Market / LONDON.

Date: c. 1780

Pages: 4pp fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Punched and engraved plates

Layout: 3 columns

Categories and sub-categories: 14

For the Piano Forte, Harpsichord, or Organ with Accompaniments; Sonatas, with Accompaniments for Violin and Bass; Sonatas with Flute or Violin Accompaniment; Sonatas with Flute or violin Accompaniment; Harpsichord Lessons, without Accompaniments; Duetts for two Performers on 1 Piano Forte or Harpsichord; Voluntaries and Fugues for the Organ or Harpsichord; Treatises; Harp Music; For Concerts. Overtures and Concertos; Military Music; Quartetts. For two Violins, Tenor and Bass; Trios for two Violins and Bass; German Flute Music;

Extent: 546 entries

Within:

Six Concertos, for the Piano Forte or Harpsichord, with Accompaniments for two Violins, and a Violoncello, Composed by J. C. F. Bach

Leaf ii recto and verso, leaf iii recto and verso of Piano Forte part

Source: BL g. 397. b. c. 1780

WeJ 2

Title: [A Catalogue of Vocal and Instrumental Music]

Date: c. 1780

Pages: 1p fol.

Type of Catalogue: Within

Process: Punched and engraved plate

Layout:

Categories and sub-categories: 10

For the Harpsichord, Piano Forte or Organ; For Concerts; Military Music in 5 & 6 Parts. For Horns, Hautboys, Clarinets & Bassoons, as performed by his Majesty's Foot & Horse Guards; Quartetts; Trios, with a thorough Bass for the Harpsichord; Duetts; Solos; English and Italian Vocal Music; Minuets, Dances, and Cotillions, for the Harpsichord, Flute, & Violin; For the Guitar

Extent: 100 entries

Within:

Six Duetts, for a Violin and Violoncello, Composed by Frederick Schroeter

Leaf ii recto

Source: BL g. 218. u. (2.)

A Set of Progressive Lessons for the Harpsichord, or the Piano Forte, expressly calculated for the ease of beginners, Composed by Samuel Arnold, Mus: Doc., Opera XII

Last leaf recto

Source: BL e. 240. (1.)

WR 1a

Title: CATALOGUE, / of / New and much admired Foreign Music / *Published by Wessel and Stodart, Importers of Foreign Music / (by appointment) to H. R. H. the Duchess of KENT. / N^o. 1. Soho Square, near the Bazaar, London.*

Date: c. 1823

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Punched and Engraved plate

Layout: 3 columns

Categories and sub-categories: 7

Violin Music; Flute Music; Violoncello Music; Spanish Guitar Music; Piano Forte Music; Vocal Music, with accompaniment of the Piano; Vocal Music, with accompaniment of Spanish Guitar

Extent: 34 entries

Commentary:

Entries at Stationers' Hall:

Grand March, for the two performers on the Piano forte, dedicated to Prince Charles of Leiningen, by F. Hoffmann, entered at Stationers' Hall 7 November 1822.

Introduction and Variations to the celebrated Swiss Air, "Steh nur auf," for the Piano Forte, dedicated to H. R. H. the Duchess of Kent, Entered at Stationers' Hall 2 December 1822.

Four Grand Waltzes, for the Piano Forte, dedicated to H. S. H. the Princess Theodore of Leiningen, by F. Hoffmann, entered at Stationers' Hall 6 December 1822.

No. 1, Romance, "Ce que je desire"; "Philomèle," *Recueil des Airs favorite, Italiens, Francois, Espagnols, & Allemands avec accompagnement progressive de Guitar, by G. H. Derwort, entered at Stationers' Hall 22 July 1823.

No. 2, Air "A che soffrir"; "Philomèle," *Recueil des Airs favorite, Italiens, Francois, Espagnols, & Allemands avec accompagnement progressive de Guitar, by G. H. Derwort, entered at Stationers' Hall 22 July 1823.

No. 3, Romance "La Suisse au bord du Lac" (l'encens des Fleurs); "Philomèle," *Recueil des Airs favorite, Italiens, Francois, Espagnols, & Allemands avec accompagnement progressive de Guitar, by G. H. Derwort, entered at Stationers' Hall 22 July 1823.

No. 4, Cavatina "Oh mattutini albori" from La Donna del Lago; "Philomèle," *Recueil des Airs favorite, Italiens, Francois, Espagnols, & Allemands avec accompagnement progressive de Guitar, by G. H. Derwort, entered at Stationers' Hall 22 July 1823.

No. 5, Romance "Moi t' oublier; "Philomèle," Recueil des Airs favorite, Italiens, Francois, Espagnols, & Allemands avec accompagnement progressive de Guitar, by G. H. Derwort, entered at Stationers' Hall 22 July 1823.

No. 6, Spanish Air, "Todos cantan la Cachucha"; "Philomèle," *Recueil des Airs favorite, Italiens, Francois, Espagnols, & Allemands avec accompagnement progressive de Guitar, by G. H. Derwort, entered at Stationers' Hall 7 August 1823.

Publication Reviews:

"Four Grand Waltzes for the Piano-Forte, by Mayseder. (Boosey and Co., Holles Street.)" *The Harmonicon*, no. 16 (April 1824), p. 70.

"Introduction and Variations, sur la Romance de Lafont, "C'est une larme," pour le Piano-Forte, composées par Dumon. Op. VI. (Wessel and Stodart, 1, Soho-Square.)" *The Harmonicon*, no. 24 (May 1824), p. 94

"Love's Contradiction, a Song composed by George Henry Derwort. London. Wessel and Stodart." *QMMR*, Vol. 8, no. 31 (1826), p. 377.

"Love's Message, a Song composed by George Henry Derwort. London. Wessel and Stodart." *QMMR*, Vol. 8, no. 31 (1826), p. 377.

Within:

Euphonie, Recueil des Airs Italiens, Français, et Anglais, avec Accompagnement de Guitare, Composés et dédiés à son Ami G. H. Derwort, par W. H. Hagart, No. 1

Last leaf verso

Source: BOD Mus. Voc. I, 25 (1) Source music wm 1821 and 1823

Euphonie, Recueil des Airs Italiens, Français, et Anglais, avec Accompagnement de Guitare, Composés et dédiés à son Ami G. H. Derwort, par W. H. Hagart, No. 2

Last leaf verso

Source: BOD Mus. Voc. I, 25 (2)

Divertissement sur des Airs favoris, pour le Violoncello avec Basse, compose aux Amateurs, par W. H. Hagart

Verso last leaf of Violoncello Principal part

Source: BL h. 113. (3.) no Plate number; Source music wm 1821 and 1823

WR 1b

Title: CATALOGUE / of / NEW AND MUCH ADMIRER FOREIGN MUSIC / *PUBLISHED* by WESSEL and STODART, Importers of FOREIGN MUSIC, / by Appointment to H. R. H. the Duchess of Kent. / N^o. 1. Soho Square, near the Bazaar, London.

Date: c. 1824

Extent: 58 entries

Commentary:

New Entries: 26

[Flute Music] Gallenberg, Grand March from Alfred, for Flute & Piano – [Violoncello Music] W. H. Hargart, Divertissements on favorite Airs, from Rossini's and Mozart's Operas, an accompaniment of Bass, Nos. 1 and 2 (each separate) – Hargart, Favorite Melodies, for Violoncello & Piano – Gallenberg, Grand March from Alfred for Violoncello & Piano – [Piano Forte Music] Charles Czerny, Op. 12, Variations to a favorite Vienna Waltz – Terpsichore, a periodical Publication, containing Selections from the most esteemed Operas and Ballets of Rossini, de Weber, Gallenberg, Moscheles, Mozart, Beethoven, & c., No. 1, "Choeur des Chasseurs," from the Opera, "Der Freyschütz" – Terpsichore, No. 2, "Lach oder Spott Chor" and the celebrated Waltz, from the Opera, "Der Freyschütz" – Terpsichore, No. 3, Cavatina "Durch die Wälder," from the Opera, "Der Freyschütz," & "Esulta Eliza," Chorus Marziale from the Opera, Elizabeth, by Rossini – Terpsichore, No. 4, "Volkslied" and Finale from the Overture to "Der Freyschütz" – Terpsichore, No. 5, "Pas de deux," from the Ballet, "Les Portraits" – Terpsichore, No. 6, "Oh quante lagrime," Cavatina from "La Donna del Lago" – Terpsichore, No. 7, Chorus & Dance from Preciosa, by Weber – Terpsichore, No. 8, March from Senuramis – Terpsichore, No. 9, Celebrated Polacca, from Der Freyschütz – [Vocal Music with an accompaniment for the Spanish Guitar] – W. H. Hargart, No. 1, "Il Rimprovero," from "Euphoni," "Recueil d'Airs Italiens, François et Anglias – Hargart, No. 2, "First Lesson of Love," from "Euphoni," – Hargart, No. 3, "Il Lamento," from "Euphoni," "Recueil d'Airs Italiens, François et Anglias – Hargart, No. 4, from "Euphoni," "Recueil d'Airs Italiens, François et Anglias – G. H. Derwort, "Philomèle," No. 10, Romance de Nicolo, "Dans un delire entrême, from Joconde – Derwort, "Philomèle," No. 11, German Air by Himmel, "To Hebe," – Derwort, "Philomèle," No. 12, Mexican Air, "La Yondita' (vamos a chapulte) – Derwort, "Philomèle," No. 13, French Romance – Derwort, No. 14, Spanish Song; "Philomèle," – Derwort, "Philomèle," No. 15, Spanish Song – Derwort, "Philomèle," No. 16, Le Portrait d'amour, Romance by J. N. Hummel

Entries Removed: 2

[Piano Forte Music] F. Hoffman, Grand March (for two Performers) dedicated to H. S. H. the Prince Charles of Leningen – C. T. Moritz, Sonata in C (containing a Swiss Melody) for Piano & Flute

Entries at Stationers' Hall:

No. 1, of Divertissements on favorite Airs, from Rossini's and Mozart's Operas (also Le Petit Tambour), arranged for the Violoncello, with an accompaniment of Bass, dedicated to Amateurs, by W. H. Hargart, entered at Stationers' Hall 29 October 1823.

No. 1, "Il Rimprovero," from "Euphoni," "Recueil d'Airs Italiens, François et Anglias, with Accompaniment of the Spanish Guitar, by W. H. Hargart, entered at Stationers' Hall 29 October 1823.

No. 2, from "Euphoni," "Recueil d'Airs Italiens, François et Anglias, with the Accompaniment of the Spanish Guitar, by W. H. Hargart, entered at Stationers' Hall 29 October 1823.

No. 3, "Il Lamento," from "Euphoni," "Recueil d'Airs Italiens, François et Anglias, with the Accompaniment of Spanish Guitar, by W. H. Hargart, entered at Stationers' Hall 29 October 1823.

No. 2, of Divertissements on favorite Airs, from Rossini's and Mozart's Operas (also Le Petit Tambour) arranged for the Violoncello, with an accompaniment of Bass, dedicated to Amateurs, by W. H. Hargart, entered at Stationers' Hall 17 December 1823.

Publication Reviews:

"Variations über einen beliebten Wiener-Waltzer, von Carl Czerny, Wien, bei Steiner & Co. (Variations upon the favourite Vienna Waltz, by Charles Czerny. Vienna, published by Steiner; imported by Wessel and Stodart, Soho Square.)" *The Harmonicon*, No. 10 (October 1823), p. 146.

"Grand March, in Alfred, composed by Count de Gallenberg, arranged for the Flute and Piano Forte, by Antonio Diabelli, of Vienna. (Wessel and Stodart, Soho-Square.)" *The Harmonicon*, No. 17 (May 1824), p. 96.

"Introduction et Grandes Variations, sur un Thème original pour la Flute, composées par Charles Keller, de Vienne, avec accompagnement de Piano-Forte, arrangée des parties d'orchestre, par Fred. Hoffmann. (Wessel and Stodart, Soho Square.)" *The Harmonicon*, No. 20 (August 1824), p. 167.

"Philomèle, Recueil des Airs Italiens, François, Espagnols, et Allemands, arrangé, avec accompagnemens progressives de Guitare, par G. H. Derwort. Nos. 10, 11, 12, and 13. (Wessel and Stodart, 1 Soho Square.)" *The Harmonicon*, No. 23 (November 1824), p. 210.

"Euphonies, Recueil des Airs Italiens. Française, et Anglaise, avec accompagnement de Guitare, par W. H. Hagart. Nos. 1 and 3. (Wessel and Stodart.)" *The Harmonicon*, No. 23 (November 1824), p. 210.

"Divertissement sur les Airs favoris, pour le Violoncello, avec Basse; composée par W. H. Hagart, premier Violoncello du T. R. Drury Lane. No. 2. (Wessel and Stodart, Soho Square.)" *The Harmonicon*, No. 23 (November 1824), p. 210.

"La Giaité, a Set of Quadrilles, selected from the Seraglio, by L. Zerbini. (Wessel and Stodart, 6, Frith Street.)" *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 41.

Within:

Berhn Romberg's Bel piacer, adapted as a Solo for the Violoncello with Piano Forte Accompaniment, by W. Hagart.

First leaf recto of Piano Forte part

Source: BL h. 113. (2.) Pl no. W. & S. 89, Source music wm 1823

WR 2

Title: *WESSEL AND STODART's / Select Publications of Foreign Piano Forte & Guitar Music, / [underlined] LONDON. N^o. 6. FRITH STREET, near SOHO SQUARE.*

Date: c. 1829

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Letterpress

Layout: 3 columns

Categories: 11

Piano Forte Solo; Piano Forte Solo. La Salle d'Apollon; Fashionable Quadrilles; Terpsichore; Piano Forte Duets; Guitar Music; Guitar & Flute; Guitar Solo; Guitar Instruction Books; Vocal Music with Guitar Accompaniment. Philomele, arranged by G. H. Derwort; Euphonie, Songs with Guitar Accompaniment, arranged by Hagart

Extent: 144 entries

Commentary:

Op. 36, Cotillion de Gallenberg, Impromptu, by C. Czerny [Pl no. W. & Co. 1742]

Publication Reviews:

"Rondo FAVORI, pour le Piano-Forte, par J. N. Hummell. (Hamburg, chez A. Cranz. Imported by Wessel and Stodart, Soho-Square.)" *The Harmonicon*, No. 10 (October 1823), p. 145.

"Terpsichore, choix des pieces les plus belles, et les plus estimées, par Rossini, Weber, Mozart, Beethoven, & c. et mises pour le Piano-Forte, par Czerny, Pixis, Leidersdorf, & c. Nos. 1 to 4. (Wessel and Stodart, 1, Soho-Square.)" *The Harmonicon*, No. 15 (March 1824), p. 47.

"Terpsichore, choix des pieces, tirés des Operas et Ballets, et mises pour le Piano-Forte. Nos. 5 and 6. (Wessel and Stodart, Soho Square.)" *The Harmonicon*, No. 17 (May 1824), p. 96.

"Twelve easy Pieces for the Spanish Guitar, arranged and partly composed by George H. Derwort. (Wessel and Stodart, Soho Square.)" *The Harmonicon*, No. 18 (June 1824), p. 115.

"Grand March for Two Performers on the Piano Forte, composed and dedicated to Prince Charles of Leiningen, by Frederick Hoffmann. (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, No. 19 (July 1824), p. 138.

"Divertimento for the Piano Forte, by I. Mollwo, of Lubeck. (Wessel and Stodart, 1 Soho Square.)" *The Harmonicon*, No. 22 (October 1824), p. 188.

"La Salle d'Apollon, a collection of new and elegant German Waltzes for the Piano-Forte, composed by the most esteemed foreign authors. Nos. 1 to 7. (Wessel and Stodart, 1, Soho-Square.)" *The Harmonicon*, No. 26 (February 1825), p. 33.

"Terpsichore, chox des Pieces tirées des Operas et Ballet, par Rossini, Weber, Gallenberg, Mozart, Beethoven, & c. et mises pour le Piano-Forte. No. 12. (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, No. 32 (August 1825), p. 137.

"Two Polonaises with Trios for the Piano-Forte, composed by Charles Czerny, Op. 85. (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, No. 39 (March 1826), p. 58.

"Two Polonaises, with Trios for the Piano Forte; by C. Zerny. London. Wessel and Stodart." *QMMR*, Vol. 8, no. 29 (1826), p. 72.

"March, with Trio for the Piano-Forte, by Ign. Moscheles. (Wessel and Stodart, 1, Soho-square.)" *The Harmonicon*, No. 40 (April 1826), p. 76.

"Grand Variazioni di Bravura, on the Cavatina of Carafa, "O cara memoria," for the Piano-Forte, Composed by Jerome Payer. (Wessel and Stodart, Soho Square.)" *The Harmonicon*, No. 44 (August 1826), p. 169.

"Petite Polonaise, avec Trio, pour le Piano-Forte, composée par Ign. Moscheles. (Wessel and Stodart, Soho Square.)" *The Harmonicon*, No. 44 (August 1826), p. 169.

"Andante and Variations on the German Air, "Fin freies Leben führen wir," from Schiller's Robbers, Composed for the Guitar and Piano-Forte, by Jos. Küffner. (Wessel and Stodart, Soho Square.)" *The Harmonicon*, No. 44 (August 1826), p. 169.

"La Salle d'Apollon, a Collection of German Waltzes, & c. Nos. 17 and 18. (Wessel and Stodart.)" *The Harmonicon*, No. 44 (August 1826), p. 169.

"Grand variazioni di Bravura on "O Cara Memoria," by Jerome Payer. Wessel and Stodart." *QMMR*, Vol. 8, no. 31 (1826), p. 357.

"Petite Polonaise avec Trio pour le Piano Forte, par Ignace Moscheles. Wessel and Stodart." *QMMR*, Vol. 8, no. 31 (1826), p. 357.

"Brilliant Polonaise for the Piano Forte, on the German Arietta, "True Love," by J. P. Pixis. Wessel and Stodart." *QMMR*, Vol. 8, no. 31 (1826), p. 358.

"Dolce ed Utile," a Melange of Original Compositions for the Spanish Guitar, selected, corrected, and fingered by Mr. Derwort. Wessel and Stodart." *QMMR*, Vol. 8, no. 31 (1826), p. 359.

"Grand March from the Ballet of Alfred, arranged for the Piano Forte and Guitar, by G. H. Derwort." *QMMR*, Vol. 8, no. 31 (1826), p. 359.

"Andante and Variations on the German Air "Ein freies Leben Kühren wir," for the Guitar and Piano Forte, by Jos. Küffner. Wessel and Stodart." *QMMR*, Vol. 8, no. 31 (1826), p. 359.

"Serenade pour le Piano et Guitare, par Leonard De Call. Wessel and Stodart." *QMMR*, Vol. 8, no. 31 (1826), p. 359.

"La Gaité, a Set of Quadrilles, from Elisa e Claudio, by J. P. Pixis. Wessel and Stodart." *QMMR*, Vol. 8, no. 31 (1826), p. 385.

"Brilliant Polonaise for the Piano-Forte, on the German Arietta, "True Love," composed by J. P. Pixis; edition revised, & c., by C. Dumon. (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, No. 47 (November 1826), p. 224.

"La Salle d'Apollon, a collection of German Waltzes for the Piano-Forte, composed by the most esteemed Foreign Authors. Nos. 13 to 23. (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, No. 48 (December 1826.), p. 244.

"Dolce ed Utile, a Mélange of Original Compositions, Operatic Airs, Rondos, Waltzes, & c., for the Spanish Guitar, by Carulli, Giuliani, Derwort, Küffner, & c., corrected and fingered by Mr. Derwort. Nos. 1 to 7. (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, No. 48 (December 1826), p. 246.

"Grand March from the Ballet of Alfred, arranged for the Piano-Forte and Guitar, by G. H. Derwort. (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, No. 48 (December 1826), p. 246.

"Les Etrennes, a Melange of Twelve Airs, by favourite Composers, adapted and fingered in an easy manner; by Czerny and Payer. Wessel and Stodart." *QMMR*, Vol. 8, no. 32 (1826), p. 499.

"Serenade, No. 1, Andante and Rondo, for Piano-Forte and Guitar, composed by Leonard De Call, Op. 74, (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, Vol. 5, no. 1 (January 1827), p. 12.

“Les Etrennes, a Mélange of Twelve Airs for the Piano-Forte, by Beethoven, Mozart, Weber, Rossini, and Meyerbeer, with the March from La Vestale, adapted and figured by Czerny and Payer. (Wessel and Stodart, 1, Soho Square.)” *The Harmonicon*, Vol. 5, no. 3 (March 1827), p. 50.

“La Tendresse, Rondo grazioso pour le Piano Forte, par C. Czerny. Wessel and Stodart.” *QMMR*, Vol. 9, no. 33 (1827), p. 110.

“Deux petites Polonaise, pour le Piano Forte, par J. P. Pixis. Wessel and Stodart.” *QMMR*, Vol. 9, no. 33 (1827), p. 110.

“Variations, Waltz and Coda on the Chorus “Nel silenzio,” in Il Crociato in Egitto, composed for the Piano-Forte, by Jerome Payer. (Wessel and Stodart, Soho Square.)” *The Harmonicon*, Vol. 5, no. 4 (April 1827), p. 68.

“La Tendresse, Rondo Grazioso pour le Piano Forte, compose par Charles Czerny. (Wessel & Stodart, 1, Soho Square.)” *The Harmonicon*, Vol. 5, no. 5 (May 1827), p. 90.

“La Gaité, a second set of Quadrilles, from Rossini’s Semiramide, by Pixis and Payer. (Wessel and Stodart, 1, Soho Square.)” *The Harmonicon*, Vol. 5, no. 6 (June 1827), p. 116.

“Deux Petits Polonoises, pour le Piano-Forte, composées par J. P. Pixis. (Wessel and Stodart, 1, Soho Square.)” *The Harmonicon*, Vol. 5, no. 8 (August 1827), p. 164.

““La Gaité,” third Set of New Quadrilles, from favourite Operas, by L. Zerbini. Wessel and Stodart.” *QMMR*, Vol. 9, no. 35 (1827), p. 413.

““La Gaité,” fourth Set of New Quadrilles, from the Seraglio, by L. Zerbini. Wessel and Stodart.” *QMMR*, Vol. 9, no. 35 (1827), p. 413.

“La Gaité, Third Set of Quadrilles, by Schloesser and Zerbini. (Wessel and Stodart, 6, Frith Street.)” *The Harmonicon*, Vol. 6, no. 1 (January 1828), p. 17.

“Dolce ed Utile, a melange of original compositions, & c. corrected and fingered by M. Derwort. Nos. 8 to 12. (Wessel and Stodart.)” *The Harmonicon*, Vol. 6, no. 6 (June 1828), p. 135.

“Philomèle, Recueil d’Airs, & c. arrangés par G H. Derwort, No. 24. (Wessel and Stodart.)” *The Harmonicon*, Vol. 6, no. 6 (June 1828), p. 135.

“Dolce ed Utile, a Melange, & c. Nos. 13 and 14. (Wessel and Stodart.)” *The Harmonicon*, Vol. 6, no. 11 (November 1828), p. 256.

Within:

Etrennes aux Dames, Six Select Airs and Waltzes, for the Harp, No. 1, True Love, by Barnett, arranged for the Harp, by Gustavus Holst

Source: BL h. 156. (4.) Pl no. W. & S. 216; Source music wm 1825

Etrennes aux Dames, Six Select Airs and Waltzes, for the Harp, No. 6, Beethoven's & Weber's Waltzes, arranged for the Harp, by Gustavus Holst

Source: BL h. 156. (4.) Pl no. W. & S. 233

Brilliant Variations, on a Favorite Theme, Sung in Rossini’s Opera Semiramide, Composed for the Piano Forte, and dedicated to Miss Fanny Groning, by François Schoberlechner

Source: BL h. 124. (13.) Pl no. W. & S. 248; Source music wm 1828

WR 3

Title: WESSEL and Cos. / [centre: rule] / NEW PUBLICATIONS OF / *FLUTE AND CLARINET MUSIC*, / to be had at their Foreign Music Warehouse, N^o. 6, Frith S^t. Soho Sq: London.

Date: c. 1833

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Flute and Clarinet

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 7

Flute Solos; Duets. Two Flutes; Quintet; Flute & Piano; Two Flutes & Piano; Clarinet Music; Three Flutes. Four Flutes

Extent: 102 entries

Commentary:

Mayseder's 2d Polonaise, in G, arranged for the Flute and Piano, by Eugene Walckiers [Pl no. W. & S. No. 84]

Entries at Stationers' Hall:

Brilliant Variation in E, Op. 45, for the Flute, with an Accompaniment for the Piano Forte, by J. Mayseder, entered at Stationers' Hall 22 October 1829. [Pl no. W. & S. 287]

First Grand Original Trio in G, for two Flutes and Piano Forte, dedicated to his Friend Mr. J. Sedlatzek, Op. 119, by F. Kuhlau, entered at Stationers' Hall 9 May 1832.

Publication Reviews:

"Flora, Recueil des Pieces pour la Flute Seule, composées et arrangées par divers auteurs celebres. No. 1, and 2. (Wessel and Stodart.), *The Harmonicon*, No. 17 (May 1824), p. 96.

"Cavatina, from La Gazza Ladra, by Rossini, arranged for the Flute and Piano-Forte, by Antonio Diabelli of Vienna. (Wessel and Stodart, Soho-Square.)" *The Harmonicon*, No. 18 (June 1824), p. 114.

"Admired pieces from the Operas of Rossini, Carafa, and Mercadante, arranged for the Flute and Piano-Forte, by Antonio Diabelli, of Vienna, No. 2. (Wessel and Stodart, Soho Square.)" *The Harmonicon*, No. 20 (August 1824), p. 167.

"Flora, Recueil des pièces les plus favourites pour la Flute Seule; [composées et arrangées par divers auteurs célèbres. No. 3, Variations on "La ci darem," by Mercadante] (Wessel and Stodart.) 1, Soho Square." *The Harmonicon*, No. 22 (October 1824) p. 191.

"Four Exercises, or Solos, for the Clarionet, composed by I. I. Williams. (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, No. 23 (November 1824), p. 210.

"Flora, Recueil des pieces les plus favourites et agreable, pour la Flute Seule, par divers auteurs celebres. No. 4. (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, No. 28 (April 1825) p. 66.

"Introduction and Variations on a Theme by Cimarosa, [arranged] for the Flute and Piano, by Mauro Giuliani, of Vienna, Op. 84. (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, No. 33 (September 1825), p. 161.

"Sonata for the Piano Forte, containing a National Swiss Melody, with an Accompaniment for the Flute, by G. F. Moritz. Wessel and Stodart." *QMMR*, Vol. 8, no. 32 (1826), p. 514.

"Flute, with Piano-Forte Accompaniment. A Selection from the opera of Rossini, & c., arranged by Antonio Diabelli, of Vienna. No. 10. (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, Vol. 5, no. 9 (September 1827), p. 190.

"Keller's Introduction to and Variations on the Russian Melody, Schöne Minka, with Embellishments by Jean Sedlatzek, of Vienna. (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, Vol. 5, no. 9 (September 1827), p. 190.

"Mayseder's three Grand Duets Concertante, arranged for the Piano Forte and Flute, by Jean Sedlatzek. No. 1. Wessel and Stodart." *QMMR*, Vol. 9, no. 35 (1827), p. 404.

"A Grand Duet Concertante for the Piano-Forte and Flute, composed by Mayseder, Op. 30, arranged by Jean Sedlatzek, of Vienna. (Wessel and Stodart, 6, Frith Street.)" *The Harmonicon*, Vol. 6, no. 1 (January 1828), p. 18.

"Flute, with Piano-Forte Accompaniment. Grand Duet Concertante, composed by Mayseder; Op. 32; arranged by Jean Sedlatzek. No. 3. (Wessel and Stodart, Frith Street.)" *The Harmonicon*, Vol. 6, no. 11 (November 1828), p. 255.

"Flute. Brilliant Variations, (Op. 45, in E major,) by Jos. Mayseder, arranged with a piano-forte accompaniment, by Eugene Walckiers. (Wessel and Stodart, Frith Street.)" *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 347.

"Adelaide, de L. van Beethoven, pour Flute et Piano, par Jean Sedlatzek. (Wessel and Co.)" *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 85.

"Flute and Piano-Forte. First Grand Trio Concertante, composed by Fred. Kuhlau (of Copenhagen). Op. 119. (Wessel and Co.)" *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 16.

"Flute and Piano-Forte. Rondo Favourite de Mayseder, arrangé par Eugene Walckiers. Op. 5. (Wessel and Co.)" *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 16.

"Select Italian Airs, arranged by J. Sedlatzek and A. Diabelli. Nos. 1 to 3. (Wessel and Co.)" *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 16.

“Overture to Fidelio, arranged for two Flutes and Piano, by J. Clinton and A. Brand. (Wessel and Co.)” *The Harmonicon*, Vol. 11, no. 5 (May 1833), p. 105.

Within:

Trois Valses Favorits, de la Collection La Salle d’Apollon, Variées pour le Piano Forte, No. 1, Op. 12, Valse célèbre Viennoise, nommée “Le Desir,” de Beethoven, par Charles Czerny

Leaf ii recto

Source: BL h. 1481. a. (5.) Pl no. W. & S. 46

Mayseder’s Second Polonoise for the Flute, with an Accompaniment for the Piano Forte, arranged by Eugène Walckiers

Last leaf verso of Flute part

Source: BL g. 71. d. (3.) Pl no. W. & S. 84

Sixième Grand Polonoise de J. Mayseder, Arrangées pour Flute et Piano, et Dediée à Monsieur J. M. Ribas, par Eugène Walckiers, Op. 38

Leaf ii recto of Flute art

Source: BL g. 71. d. (4.) Pl no. W. & S. 90 in Piano Forte part ; Pl no. W. & S. 289 in Flute part

WR 4a

Title: *NEW PIANO-FORTE MUSIC.* / PUBLISHED BY / WESSEL & Co. / Importers of Foreign Music, N° 6 Frith Street, Soho Square.

Date: c. 1833

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 5

Piano Solo; New and Fashionable Quadrilles; Vocal Glees with Piano; Piano-Forte Duets; Harp Music

Extent: 293 entries

Commentary:

Etrennes aux Dames, for the Harp, by G. Holst,

No. 2, Le Vaillant Troubadour [Pl no. W. & S. 229; wm 1827 at BL h. 156. (4.)];

No. 3, Farewell of Rauol de Coucy [Pl no. W. & S. 230; wm 1825];

No. 4, Le Depart du Jeune Grec [Pl no. W. & S. 231; wm 1825];

No. 5, Adolphine, a German Air [Pl no. W. & S. 232];

No. 6, Beethoven's & Weber's Waltzes [Pl no. W. & S. 233]

Entries at Stationers’ Hall:

Etrennes aux Dames, Six Select Airs and Waltzes for the Harp, No. 1, True Love, arranged for the Harp, by G. Holst, entered at Stationers’ Hall 22 December 1828. [Pl no. W. & S. 216; wm 1825 at BL h. 156. (4.)]

Brilliant Variations on Air in Semiramide, for the Piano Forte, dedicated to Miss Groning, by F. Schoberlechner, entered at Stationers’ Hall 5 May 1829. [Pl no. W. & S. No. 248; wm 1828 at BL h. 124. (13.)]

Hilarité, Brilliant Pollacca in E major, for the Piano Forte, by C. M. von Weber, entered at Stationers’ Hall 21 August 1833. [Pl no. W. & S. 249]

Publication Reviews:

“Overture to Faust, arranged for the Piano forte by Spohr, with a Flute accompaniment (ad lib.) by D. Steibelt. Wessel and Stodart.” *QMMR*, Vol. 8, no. 32 (1826), p. 520.

“La Salle d’Apollon, a collection of Waltzes, & c. Nos. 37 and 38. (Wessel and Stodart, 6, Frith Street.)” *The Harmonicon*, Vol. 6, no. 10 (October 1828), p. 228.

“La Salle d’Apollon, a collection of Waltzes, & c. Nos. 39 and 40. (Wessel and Stodart.)” *The Harmonicon*, Vol. 6, no. 12 (December 1828), p. 270.

“Etrennes aux Dames, six select Airs and Waltzes, arranged by Gustavus Holst. Nos. 1 to 6. (Wessel and Stodart, Frith Street.)” *The Harmonicon*, Vol. 7, no. 3 (March 1829), p. 62.

“La Gaieté, seventh set of Quadrilles, selected from the works of Spohr, by Z. Zerbini. (Wessel and Stodart.)” *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 112.

“La Gaieté. Selected from the works of Henri Herz. by Z. Zerbini. (Wessel and Stodart.)” *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 112.

“Hilarité, Polacca Brillante, composée par C. M. von Weber. (Wessel and Stodart, Frith Street.)” *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 163.

“Brilliant Variations on a Theme in Rossini’s Semiramide, composed by François Schoberlechner, of Vienna. (Wessel and Stodart, Frith Street.)” *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 163.

“La Gaîte, a ninth set of Quadrilles, selected from Auber’s Masaniello, by L. Zerbini. (Wessel and Stodart.)” *The Harmonicon*, Vol. 7, no. 7 (July 1829), p. 164.

“La Salle d’Apollon, a Collection of New German Waltzes, by Foreign Authors, Nos. 41 to 50. (Wessel and Stodart, Frith-street.)” *The Harmonicon*, Vol. 7, no. 8 (August 1829), p. 196.

“La Lyre d’Apollon, a collection of Marches and Polonaises, by the best foreign authors; Nos. 1 to 14. (Wessel and Stodart, Frith Street.)” *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 250.

“La Salle d’Apollon, a collection of German Waltzes, composed by Foreign Authors, Nos. 51 to 62. (Wessel and Stodart, Frith Street.)” *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 304.

“La Lyre d’Apollon, a collection of Marches and Polonaises, by Foreign Authors. Nos. 15 to 19. (Wessel and Stodart, Frith Street.)” *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 304.

“La Lyre d’Apollon, a collection of Marches and Polonaises, by Foreign Authors. Nos. 20 to 22 (Wessel and Stodart.)” *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 34.

“La Salle d’Apollon, a collection of German Waltzes, composed by Foreign Authors, Nos. 63 to 66. (Wessel and Stodart.)” *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 34.

“La Gaieté, tenth set of Quadrilles, selected from Auber’s Operas, La Fiancée, by L. Zerbini. (Wessel and Stodart.)” *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 34.

“Moments Recréatifs, a selection of Cavatinas, Ariettas, and Romances, from the best Italian, French, and German Authors. No. 1 to 12, in 8vo. (Wessel and Stodart, Frith Street.)” *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 36.

“Brilliant Variations, performed by M. Mori, at the Philharmonic Concerts, composed by Mayseder, and arranged by Charles Czerny. (Wessel and Stodart, 6, Frith Street.)” *The Harmonicon*, Vol. 8, no. 4 (April 1830), p. 166.

“La Gaité, an eleventh set of Quadrilles, selected from Il Pirata, by L. Zerbini. (Wessel and Stodart, Frith-street.)” *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 296.

“La Lyre d’Apollon, a collection of Marches and Polonaises. Nos. 23 to 30. (Wessel and Stodart, Frith-street.)” *The Harmonicon*, Vol. 8, no. 9 (September 1830), p. 390.

“La Salle d’Apollon, a collection of Waltzes, & c. Nos. 67 to 74. (Wessel and Stodart.)” *The Harmonicon*, Vol. 8, no. 9 (September 1830), p. 390.

“La Gaîte, a Twelfth Set of New Quadrilles, selected from Reissiger’s Opera, Libella, by L. Zerbini. (Wessel and Stoddart, Frith Street.)” *The Harmonicon*, Vol. 9, no. 6 (June 1831), p. 145.

“La Gaîte, a Thirteenth Set of New Quadrilles, selected from Spohr’s Zelmira, by L. Zerbini. (Wessel and Stoddart, Frith Street.)” *The Harmonicon*, Vol. 9, no. 6 (June 1831), p. 145.

“Adelaide, by L. von Beethoven [arranged] for the Piano-Forte, by Charles Czerny. (Wessel and Stodart, Frith Street.)” *The Harmonicon*, Vol. 9, no. 7 (July 1831), p. 169.

“Adelaide, by L. von Beethoven [arranged] for the Violin and Piano-Forte, by Zerbini and Iwan Muller. (Wessel and Stodart, Frith Street.)” *The Harmonicon*, Vol. 9, no. 7 (July 1831), p. 169.

“La Gaîte, a set of new Quadrilles, selected from Rossini’s Cenerentola, and arranged by L. Zerbini. (Wessel and Stodart.)” *The Harmonicon*, Vol. 9, no. 7 (July 1831), p. 170.

“Rondeau Brillante, mêle d’un Thème Russe, composé par J. N. Hummel, & c. & c. Op. 98. (Wessel and Stodart, Frith Street.)” *The Harmonicon*, Vol. 9, no. 8 (August 1831), p. 194.

“Introduction, Variation, et Polonaise, danse le style brilliant, sur la Cavatina ‘Tu Vedrai la sventurata,’ dans l’opéra Il Pirata, de Bellini, composées par Charles Czerny. Op. 160. (Wessel and Stodart, Frith Street.)” *The Harmonicon*, Vol. 9, no. 8 (August 1831), p. 194.

"Rondinos, compose by Charles McKorkell. Op. 3, Nos. 1, 2, 3 and 4. (Wessel and Stodart, Frith Street.)" *The Harmonicon*, Vol. 9, no. 9 (September 1831), p. 220.

"La Gaîte, a Set of Quadrilles, composed on Subjects by Paganini, by L. Zerbini, his 36th Set. (Wessel and Co., Frith Street.)" *The Harmonicon*, Vol. 9, no. 10 (October 1831), p. 243.

"Introduction et Grand Variations sur la Romance favorite 'Ecco ridente,' de l'Opéra Il Barbiere di Siviglia, composées par J. P. Pixis. Op. 36. (Wessel and Stodart, Frith Street.)" *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 277.

"Introduction, Grand Variations Brillantes, et Finale Militaire, sur le Petit Rambour, composées par Charles Czerny. Op. 236. (Wessel and Stodart, Frith Street.)" *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 277.

"Rondeau Brillant, dédié à sa Majeste Frederique Guillemine Louise, Reine des Pays Bas, composé par Fred. Ries. Op. 144. (Wessel and Co., Frith Street.)" *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 301.

"La Gaîte, a sixteenth set of Quadrilles, selected from the works of Hummel, by L. Zerbini. (Wessel and Co., Frith Street.)" *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 16.

Within:

Les Etrennes, a Second Melange of Twelve Foreign Airs, for the Piano Forte, adapted and fingered in a familiar manner, by Czerny, Payer and Herz

Leaf ii recto

Source: BL h. 722. oo. (4.) Pl no. W. & Co. 371

Liv. 4. L'art Moderne de Doigtée par C. Czerny, Prémièr, Divertissement, pour le Piano Forte, Composé par John Field

Leaf ii recto

Source: BOD Tenbury Mus. c. 203 (11) Pl no. 423; no wm

Divertimento, for Violoncello and Piano Forte, Composed by G. J. Farsyde,

Leaf ii recto

Source: CAM MR340. a. 80. 66. (10.) Pl no. 427

You told me once, the Poetry by the Author of Granby, Composed by J. M. Herries

Last leaf verso

Source: BOD Mus. Voc. I, 26 (75) and BL H. 1672. (1.) Pl no. W & Co. 532; no wm

Thème à La Suisse, avec Variations, Concertantes pour Piano et Violon, Composées et Dédiées à son Altesse Royale Madame Adélaïde, Soeur du Roi, par Antoine Bohrer, Op. 46

Last leaf verso of Piano Forte part

Source: BOD Mus. Instr. I, 27 (11) Pl no. 603

WR 4b

Date: late 1832 of early 1833

Categories and sub-categories: 4

Piano Solo. Album des Pianistes de Première Force. Recueil de Compositions Originales et Brillantes;

Piano Solo; Piano Solo. New and Fashionable Quadrilles, la Gaîté; Piano Forte Duets

Extent: 330 entries

Commentary:

New Entries: 123

[Piano Solo. Album des Pianistes de Première Force] Czerny, Liv. 7, Grand Brilliant Variations to the March in Gli Arabi melle Gallie in E flat, Op. 234 – C. Mayer, Liv. 8, Grand Brilliant Variations on "Non più mesta," in E flat, Op. 30 – Blahetka, Liv. 9, Op. 25, Concert stuck – [Piano Fore Solo] Czerny, 48 Grand Studies, fingered, Op. 161, Nos. 1 and 2 (each separate) – Czerny, "Les Jonquilles," 2 Rondeaux Mignons, No. 1, Air Italiana in Algeri, No. 2, Eliza e Claudio (each separate) – Diabelli & Küffner, Favorite Airs from Meyerbeer's Crociato in Egitto – Field, First Divertimento in E – Gollmick, 2 Easy Rondos (each separate) – Hummel, Ten Studies (fingered by

C. Czerny) – Kuhlau, Rondo, "Fin ch'an dal vino" – Kuhlau, Rondo, "Depuis long temps" – Kuhlau, Rondo, "Non più andrai" – Kuhlau, Op. 56, 3 Rondos from Figaro (each separate) – Kuhlau, Op. 78, 3 Rondos, No. 1, La Neige, No. 2, Barbieri, No. 3, Gazza Ladra (each separate) – Kuhlau, Op. 109, 3 Rondos, No. 1, Petit Tambour, No. 2, Semiramide, No. 3, Air Allemand (each separate) – Kuhlau, Op. 117, "Homage à Beethoven," 3 agreeable Rondolettos (each separate) – Kuhlau, Petit Rondeau in C – S. Gödbé, La Bouquétière, D'une jeune Demoiselle offrant un Recueil de petits & agreeable Rondeaux (on Operatic Themes) Nos. 1 to 6 (each separate) – S. Gödbé, Le Carillon Floral, a Second Collection of D'une jeune Demoiselle offrant un Recueil de petits & agreeable Rondeaux (on Operatic Themes), Nos. 1 to 12 (each separate) – S. Gödbé, a Third Collection of Original Rondeaux, by Kuhlau, Golmick, Moscheles, Bertini, McKorkell and Diabelli, Nos. 1 to 12 – Leisdorf, 2 Grand Marches from Semiramide & Leisdorf – C. Mayer, 2 Valses favorite de la Collection de Salle d'Apollon, Nos. 1 and 2 (each separate) – Marielli, L'Allegrezza Rondoletta – Moscheles, 2 Austrian Dances (each separate) – Moscheles, Le Portrait, Air de Ballet – Moscheles, Four Monferinos by Giuliani, arranged by Moscheles – Payer, Deux petits Bijoux de la "Langue Musicale" (each separate) – Payer, "Enfant du Regiment," Rondino – Payer, "La Triomphe de la Taglioni," Caprice elegant, sur le Pas Seul dans le Ballet, "Manon Lascaut," Op. 146 – Spontini, "The Alchemist," a favourite Rondo from Jessonda – Spontini, March in La Vestale, by Diabelli – Weber, Momento Capriccioso in C – Weigl, 2 Favorite Melodies from "Die Schweitzer familie" – La Salle D'Apollon, Nos. 91 to 120 (each separate) – [New and Fashionable Quadrilles, La Gaîté] Zerbini, No. 17, "The Bells," dedicated to the Belles of England – Zerbini, No. 18, The Alchemist, (Spohr) – Zerbini, No. 19, "Fidelio & Prometeo," (Beethoven) – Zerbini, No. 20, "Anneau Magique" from Gallenberg's Ballet – [Piano Forte Duets] Beethoven, "Arch-Duke Rudolph's Favorite," Grand Triumphal March from King Stephen – Czerny, "Souvenir a Schönbrunn," 2d Grand Coronation March – Czerny, Polonoise célèbre d'Oginsky Variations – Diabelli, "Les Aimables" Deux Duettings Magnones (each separate) – Les Trois Favourites de Londres, No. 1, Le Desir de Beethoven, No. 2, Gallope à la Giraffe, Herz, and No. 3, Prague Minstrel's March, Moscheles (in one book) – Echo de l'Opera Overtures as Duets, No. 1, Alchemist, No. 2, Il Turco in Italia, No. 3, Faust, No. 4, Prometeo, No. 5, Beherrscher der Geister (Ruler of Spirits), No. 6, Jessonda, and No. 7, Zauberflöte (each separate) – Weber, 3 Grand Duos Brillans., No. 1, Hilarité, Polonoise brillante, No. 2, Invitation pour la Valse, Rondeau brillans, No. 3, Polonoise brillante in E flat (each separate)

Entries Removed: 86

[Piano Forte Solos] Czerny, Brilliant Variations on Mayseder, Op. 45 – Diabelli, March Vestale – Diabelli, Duet from Oracle – Herz, 1st Set of Quadrilles – Herz, 2nd Set of Quadrilles – Moscheles, Pas de Deux – Payer, "Grenadier, quo tu m' afflige!" – Rossini, Overture to Semiramide – [Vocal Glees with Piano] Romberg, No. 1, Awake & list, my love – Romberg, No. 2, Not e'en to Love must Glory yield – [Piano Forte Duets] Czerny, Coronation March – Herz, Le Joujou, easy Variations on the Bavarian Air – Rossini, Overture to Semiramide – [Harp music] Etrennes aux Dames, Elegant & not difficult Solos, Composed by Gustavus Holst, No. 1, Rondo on "True Love," No. 2, Le Vaillant Troubadour, Variations, No. 3, Moscheles, Farewell of Rauol de Coucy, No. 4, Le Depart du Jeune Grec, Variations, No. 5, Adolphine, a German Air, No. 6, Beethoven's & Weber's Waltzes (each separate) – Moments Récréatiys [sic]. Selection of Cavatinas, Ariettas, & c. for the Voice and Piano, Nos. 1 to 30 (each separate) – La Repos d'Etude ou Terpsichore, Popular Operatic Melodies in 18 Numbers (each separate) – Dolce & Utile. Pleasing Movements for Guitar Solos, selected & fingered by Mr. Derwort, Nos. 1 to 18 (each separate)

Publication Reviews:

"Rondino sur la Romance l'Enfant du Régiment, par Jerome Payer. (Wessel and Co.)" *The Harmonicon*, Vol. 9, no. 12 (December 1831), p. 301.

"Momento Capriccioso per il Piano-forte, da C. M. Von Weber. Op. 12 (Wessel and Co.)" *The Harmonicon*, Vol. 9, no. 12 (December 1831), p. 301.

"The Bells, or La Gaîte, seventeenth set of Quadrilles, composed by L. Zerbini. (Wessel and Co, Frith Street.)" *The Harmonicon*, Vol. 10, no. 1 (January 1832), p. 16.

"La Bouquétière d'une jeune demoiselle, offrant n Recueil de petits et agréables Rondeaux, composée par S. Gödbé. 6 Nos. (Wessel and Co.)" *The Harmonicon*, Vol. 10, no. 3 (March 1832), p. 62.

"Quadrilles. The Alchymist, or La Gai te Eighteenth Set, selected from Spohr's opera, by L. Zerbini. (Wessel and Co. Frith Street.)" *The Harmonicon*, Vol. 10, no. 4 (April 1832), p. 82.

"L'Allegrezza, an easy Introduction and Rondoletto, composed by M. Marielli. (Wessel and Co.)" *The Harmonicon*, Vol. 10, no. 5 (May 1832), p. 107.

"Quadrilles. Fidelio, La Gai te, nineteenth set, selected from Beethoven's Fidelio and Prometeo, by L. Zerbini. (Wessel and Co.)" *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 135.

"Les Jonquilles, Deux Rondeaux Mignons, sur des motifs favoris, composes par Charles Czerny, Nos. 1 and 2. (Wessel and Co., Frith Street.)" *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 176.

"Piece de Concert (Concert-St ck) compos e par Leopoldine Blhetka. Op. 25. (Wessel and Co.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 204.

"Le Carbillon Floral d'un jeune demoiselle, offrant un Recueil de petits Rondeaux, composes par S. G db . Nos. 1 to 12. (Wessel and Co.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 205.

"Duets, Piano-Forte. Overture to the ballet of Prometeo, by Beethoven. (Wessel and Co.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 209.

"Fantasia sur la Polonaise fameuse du Comte Oginsky, compos e par Charles Czerny. Op. 252. (Wessel and Co.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 209.

"Homage   Beethoven, Rondino on a German air by Beethoven, composed by Fred. Kuhlau, (fingered by Mr. Zerbini.) Op. 117. Nos. 1, 2, and 3. (Wessel and Co.)" *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 228.

"Duets, Piano-Forte. Overture to Il Turbo in Italia, arranged by Ant. Diabelli. (Wessel and Co.)" *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 228.

"Duets, Piano-Forte. Les Aimables, Deux Duettinos composes par Ant. Diabelli. (Wessel and Co.)" *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 228.

"La Triomphe de Taglioni, Caprice Elegante, sur le Pas Seul dans  par Mdle. Taglioni dans le Ballet Manon Lascaut, compos e par Jerome Payer. Op. 146. (Wessel and Co.)" *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 257.

"Petit bijoux de la Langue Musicale, compos e par J. Payer. Nos. 1 and 2. (Wessel and Co.)" *The Harmonicon*, Vol. 10, no. 11 (November 1832), p. 257.

"Souvenir   Sch nbrunn, Second Grand Marche, compos e par Charles Czerny. Op. 250. (Wessel and Co.)" *The Harmonicon*, Vol. 11, no. 8 (August 1833), p. 176.

Within:

The Arch-Duke Rudolph's Favorite Grand Triumphal March, K nig Stephan, Composed by L. van Beethoven, Arranged for two Performers on One Piano Forte, by C. A. de Winkler

Leaf ii recto

Source: BL g. 272. m. (9.) Pl no. W. & Co. No. 589

WR 5a

Title: A SELECT CATALOGUE OF VIOLIN AND VIOLONCELLO MUSIC, / PUBLISHED BY WESSEL & Co. No. 6, FRITH STREET, SOHO SQUARE, LONDON.

Date: early 1834

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 11

Violin Instruction Books; Two Violins; Violin and Violoncello; Violin, Tenor, and Violoncello; Two Violins, Tenor and Violoncello; Concerto. Piano Forte and Violin Concertante; Violin and Piano Concertante; Violin Principal and Piano; Violoncello Music. (Solos, & c.); Two Violoncellos, or Violoncello and Bass; Violoncello and Piano

Extent: 175 entries

Commentary:

Entries at Stationers' Hall:

Aria "bel piacer," as a Solo for the Violoncello, with Piano Accompaniment, by W. H. Hagart, entered at Stationers' Hall 22 February 1825. [Pl no. W. & S. 89; wm 1823 at BL h. 113. (2.)]

Variations brilliant, in E major, Op. 45, for the Violin, with Piano Accompaniment, by J. Mayseder, entered at Stationers' Hall 22 October 1829. [Pl no. W. & S. 286]

"Thème à la Suisse," varié, for the Piano Forte and Violin, dedicated à S. A. Royale Mad. Adelaide, Op. 46, by A. Bohrer, entered at Stationers' Hall 31 March 1832. [Pl no. 603]

Op. 14, "l'Amabilité." – Grand Duo Concertante, for the Violoncello and Piano, by M. Bohrer, entered at Stationers' Hall 31 March 1832. [Pl no. 604]

Sixteen Grand Duet, for the Violin and Violoncello, dedicated to Louis Phillippe I. Op. 47, by A. and M. Bohrer, entered at Stationers' Hall 2 April 1832. [Pl no. 605]

Grand Violin School, by L. Spohr, translated from the original German edition, by C. Rudolphs, (handsomely and correctly engraved, forming upwards of 240 plates.), entered at Stationers' Hall 6 May 1833.

Op. 12, Six Characteristic Capriccios, for the Violin, dedicated to Signor Paganini, to which is added "Farewell Capriccio," expressly written for and dedicated to, his friend E. Eliason, by N. Paganini, entered at Stationers' Hall 3 February 1834. [Pl no. 936]

Publication Announcements:

"Spohr's grand Violin School, translated by C. Rudolphus, is now distributing to subscribers." *The Times*, 26 April 1834.

"La Rage des Parisiennes," favourite Waltz (easy) [for the Violin and Piano], 3s. by Lemoine." *The Times*, 26 April 1834.

"Kuhlau's 14 grand duets concertante, piano and violin, 5 numbers are ready; edited by E. Eliason." *The Times*, 26 April 1834.

Publication Reviews:

A Selection, & c., from the operas of Rossini, & c. arranged for the Flute and Piano-Forte, by Antonio Diabelli, of Vienna, No. 5. [Ogni più tenero] (Wessel and Stodart.) No. 1, Soho Square. *The Harmonicon*, No. 22 (October 1824) p. 191.

"B. Romberg's Aria, "Bel piacer," adapted as a Solo for the Violoncello with Piano-Forte Accompaniment, by W. H. Hagart. (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, No. 33 (September 1825), p. 161.

"Fantasia, on two themes from Der Freischütz, for the Violoncello and Piano-Forte, by W. H. Hagart. (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, No. 38 (February 1826), p. 37.

"Polacca, in Abon Hassan, by Weber, for Two Violoncellos, by W. H. Hagart. (Wessel and Stodart, 1, Soho Square.)" *The Harmonicon*, No. 38 (February 1826), p. 37.

"Romberg's Aria, Bel Piacer, adapted as a Solo for the Violoncello, by W. H. Hagart. Wessel and Stodart." *QMMR*, Vol. 8, no. 31 (1826), p. 361.

"Fantasia on two Themes from Der Freischütz, for the Violoncello and Piano Forte, by W. H. Hagart." *QMMR*, Vol. 8, no. 31 (1826), p. 361.

"Grand March in the Ballet of Alfred, arranged for the Violoncello and Piano Forte, by W. H. Hagart. Wessel and Stodart." *QMMR*, Vol. 8, no. 31 (1826), p. 361.

"Three Grand Duets Concertante for the Piano Forte and Violin, composed by J. Mayseder. The violin part fingered by Signor Spagnoletti. No. 1. Wessel and Stodart." *QMMR*, Vol. 9, no. 35 (1827), p. 404.

"Giuliani's Introduction and Variations to an Air of Cimarosa's, arranged for the Violoncello and Piano Forte, by W. H. Hagart. Wessel and Stodart." *QMMR*, Vol. 9, no. 35 (1827), p. 412.

"Mayseder's Grand Duet, arranged for the Violin and Violoncello, by W. H. Hagart. Wessel and Stodart." *QMMR*, Vol. 9, no. 35 (1827), p. 412.

"A Grand Duet Concertante for the Piano-Forte and Violin, composed by Mayseder, Op. 30. The Violin part fingered by Signor Spagnoletti. (Wessel and Stodart, 6, Frith Street.)" *The Harmonicon*, Vol. 6, no. 1 (January 1828), p. 18.

“Violoncello, with P. F. Accomp^t. Giuliani’s Introduction and Variations to an air by Cimarosa, arranged by W. H. Hagart. (Wessel and Stodart.)” *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 43.

“Violin and Piano-Forte. Le Charme de Padua, Divertimento, pour Violon et Piano Concertante, composée par Nicolo Paganini. (Wessel and Stodart, Frith Street.)” *The Harmonicon*, Vol. 9, no. 6 (June 1831), p. 147.

“Violin and Piano Forte. Three Original Grand Duets-Concertante, composed by Fred. Kuhlau, (of Copenhagen.) Op. 110. In three books. (Wessel and Co.)” *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 181.

“Effusion di Paganini, Quatri Divertimenti, aggiustati per gli Dilettanti, da L. Zerbini. (Wessel and Co.)” *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 181.

“Violoncello and Piano-Forte. Souvenir d’Autriche, Divertimento sur divers Air Nationaux Autrichiens, compose pour les Amateurs, par B. Romberg. Op. 46. (Wessel and Co.)” *The Harmonicon*, Vol. 10, no. 8 (August 1832), p. 182.

Within:

Louis Spohr’s Grand Violin School, from the Original German, dedicated to Professors of Violin, by the Translator, C. Rudolphus

Last leaf verso

Source: BL h. 1099. dd. Pl no. 812

WR 5b

Date: c. 1835

Categories and sub-categories: 12

Violin Instruction Books; Violin and Violoncello; Two Violins; Violin and Violoncello; Violin, Tenor, and Violoncello; Two Violins, Tenor, and Violoncello; Concerto. Piano and Violin Concertante; Violin and Piano Concertante; Violin and Piano; Violin Principal and Piano; Violoncello Music (Solos, & c.); Two Violoncellos, or Violoncello and Bass; Violoncello and Piano

Extent: 200 entries

Commentary:

New Entries: 25

[Violin Solos and Studies] Gödbé, "Album for Young Violinists," 12 favourite Airs with Variations, (elegant and easy,) in 12 numbers (each separate) – Gödbé, "Album for Young Violinists," 12 favourite Airs with Variations, (elegant and easy,) the Set – [Violin and Piano Concertante] J. H. Worzischek, Trois Grands Duos Concertans: (Uniform Editions.) No. 1, Bolero, Espagnol, Op. 2 – Worzischek, No. 2, Rondeau in A, Op 8 – Worzischek, No. 3, Variations, Op. 9 – Fr. Kuhlau, Recollections of Copenhagen, the Set – Van Bree and Clinton, The Celebrated Dutch Aria, "Maria's cares are o'er" – C. G. Reissiger and L. Maurer, "Marie." Variations brillante sur un Thème favoris Italien, in A, Op. 34 – [Violin Principal and Piano] Lipinski, "Signor Masoni's Favourites," Grand Bravura Variations on two favorite Airs, by Rossini and Bellini, No. 1, Op. 11, "Non più mesta," from Cenerentola – Lipinski, "Signor Masoni's Favourites," No. 2, Op. 15, "Tu vedrai," Pirata – [Violoncello and Piano] Chopin and Franchomme, "Souvenir du Robert le Diable," Grand Duo from Meyerbeer's Opera, Op. 12 – Reissiger and Merck, "La Marie." Variations brilliant sur un Thème Italien, in A, Op. 34 – Van Bree and Clinton, The Celebrated Dutch Cantata "Maria's cares are o'er" – Worzischek and Merck, Three Grands Duos (see Piano and Violin)

Publication Announcements:

“Signor Masoni’s favourites for violin and piano, by C. Lipinski, - No. 1, “Non piu mesta.” No. 2. “Tu vedrai.” 5s. each.” *The Times*, 26 April 1834.

Within:

Andante, suivi d’un Allegro Agitato, en Mouvement Perpetuel, pour Violon, avec Accompagnement de Piano, Composé et dédié à son Ami, Mr. Cipriani Potter, par E. Eliason, Op. 10

Leaf ii recto

Source: BL h. 109. (8.) Pl no. W & C°. N°. 1494

WR 6

Title: PAGE A. / CATALOGUE OF WESSEL AND CO.'S CHOICE PUBLICATIONS OF MODERN PIANO-FORTE MUSIC, / N°. 6, FRITH STREET, SOHO SQUARE, LONDON.

Date: c. 1838

Pages: 1p fol.

Type of Catalogue: Within; Piano Forte

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 5

Piano Concerto Pieces, Solo, or with Orchestral Accompaniments, Album des Pianistes de Premiere Force; Piano Solo. L'Amateur Pianiste; Piano Solo. Operatic Music, "Nouveau souvenir Theatral," and "Theatro buffo Londini"; Collection of German Waltzes; Mazurka's and Polonoises, in Sets

Extent: 281 entries

Commentary:

"Valse du Congress de Kalisch," Var. in A, Op. 340, by C. Czerny [Pl no. W. & Co. 1258]

Hummel's Third Grand Concerto, in B minor, Op. 89 [Pl no. W. & Co. 1633]

"Souvenir Theatral," 4 Brilliant and Elegant Fantasias, No. 1, on Bellini's Straniera, Op. 9, by S. Thalberg [Pl no. W. & Co. 1691]

"Souvenir de Constantinople," Variations on Sultan Mahoumed's favourite March, by Donizetti, in C, by Carl Mayer, Op. 41 [Pl no. W. & Co. No. 1754]

"Le Favorite de Vienne," Impromptu on Gallenberg's Cotillion, in A, Op. 36, by C. Czerny [Pl no. W. & Co. 1742]

Entries at Stationers' Hall:

6 Valses Autrichiennes, 2d Set, Op. 35, for the Piano Forte, by L. Blahetka, entered at Stationers' Hall 30 January 1833. [Pl no. W. & Co. 718]

"La Piquante," Gr. Valse du "Revenant," in C, for the Piano Forte, by H. Lemoine, entered at Stationers' Hall 27 March 1834.

Fantaisie Brillante on National Polish Airs, in A, Op. 13, To Pixis, by F. Chopin, entered at Stationers' Hall 14 April 1834.

"Souvenir de la Pologne," 3d set of Mazurkas, for the Piano Forte, by F. Chopin, Op. 17, entered at Stationers' Hall 26 August 1834.

Invitation pour la Danse, Grand Valse, in E flat, for the Piano Forte, by Chopin, Op. 18, entered at Stationers' Hall 28 August 1834.

"Le Retour à Londres," Introduction and Grand Rondeau, Brillante in F, Op. 127, dedicated to Moscheles, for the Piano Forte, by J. N. Hummel, entered at Stationers' Hall 30 March 1835.

"Souvenir d'Andalousie," Bolero Espagnol. in A minor, Op. 19, for the Piano Forte, by F. Chopin, entered at Stationers' Hall 18 April 1835. [Pl no. W. & Co. 1491]

"Le Retour de Kalisch," Introduction and Variations on Rossini's Marche des Grecs, from the Siege of Corinth, in C, Op. 138, dedicated to Mr. Kiallmark, by C. Czerny, entered at Stationers' Hall 26 March 1836.

"Souvenirs de la Pologne," Mazurkas, Set 4, Op. 24, for the Piano Forte, by F. Chopin, entered at Stationers' Hall 18 April 1836.

Grand Fantaisie Brillante, Introduction and Polonaise, in E, Op. 6, to Madame de la Hoche, for the Piano Forte, by A. Thomas of Strasbourg, entered at Stationers' Hall 20 April 1836.

1st and 2d Set of Mazurkas, for the Piano Forte, by Wolff, Opp. 4 and 5, entered at Stationers' Hall 20 April 1836.

"Recollection of the Highlands," Fantaisie on "Auld Lang Syne," in F, for the Piano Forte, by A. Thomas, Op. 5, entered at Stationers' Hall 20 April 1836.

Second Grand Concerto for the Piano Forte, in E minor, Op. 21, dedicated to Mrs. Anderson, by F. Chopin, entered at Stationers' Hall 25 May 1836.

"La Favorite," Ballade, in G minor, Op. 23, for the Piano Forte, by F. Chopin, entered at Stationers' Hall 28 May 1836.

Grand Polonaise Brillante, for the Piano Forte, précédée d'un Andante Spianato, in E flat, Op. 22, to Madame d'Este, by F. Chopin, entered at Stationers' Hall 28 May 1836. [Pl no. W. & Co. 1643]

"Les Plaintives," 4th set of Nocturnes, Op. 27, for the Piano Forte, by F. Chopin, entered at Stationers' Hall 30 May 1836. [Pl no. W. & S. 1648]

Publication Announcements:

"Album des Pianistes de Première Force, book 21, a brilliant Fantasia on National Polish Airs, by F. Chopin. Price 5s." *The Times*, 26 April 1834.

"12 books, 4s. each, of an elegant work, Nouveau Souvenir Theatrical; Fantasies on Anna Bolena, Norma, Straniera, Capuleti, Zumpa, & c. By C. Czerny. [for the Piano]" *The Times*, 26 April 1834.

Publication Reviews:

"Variations on the Fisherman's Chorus in Masaniello, Op. 26. Composed by Leopoldine Blahetka. (Wessel and Co.) [Pl no. 718]" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 204.

"Souvenir à Lemberg, Polonaise, composée par Charles Czerny. Op. 251. (Wessel and Co.)" *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 205.

"La Narcisse Polonaise, composée par Charles Czerny, avec Introduction, par Jerome Payer, Op. 175. (Wessel and Co.)" *The Harmonicon*, Vol. 11, no. 1 (January 1833), p. 12.

"Preciosa Lied, from Weber's Preciosa, varied by Fred. Kuhlau. (Wessel and Co.)" *The Harmonicon*, Vol. 11, no. 2 (February 1833), p. 32.

"Introduction, Grandes Variations, et Polonaise Brillante, sur la Sentinelle, composées par J. H. Worzischek. Op. 6. (Wessel and Co.)" *The Harmonicon*, Vol. 11, no. 3 (March 1833), p. 61.

"Introduction et Grand Rondeau Brilliant, (en A) composées par J. N. Hummel. Op. 56. (Wessel and Co.)" *The Harmonicon*, Vol. 11, no. 4 (April 1833), p. 86.

"Grosses Concert-Stück, (Pièce de Concert.) Op. 47, composée par Mayseder, arrangé pour le Piano-forte par Charles Czerny. (Wessel and Co.)" *The Harmonicon*, Vol. 11, no. 7 (July 1833), p. 149.

Within:

Les Fleurs de Mayseder, No. 3, Brilliant Variations, Op. 45, in E Major, Composed by Jos. Mayseder, Arranged for two Performers on One Piano Forte, by Charles Czerny

Leaf ii recto

Source: BL g. 545. k. (14.) Pl no. W & S. 337

L' Amateur Pianiste, No. 59, Valse du Congress de Kalisch! (de J. Strauss.) avec Variations Brillantes, pour le Piano Forte, exécutées devant Leurs Majesties Impériales, Composées par Charles Czerny, Op. 340

Last leaf verso

Source: BL g. 270. a. (23.) Pl no. W, & Co. 1258

L' Amateur Pianiste, No. 99. Souvenir de Constantinople, Variations Brillantes, sur une Marche Favorite du Sultan Mahoumed de Donizetti, pour le Piano Forte, par Charles Mayer (de St. Petersburg), Op. 41

Last leaf verso

Source: BL h. 3865. ii. (1.) Pl no. W. & Co. 1754

Book 1 of Douze Etudes, Caracteristiques, de Concert, pour le Piano Forte, Dediees à Sa Majesté Louis, Roi de Bavière, et Composées par Adolphe Henselt, Op. 2

Leaf ii recto

Source: CAM Mus. 23. 24. (1.) Pl no. W. & Co. 2343

Book 2, of Douze Etudes, Caracteristiques, de Concert, pour le Piano Forte, Dediees à Sa Majesté Louis, Roi de Bavière, et Composées par Adolphe Henselt, Op. 2

Leaf ii recto

Source: CAM Mus. 23. 24. (2.) and BOD Mus. Instr. I, 114 (6) Pl no. W. & Co. 2344

Mai Blumen, Waltz, Composed for the Piano Forte, and Dedicated to Charles Lewis Vidal Esq., by Charles Mangold, Pupil of J. N. Hummel, Op. 10

ii recto

Source: BL g. 270. b. (28.) Pl no. W. & Co. 2781

Philomèle, No. 82, 2 Gesänge, Op. 14, no. 2, Papa Noah, by C. G. Reissiger

Source: BL H. 2285. no. 82. Pl no. W. & Co. 3414

Les Bleuetts, Quatre petits Rondeaux, pour le Piano Forte, No. 3, "Sorte Secondani," de Zelmira, de Rossini, by J. B. Duvernoy

Source: BOD Mus. Instr. I, 87 (49) Pl no. W. & Co. 3491

L. Spohr's Second Grand Symphony, Op. 49, arranged as a piano forte duet, by F. Spohr

Source: BL h. 95. b. (17.) Pl no. W. & Co. 4212

WC 1

Title: A CATALOGUE. / Of New GERMAN FLUTE and VIOLIN Works. / Published by C. WHEATSTONE Music Engraver N°. 436 Strand. / LONDON / Chiefly Engraved from M^r. Pleyel's Editions of Paris.

Date: c. 1805

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories:4

Solos; Duets; Miscellaneous Works; Violin Music

Extent: 46 entries

Within:

Le Celebre Pollonoise, Pour une Flûte, Avec Accompagnement, De basse (Ad Libitum) Par Hugot

Leaf ii recto

Source: BL h. 2140. a. (4.)

WC 2

Title: 1806. / ANNUAL COLLECTION OF NEW MUSIC / PRINTED AND SOLD BY / C. WHEATSTONE, / Manufacturer of Musical Instruments, Music Engraver, and Publisher, / No. 436, STRAND. / APPEDIX TO GENRAL CATALOGUE.

Date: 1806

Pages: 1p fol.

Type of Catalogue: Stand-alone; Instrumental music

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 10

Piano Forte Music; Duets for two Performers; Rondos; Dances; Instrumental; Flute Works; Military Music; Violin Duets, & c.; New Music in the Press; New Editions of Preceptors for every Instrument.

Extent: 108 entries

Within:

Source: BL 7896. h. 40. (18b.)

WC 3

Title: A CATALOGUE of MUSIC / Vocal and Instrumental / Printed for C. WHEATSTONE Music Publisher No. 436 Strand.

Date: c. 1806

Pages: 3pp fol.

Type of Catalogue: Stand-alone; Vocal and Instrumental

Process: Engraved and Punched plate

Layout: 3 columns

Categories and sub-categories: 22

Instrumental Music; Concertos; Single Sonatas; Single Opera Overtures; Rondos and Airs with Variations; Harp Music; Guitar Music; Flute Music; Dances; Violin Music; Dances, Reels & c.; Sacred Music; Handel's Songs; Vocal Music; Catches, Canons and Glee's; Songs; Military Music; Treatises & Preceptors; [APPENDIX] Flute Music; Patent Flageolet Music; Organ Music; New Invented Instruments

Extent: 314 entries

Within:

Source: BL 7896. h. 40. (18a.)

WC 4

Title: A CATALOGUE OF NEW MUSIC. 1808. / Engraved Printed and Published by C: WHEATSTONE at his Wholesale and Retail Music and Musical / Instrument Warehouse 436 (corner of Old Round Court) STRAND.

Date: 1808

Pages: 1 fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Punched and engraved plate

Layout: 3 columns

Categories and sub-categories: 7

Favorite Pieces from Piano Forte with a Flute or Violin Accompaniment; Favorite Pieces without Accompaniment; Rondos, Airs & Dances; New Songs by Sir John Stevenson; Popular New Songs; Miscellaneous Works; New Instruction Books

Extent: 153 entries

Commentary:

Within:

No. 1, of Select Airs, with Variations for the Flute and Piano Forte or Harp Accompaniment ad libitum, by Augustus Domyer

Leaf ii recto

Source: BL h. 250. i. (3.)

Three Duets, for two Violoncellos, Composed and Respectfully Dedicated to Henry Goldsmid Esqr., by J. A. Dahmen, Op. 33

Leaf ii recto

Source: BL g. 24. c. (4.) Source music wm 1808

WC 5a

Title: CATALOGUE, / of Flute Music. / Published by C. Wheatstone at his Music & Musical Instrument Warehouse N^o. 436 Strand.

Date: wm 1808

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Flute

Process: Engraved and punched plate

Layout: 3 columns

Categories and sub-categories: 9

Flute Concertos; Flute Solos; Flute Duets; Flute Trios; Quartets; Flute. Miscellaneous Collections; Flute. Gentlemen's Vocal Collections; Instructions; Piano Forte Music, with Flute Accompaniments

Extent: 103 entries

Commentary:

Catalogue contains Select Dances for 1808.

Within:

Seventy Two Cadences or Preludes, for the Flute, in all the Major and Minor Keys, Composed by I. W. Hartman

Verso last leaf

Source: BL h. 2050. e. (7.)

WC 5b

Date: c. 1808

Extent: 110 entries

Commentary:

New Entries: 7

[Flute Solos] Sicilian & Spanish Airs – Krasinsky, 3, Op. 18 – [Duets] Pleyel, 3, for Flute & Violin – [Trios] Kreith, Trios for 2 Flutes & Bassoon or Bass – Poessinger, Grand Trios for Flute, Tenor & Bass – [Quartetts] No. 1 of Divertimentos & Favorite Airs for Flute, 2 Violins & Bass – [Miscellaneous Collections] Potter's Fife or Flute & Bugle Airs

Within:

A Continuation of Devienne's Celebrated Instructions for the Flute, Consisting of Six Solos, with a Violoncello Accompaniment (ad lib.) Op. 59, Book 1

Leaf ii recto

Source: BL g. 280. k. (3.) *Source music* wm 1808

Fiftieth or Jubilee Year of the Reign of Our Beloved Sovereign George the III., May He Long Live in the Hearts of His Loyal Subjects, October: 25th: 1809, the Royal Jubilee, Sonata for the Piano forte, Chiefly Selected from Kozeluch and Dussek, with Shakespeare's Jubilee Voluntary, and Other Appropriate Airs

Leaf ii recto

Source: BL H. 1648. n. (22.) *Source music* wm 1808

WC 6

Title: FLUE MUSIC, / Published by C. WHEASTONE, 436, Strand.

Date: c. 1827

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Flute

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 8

Instruction Books; Studies; Solos, without Accompaniment; Solos, with Piano-Forte Accompaniment; Duets. For two Flutes; Duets. For Two Flutes, arranged from Airs, Overtures, & c.; Duets, for two Flutes, with Accompaniment for the Piano Forte; Trios for three Flutes

Extent: 99 entries

Commentary:

Publication Reviews:

"The Blue Bells of Scotland, arranged with Variations for the Flute, with an Accompaniment (ad lib.) for the Piano-Forte, by James Denman. 3s." *MM*, No. 322 (February 1819), p. 64.

Within:

Second Edition, Favorite Melodies of Various Nations for the German Flute, with Accompaniments for the Piano Forte, Selected from the Compositions of Celebrated Authors, and Dedicated by Permission to Lord Churchill, by W. Wheatstone, Professor of the German Flute, No. 4, containing Three favorite Waltzes in one – Scots wha hae wi' Wallace bled – Deh viene alla Finestra from Don Giovanni – Ye Banks and Braes – Polonese (Kreith) – Cease your Funning – Aria from Zauberflöte – Oh Breathe not his name (Irish Melody) – Canzonetta Italiana, introduced in the Travellers – Helvetian Air – Aria from Zauberflöte – Eveleen's Bower – Fly not yet (Irish) –

Spanish Dance – Savoyard Air – Sicilian Air – Spanish Dance – Waltz – Farewell, but whenever you welcome the Hour

Verso of back cover page

Source: BL h. 2377. a. No. 4.

Source music wm 1827

Second Edition, Favorite Melodies of Various Nations for the German Flute, with Accompaniments for the Piano Forte, Selected from the Compositions of Celebrated Authors, and Dedicated by Permission to Lord Churchill, by W. Wheatstone, No. 12 containing, Within a mile of Edinburgh Town – Pria che l'Impegno from "L'amour Marinaro" – Vive Henriquate, a National French Air – Ranz des Vaches, a Swiss Air – O Nanny wilt thou gang with me – The Lullaby, by Storace – God preserve the Emperor, by Haydn – The Rising of the Lark, by Welsh – The Rising of the Sun, by Welsh – Blue Bells of Scotland (Scotch Air) – The Echo Song (German) – Pononese by C. Nicholson – A National Bohemian Melody – Sicilian Mariner's Hymn – The Cuckoo Song – Robin Adair (Irish) – Briton Strike Home – See the Conq'ring Hero comes (Handel) – God save the King – Rule Britannia (Dr. Arne)

Verso of the back cover page

Source: BL h. 2377. a. No. 12.

Source music wm 1824, 1827.

WC 7

Title: NEW FLUTE MUSIC, / PUBLISHED BY WHEATSTONE, & Co. / No. 20, Conduit Street, Regent Str^t, London.

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Flute

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 6

Perceptive Works; Solos; Flute & Piano Forte; Duets for two Flutes; Dues for two Flutes, arranged from Airs, Overtures,& c.; Trios for two Flutes and Piano Forte

Extent: 134 entries

Commentary:

Publication Reviews:

"A Trio for Three Flutes. Composed, and inscribed to Ramon Larrea, Esq. by John Parry. 3s." *MM*, No. 214 (July 1811), p. 565.

"No. VII. of Favorite Melodies of various Nations, for the German Flute, with Accompaniments for the Piano-forte, dedicated to Lord Churchill, by W. Wheatstone. 3s." *MM*, No. 325 (May 1819), p. 352.

"A Concertino, composed by Berbiguier; arranged [for the Flute, with Piano-Forte Accompaniment, by S. Gödbé, No. 1. (Wheatstone, 436, Strand.)" *The Harmonicon*, Vol. 5, no. 9 (September 1827), p. 190.

"A Concertino, composed by Berbiguier; arranged [for the Flute, with Piano-Forte Accompaniment, by S. Gödbé, No. 2. (Wheatstone, 436, Strand.)" *The Harmonicon*, Vol. 5, no. 9 (September 1827), p. 190.

"A Concertino, composed by Berbiguier; arranged [for the Flute, with Piano-Forte Accompaniment, by S. Gödbé, No. 3. (Wheatstone, 436, Strand.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 164.

"A Concertino, composed by Berbiguier; arranged [for the Flute, with Piano-Forte Accompaniment, by S. Gödbé, No. 4. (Wheatstone, 436, Strand.)" *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 164.

"Drouet on Harmony and Modulation for the Flute. (Wheatstone and Co.)" *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 305.

"Lessons on Time, for Two Flutes. Composed by T. Berbiguier. (Wheatstone, Conduit Street.)" *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 37.

"A Grand Study, [for the flute], composed by L. Drouët. (Wheatstone.)" *The Harmonicon*, Vol. 8, no. 6 (July 1830), p. 299.

"The Bolero from Masaniello, arranged for the Flute and Piano-Forte, Concertante, by R. Dressler. Op. 85. (Wheatstone, Conduit Street.)" *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 347.

Within:

Second Edition, Favorite Melodies of Various Nations for the German Flute, with Accompaniments for the Piano Forte, Selected from the Compositions of Celebrated Authors, and Dedicated by Permission to Lord Churchill, by W. Wheatstone, No. 25 containing The Swiss Boy – The Favorite Barcarole from Masaniello – Benedetta sia la Madre – Le Souvenir du Simpln (Swiss) – Quadrille, by H. Herz – Portuguese Air – Mamma Mia – Beethoven's celebrated Waltz, Le Desir – The Market Chorus from Masaniello – J'ai de L'Argent (French) – "O Moment Enchanteur," from Masaniello – Quadrille, by H. Herz – Bolero from Masaniello – The Pastor of the Alps (Swiss) – "Chants Gaiment," from Masaniello – A Bohemian Melody – The Favorite Gallopade (Swiss) – Weber's last Waltz

Verso of the back cover page

Source: BL h. 2377. a. No. 25. Source music wm 1827

WI 1

Title: Catalogue of QUADRILLES & c. lately Published / BY / I. Willis, / Royal Harmonic Saloon / & Circulating Library / 7. WESTMORLAND ST. DUBLIN. / and may be had of all the Music Sellers in the United Kingdom.

Date: c. 1823

Pages: 1 p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Engraved and punched plate

Layout: 4 columns

Extent: 30 entries

Within:

O Beata Virgine, the Maltese Mariner's Hymn, a Trio for three Voices, Sung with unbounded applause at the Beef Steak Club Dublin, Composed and Inscribed to Miss Kildahill, by John Smith

Last leaf verso

Source: BL I. 217. a. (7.) Pl no. 132; Source music Wm 1818

"The Soldier's Bridge," an Irish Melody, the Words by Edward Fitzsimons Esqr., as Arranged and Sung by Mr. Philipps, with rapturous applause at the Theatre Royal

Last leaf verso

Source: BL I. 217. a. (8.) Pl no. 158

The Master and Scholar, Fioravante's Celebrated Singing Lesson, a favorite Duett, in the Opera of the Barber of Seville, newly arranged by Mr. Horn

Last leaf verso

Source: BL H. 1653. l. (18.) Pl no. 295, no wm.

Some Cot retired our Home shall be, Ballad, Written by D. A. O'Meara Esqr, Composed by G. W. Maddison Esqr., Author of the Music in "Tom and Jerry," as performed 100 Successive Nights at the Adelphi Theatre, London

Last leaf verso

Source: BL H. 1650. y. (7.) Pl no. 313; no wm

The Favorite Dances in the Grand Eastern Spectacle of Cherry & Fari Star, Performed with the most unbounded applause at the Theatre Royal Dublin, Composed by H. Simon

Last leaf verso

Source: BL h. 722. pp. (11.) Pl no. 321, Source music wm 1818

St. Patrick's Day, or Simon's Ninth Set of Quadrilles, Selected from National Irish Airs, as performed by Mons Simons Admired Band, at the Grand Ball given at the Castle OF Dublin, on the 17th March 1823, to which is added, an Original Waltz and Sauteuse, with Flute Accompaniment (Obligato), Composed Arranged and Dedicated by Permission to His Excellency, the Most Noble The Marquis Wellesley, by H. Simon

Last leaf recto

Source: BL g. 230. ff. (10.) Pl no. 389

WI 2

Title: A Catalogue of New and Admired Publications

Imprint: Printed by I. Willis, No. 7, Westmorland St. Dublin, and may be had of all the Principal Music Sellers in the United Kingdom.

Date: c. 1823

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Engraved plate

Layout:

Categories and sub-categories: 5

Piano Forte Music; Quadrilles, Dance, Waltzes, & c; Flute & Violin; Songs; Duets and Glees;

Extent: 201 entries

Within:

Does the Wave of the Ocean, a Rondo, Sung by Mr. Philipps, with great Applause at Willis's Vocal Concerts, Rotunda, Composed and Dedicated to Miss Mary Reyntett, by John Smith, of Christ Church & St. Patrick Cathedral Dublin

Last leaf verso

Source: BL I. 217. a. (15.) Pl no. 54, Source music wm 1818

O Hushed be those Notes, a Glee, for four voices, Inscribed to Mrs. Beaty, Composed and Arranged with an Accompaniment for the Piano Forte, and new Patent Keyed Armonica, by J. Smith

Last leaf verso

Source: BL I. 217. a. (9.) Pl no. 131

The Original Boat Glee, "See our Bark scuds o'er the main," the words by Joseph Atkinson Esqr. The Music Composed and Dedicated to Thomas Moore Esqr., by Sir J. Stevenson Mus. Doc.

Last leaf verso

Source: BL Mad. Soc. 59. (23.) Pl no. 164

A Grand Royal Divertimento. for the Piano Forte or Harp. with an Accompaniment for the Flute, in Honour of his Majesty's most Gracious Visit to Ireland, in which is Introduced an Original Melody never before Published. By the celebrated Irish Band Carolan. Composed and humbly Inscribed to the Kings Most Excellent Majesty, George the Fourth, by J Blewitt

Last leaf recto, verso blank

Source: BL h. 1568. q. (1.) Pl no. 251; Source music wm 1811

The Royal Excursion to Ireland. A Characteristic Sonata for the Piano Forte, Composed Arranged and dedicated by Permission to His Most Excellent Majesty, King George the IVth by John Ringwood, Organist of the Cathedral and St. Olaves Waterford, Dublin.

Leaf iii recto (Leaf ii recto has list of subscribers)

Source: BL g. 352. mm. (16.) Pl no. 280

“Och! is it Himself that's in Ireland.” Written on the Occasion of The King’s Arrival in Dublin, by Lady Clarke, adapted with an accompaniment for the Piano Forte to an admired Irish Melody by Sir J. Stevenson

Last leaf verso

Source: BL H. 1650. zz. (2.) Pl no. 302

“Deep in the dusky Lawn,” or Lira La, the Celebrated Duett from the Opera of The Minstril [sic], Sung by Mr. Braham, Mr. A. Lee, Mrs. Austin and Mrs. Humbly, also by Dr. Spray an Mr. Smith, at the Beef Steak Club and other Musical Societies. The Music by J. Smith

Last leaf verso

Source: BL I. 217. a. (6.) Pl no. 404, Source music wm 1818

“Thro’ the waves blue mist,” a Ballad. The Air Composed by Mozart, the Words and Accompaniments Written and Composed by J. A. Wade Esqr.

Last lea verso

Source: BL G. 537. e. (11.) Pl no. 408

WI 3a

Title: [not title]

Imprint: I. Willis & Co. Music Sellers, & Musical Instrument Manufacturers, to the King, His Royal Highness the Duke of York, their Royal Highnesses the Duke and Duchess of Clarence, and the Royal Family, 55 St. James’s Street, (opposite Jermyn Street,) London, and 7, Westmorland Street, Dublin.

Date: Mid-1826

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: 2 columns

Categories: 5

New Songs; New Duets; New Glees; New Vocal Music; New Guitar Music

Extent: 87 entries

Commentary:

Entries at Stationers’ Hall:

The Bonnie wee Wife (2d Edition), Sung by Madame Vestris, Composed by Mrs. Miles entered at Stationers’ Hall 22 May 1826.

Morning Around us is beaming, by J. A. Wade, entered at Stationers’ Hall 22 May 1826. [Pl no. 34]

Sing on! or ‘Such tears are bliss,’ words by T. H. Bayly, Composed by J. C. Clifton, entered at Stationers’ Hall 25 May 1826. [Pl no. 31]

’Tis a very merry thing, a Glee for 2 Sopranos and Bass, by J. A. Wade, entered at Stationers’ Hall 25 May 1826. [Pl no. 133]

Brignal Banks, a Glee, for 2 Sopranos, Tenor and Bass, by Mrs. Miles, entered at Stationers’ Hall 25 May 1826.

Publication Reviews:

“The daughter of Love, by Charles E. Horn. Dublin. Willis.” *QMMR*, Vol. 6, no. 21 (1824), p. 146.

“Cavatina, “Cherry ripe,” sung by Madame Vestris, in Paul Pry, composed by C. E. Horn. (Willis and Co., 55, St. James’s Street.)” *The Harmonicon*, No. 48 (December 1826), p. 245.

“Parodies on Popular Songs, with a Paroditical Preface by Lady Clarke. The Music composed and arranged by Sir John Stevenson. London and Dublin. Willis and Co.” *QMMR*, Vol. 8, no. 31 (1826), p. 353.

Within:

May thy lot in life be happy, a Ballad (from the Second number of Bayly's Miniature Lyrics), Sung with the Greatest Applause, by Miss M. Tree, Composed by T H. Bayly, Esqr.

Last leaf verso

Source: BL H. 1661. (22.) Pl no. 30

Such tears are bliss (Sung with the most rapturous applause by Miss Stephen, at the Theatre Royal Drury Lane.), a Ballad, the Words and Melody by T. H. Bayly Esqr., the Symphonies and Accompaniments by Mr. Clifton

Last leaf verso

Source: BL H. 1661. (21.) Pl no. 31

White and Red Roses, a Ballad, sung with the most rapturous Applause, by Madame Vestris, Composed by J. Barnett

Last leaf verso

Source: BL H. 1316. (10.) Pl no. 270; *Source music* wm 1825

Nunca de ti me, a Bolero, for one or two Voices, with an Accompaniment for the Piano Forte and Spanish Guitar, by P. Verini

Last leaf verso

Source: BL H. 1443. (8.) Pl no. 274

WI 3b

Date: c. 1826

Categories and sub-categories: 5

New Songs; New Duets; New Glees; New Vocal Music; New Guitar Music

Extent: 90 entries

Commentary:

New Entries: 3

[New Songs] There is a love, sung by Mr. Sapio, Composed by J. F. Klose – 'Tis the best of all, Sung by Madame Vestris, Composed by J. A. Wade – White and Red Roses, sung by Madame Vestris, Composed by J. Barnett

Entries at Stationers' Hall:

White and Red Roses, Sung by Madame Vestris, Composed by J. Barnett, entered at Stationers' Hall 22 May 1826. [Pl no. 270; wm 1815 at BL H. 1316. (10.)]

Within:

The Death of Weber, the Words by R. Planché Esqr., the Music composed and selected from the Favorite Airs in the Opera, Der Freischütz, by John Braham

Last leaf verso

Source: BL G. 810. (15.) Pl no. 287, wm 1826

The Beauties of Mayer's Grand Serious Opera, Media in Corinto, Arranged for the Piano Forte, (With an Accompaniment for the Flute ad lib.) by Pio Cianchettini, Book 1

Last leaf verso

Source: BL H. 2782. jj. (10.) Pl no. 289; no wm

WI 3c

Date: c. 1826

Extent: 89 entries

Commentary:

The Bonnie wee Wife (2d Edition); Cherry Ripe (6th edition); Hurrah for the Bonnets of Blue (1st edition); The Horn of Chase (a Polacca) (2d edition); Lover's Mistake (4th edition)

New Entries: 5

[New Songs] Hurrah for the Bonnets of Blue, Sung by Madame Vestris, by A. Lee – I will listen, Sung by Mr. Millar – Lilies of the Valley, Sung by Miss Stevens, by J. S. Stevenson – There is a love, Sung by Mr. Sapio, by F. J. Klose – [New Glees] Blue Bells, for Soprano, Tenor and Bass, by B. H. Gibsone

Entries Removed: 4

[New Songs] Charity, by W. H. Cutler – Fairy Queen, Sung by Mr. Millar, Composed by T. Millar – The Gondola glides, sung by Miss Roach, by B. H. Gibsone – Love's sweet Souvenir, sung by Miss Forde, by A. Lee

Within:

Eighth Edition of Cherry Ripe, a Cavatina, Sung with the most rapturous applause by Madame Vestris. in Mr. Poole's popular Comedy, Paul Pry, Composed and Dedicated to C. Lyon Esqr., by C. E. Horn
Last leaf verso

Source: CAM MR205. a. 80. 11. (24.) and BL H. 1654. j. (12.) Pl no. 114

WI 3d

Date: c. 1826

Extent: 93 entries

Commentary:

Cherry Ripe (9th Edition); Hurrah for the Bonnets of Blue (3d edition); The Horn of Chase (4th edition); Lover's Mistake (5th edition)

The Death of Weber, by J. Braham [Pl no. 287; wm 1826 at BL G. 810. (15.)]

He's a charming Fellow (author: J. Poole, Esq.), the Music composed by Mrs. Miles [Pl no. 344; wm 1827 at BL H. 2832. o. (23.)]

Sweet Home fare thee well, by John Percy [Pl no. 356]

New Entries: 24

[New Songs] Ah Maria, by S. C. Esq. – Banner Should Wave, by J. C. Clifton – Come hither little Linnet, by W. Kirby – The Death of Weber, by J. Braham – Dalton Hall, by Mrs. Miles – Give that wreath to me, by Stevenson – He's a charming fellow, by Mrs. Miles – I'd be a Butterfly, by T. H. Bayly – I watch for thee, by S. Webbe – I fondly turn to thee Mary, by M. Kelly – Love's Minstrel, by J. A. Wade – Nice Young Maidens, by H. R. Bishop – O'er the Valley, o'er the Mountain, by C. E. Horn – Old Maid, by an amateur – Smart Young Bachelors, by J. Blewitt – Savourna Delish, by Stevenson – Sweet home, fare thee well, by J. Percy – Year that's awa', by Stevenson – Young Love stole a Rose, by A. Meves – [New Duets] Go where the water glideth, by A. Lee – The Speaking Eye, by J. Blewitt – Will you be my true love, by J. Whitaker – [Vocal Music] Rossini's New Opera, "The Siege of Corinth," with English and French words – Parochial Psalmody, by J. Goss.

Entries at Stationers' Hall:

The Songs, Duets, Glees and Choruses in the Grand Opera The Siege of Corinth, by G. Rossini, Nos. 1 to 14, entered at Stationers' Hall 14 October 1826.

Entries Removed: 29

[New Songs] An Man's a Man for a' that, by A. Lee – The Battle is fought, by J. Stevenson – The Death of Byron, by J. Smith – I will listen, T. Millar – The Lord's Prayer (an Anthem), by Dr. Kitchener – Le Petite Mendiant (3d edition), by I. Willis – Oh still where'er my feet shall stray, by Weber – Oh say not 'twere a keener blow, by H. R. Bishop – Sweet Dreams, by Mercadante – Sing on, Sing on, by J. C. Clifton – Still his image hovers round me, by Weber – Woman, by J. Braham – [New Duets] Heart's Ease, by C. E. Horn – Sorrow's tears, by Rossini – [Vocal Music] Preciosa, by

Weber – Miniature Lyrics, Nos. I, II and III (each separate) – Three Canzonets, Nos. I and II, by Migliorucci (each separate)

Publication Reviews:

“Parochial Psalmody, a Collection of Ancient and Modern Tunes; Responses to the Commandments; Single and Double Chants, & c.; arranged, with an Accompaniment for the Organ or Piano-Forte, by John Goss, Organist of Chelsea New Church. (Willis and Co., 55, St. James’s Street.)” *The Harmonicon*, Vol. 5, no. 3 (March 1827), p. 50.

“Ballad, “The year that’s awa,” sung by Mr. Braham, composed by Sir John Stevenson, Mus. Doc. (Willis and Co. 55, St. James’s Street.)” *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 42.

Within:

Ninth Edition of The Lancer’s Quadrilles, or Duval (of Dublin)’s Second Set, Containing Les Graces, Lodoiska, La Dorset, La Natine, and Les Lanciers, with Proper Figures in French and English, as danced at Almack’s, London, and at the Rotunda, Dublin to which is added A New Waltz by Sigr. Spagnoletti, and the Stop Waltz, Respectfully dedicated to the Countess of Farnham

Last leaf verso

Source: BL h. 751. h. (40.) Pl no. 40; Source music wm 1827

WI 3e

Date: c. 1827

Extent: 94 entries

Commentary:

New Entries: 3

[New Songs] Erin’s Harp, by I. Willis – [Vocal Music] The Tyrolese Melodies, by I. Moscheles – Six Original Italian Arietts, by G. G. Ferrari

Entries Removed: 2

[New Songs] Oh! I love this moonlight ray, by G. F. Stansbury – [Vocal Music] The Beauties of Von Weber’s Popular Opera “Der Freischütz,” with English Words, (2d Edition)

Publication Reviews:

“The Tyrolese Melodies with the original German Words and an English Translation by William Ball; the Adaptation of the Music by Ignace Moscheles. (Willis and Co. 55, St. James’s Street.)” *The Harmonicon*, Vol. 5, no. 9 (September 1827), p. 186.

“Six Original Italian Ariettas, with a Piano-Forte accompaniment, composed by G. G. Ferrari. (Willis and Co., 55, St. James’s-street.)” *The Harmonicon*, Vol. 5, no. 11 (November 1827), p. 227.

Within:

Third Edition. Blue Bonnets over the Border, or March, March Ettrick and Teviot-dale, Sung by Mr. Braham, the Words by Sir W. Scott, Bart., the Music partly Composed and Arranged from the Original celebrated National Air, by Alexander Lee

Last leaf verso

Source: BL H. 1652. d. (46.) Pl no. 242; Source music wm 1827

Second Edition. Hurrah for the Bonnets of Blue, a Ballad, sung with the most enthusiastic applause by Madame Vestris, Composed by Alexander Lee

Last leaf verso

Source: BL H. 1652. e. (5.) Pl no. 311; Source music wm 1827.

WI 3f

Date: c. 1827

Additional Categories:

New Italian Music

Extent: 110 entries

Commentary:

Sposo ah teco or tu mi vuoi, from "Maria Stuart," by Carlo Coccia [Pl no. 389; wm 1827 at BL G. 806. a. (34.)]

New Entries: 21

[New Songs] Come Buy my Roses, by C. E. Horn – Fly away pretty Moth, by T. H. Bayly – The Swiss Boy, by I. Moscheles – The Bee, by W. Ball – Voice of Spring, by T. C. Martyn – [New Duets] Fairy Vale Bells, by C. E. Horn – Mr. and Mrs. Smith, by W. Ball – Oh may we hope, by J. Stevenson – [New Italian Music] Scende al core, by Coccia – In quella torre infausta, Coccia – Sposo ah teco or tu mi vuoi, Coccia – Quale audacia, Grand Duet, Coccia – Tu cui fanno al ciel, Duettino, Coccia – Come mi palpita, Duettino e Pertechini, Coccia – Aque' detti, a quel Sembante, Coccia – Ecco l'indegna, Coccia – Tremante, atterrita, Quartettino – Soave imagine d'amor, Cavatina, by Mercadante – Languir d'amore, Cavatina, by Migliorucci – Sul' ali alfin di zeffiro, Clivelli – [New Guitar Music] Les Amusemens Tirolens, by Sola

Entries Removed: 5

[New Songs] J. Smith, Blink over the Burn, Sung by Miss Stephens – J. Sinclair, Truth and young Romance – [New Duets] J. Smith, Farewell – The Speaking Eye, by J. Blewitt – Puzzi, Two popular Spanish Airs, arranged for 2 Voices

Publication Reviews:

"Quartettino, "Tremante, atterrita," eseguita nel King's Theatre, dal Mad. Pasta, Sig. Curioni, Sig. Torri, e Sig. Galli, [from] Tutti nel opera Maria Stuart; composta del Sig. (Maestro) Coccia. (Willis and Co. 55, St. James's Street, and Dublin.)" *The Harmonicon*, Vol. 5, no. 9 (September 1827), p. 189.

"Duettino, "Come mi palpita," eseguita da Mad. Pasta, e Sig. Curioni. composta del Sig. (Maestro) Coccia. (Willis and Co. 55, St. James's Street, and Dublin.)" *The Harmonicon*, Vol. 5, no. 9 (September 1827), p. 189.

"Scena e Cavatina, "Scende al cor," con cori, ed accompagnament alla Caccia, eseguita da Mad. Pasta. [from] Tutti nel opera Maria Stuart; composta del Sig. (Maestro) Coccia. (Willis and Co. 55, St. James's Street, and Dublin.)" *The Harmonicon*, Vol. 5, no. 9 (September 1827), p. 189.

"Aria, "Sposo! Ah teco or tu mi vuoi,,: eseguita da Mad. Pasta. [from] Tutti nel opera Maria Stuart; composta del Sig. (Maestro) Coccia. (Willis and Co. 55, St. James's Street, and Dublin.)" *The Harmonicon*, Vol. 5, no. 9 (September 1827), p. 189.

"Duet, "The Fairy Vale Bells," from Lillian of the Vale, by G. Darley, Esq., sung by Mr. Braham and Mr. Horn; composed by the latter. (Willis and Co., 55, St. James's Street, and Dublin.)" *The Harmonicon*, Vol. 5, no. 10 (October 1827), p. 210.

"Duet, "Mr. and Mrs. Smith," the words and music by William Ball. (Willis and Co., 55, St. James's Street, and Dublin.)" *The Harmonicon*, Vol. 5, no. 10 (October 1827), p. 210.

"Song, "Come buy my Roses," adapted to a melody by Sir John Stevenson, by C. E. Horn. (Willis and Co.)" *The Harmonicon*, Vol. 5, no. 10 (October 1827), p. 210.

"Ballad, The Bee, written and composed by W. Ball. (Willis, 55, St. James's-street.)" *The Harmonicon*, Vol. 5, no. 11 (November 1827), p. 231.

Within:

I'd be a Butterfly, a Ballad, Sung with the most rapturous Applause by Mrs. Waylett, the Words and Melody by Thomas Haynes Bayly Esqr.

Last leaf verso

Source: BL H. 1652. d. (22.) Pl no. 353; Source music wm 1827 and 1828

WI 3g

Date: c. 1827

Extent: 110 entries

Commentary:

New Entries: 2

[New Songs] You say they never mention me, by Mrs. Melville – [New Italian Music] Dolce dell' anima, arranged as a Quartet, by B. G. H. Gibsone

Entries Removed: 2

[New Songs] G. F. Stansbury, She smiled, and I could but love, Sung by Mr. Sapio – [New Glees] J. Stevenson, Go gentle Gales, for 2 Sopranos and Bass

Publication Reviews:

““Dolce dell' anima,” Paër's Duetto, arranged for Four Voices, in Canon, by Burford G. H. Gisborne. (Willis, 55, St. James's Street.)” *The Harmonicon*, Vol. 6, no. 1 (January 1828), p. 17.

Within:

The Bee, a Ballad, Written and Composed by William Ball

Last leaf verso

Source: BL G. 426. qq. (2.) Pl no. 392; Source music wm 1825, 1827

I'd be a Butterfly! A Ballad, by T. H. Bayly, 3rd edition

Last leaf verso

Source: BL H. 1652. e. (3.) Pl no. 353

WI 3h

Date: c. 1827

Extent: 113 entries

Categories: 6

New Songs; New Duets; New Glees; The Tyrolese Melodies, as Sung by the Rainer's Family, adapted for one or four voices, with an accompaniment for the Piano Forte, by I. Moscheles; New Italian Music; New Guitar Music

Commentary:

New Entries: 6

[New Songs] Day is departing, by I. Willis – Deck not with gems, by W. Turnbull – Rosy Wine, by J. Ditchfield – [New Glees] Go gentle Gales, by J. Stevenson – [Vocal Music] My Grandmother's Cat, or Puss in Boots, by Dr. Carnaby – [New Italian Music] Su valzate o Pastorella, Variations on "Der Schwizerbue," by Gomis

Entries Removed: 3

Come hither Little Linnet, by W. Kirby – There is a love, by J. F. Klose – Young Love stole a Rose by A. Meves

Publication Reviews:

“Song, “Rosy Wine,” altered from the French by Dr. C. B., composed by John Ditchfield, Esq. (Willis and Co.)” *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 43.

“Ballad, “Day is departing,” by I. Willis. (Willis and Co.)” *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 43.

“Ballad, Deck not with gems,” written by T. H. Bayly, Esq. Composed by W. Turnbull. (Willis and Co.)” *The Harmonicon*, Vol. 6, no. 2 (February 1828), p. 43.

Within:

Third Edition of I'd be a Butterfly! A Ballad, sung with the most rapturous Applause by Miss Love, in Mr. Poole's New Comedy, The Wealthy Widow, also by Miss Stephens and Mrs. Waylett, the Words and Melody by T. H. Bayly Esqr.

Last leaf verso

Source: BL Hirsch M. 1306. (1.) Pl no. 353

Deck no with Gems, or I must have loved thee hadst thou not been fair, a Ballad, Written and Composed Expressly for Mr. H. Phillips, by whom is Sung with the most rapturous applause, the Words by T. H. Bayly Esqr., the Music Composed & Dedicated to Miss Stephenson, by W. Turnbull Last leaf verso

Source: BL H. 1980. mm. (38.) Pl no. 432; no. wm.

Second Edition of The Sparkling Cup, a Song, Sung with the most rapturous applause by Mr. H. B. Hunt, the Words by Fielding Morrison Esqr., Adapted to an admired Irish Melody, by Sir John Stevenson, Mus. Doc.

Last leaf verso

Source: BL H. 1601. ii. (28.) Pl no. 449; no wm

The Swiss Boy, a Ballad (No. 1 of The Tyrolese Melodies), Sung with the most rapturous Applause by Mrs. Waylett. The Word by W. Ball. The Music arranged by I. Moscheles

Last leaf verso

Source: BL G. 805. c. (13.) Pl no. 419; no wm

WI 3i

Date: c. 1827

Categories an sub-categories: 6

New Songs; New Duets; New Glees; The Tyrolese Melodies, as Sung by the Rainer's Family, adapted for one or four voices, with an accompaniment for the Piano Forte, by I. Moscheles; New Italian Music; New Guitar Music

Extent: 114 entries

Commentary:

New Entries: 4

The Canary Bird, by W. Ball – Deep mid the Battle's Rage, by C. E. Horn – I love but thee (2nd edition), by Stevenson – The Tyrolese Melodies, No. 2, by Moscheles

Entries Removed: 3

[New Songs] Death of Weber, by J. Braham – Poor Man (2d edition), by T. Cooke – Voice of Spring, T. C. Martyn

Publication Reviews:

“The Tyrolese Melodies, with the original German words, and an English translation, by W. Ball: the adaptation of the Music by I. Moscheles, Vol. 2. (Willis and Co. 55, St. James's Street.)” *The Harmonicon*, Vol. 6, no. 7 (July 1828), p. 157.

Within:

Second Edition of Sing on, or Such tears are bliss, a Ballad, Sung by Miss Stephens, with the most rapturous applause; the Words by T. H. Bayly Esqr., and Dedicated to Miss Johnston, Composed by J. C. Clifton

Last leaf verso

Source: BL H. 1660. m. (10.) Pl no. 285; no wm

The Evening Song of the Tyrolese Peasant, the Words by Mrs. Hemans, (taken by Permission of Mr. Ackermann from the Forget me not, for 1828.), the Music Composed and Dedicated Mrs. Smyth, by John Goss

Last leaf verso

Source: BL H. 1980. mm. (21.) Pl no. 468; Source music wm 1827

WI 4a

Title: [no title]

Date: c. 1825

Pages: 1p fol.

Type of Catalogue: Within; Instrumental

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 6

New Piano-forte Music; New Harp Music; Piano-Forte Duets; Harp and Piano-Forte Duets; New Quadrilles; Flute Music

Extent: 109 entries

Commentary:

The Overture to "Der Freischütz", arranged for the Piano Forte, by F. C. Panormo [Pl no. 53; wm 1824 at BL g. 721. d. (7.)]

Fantasia for the Harp, and Variations on O Dolce Conento, by P. B. Douchez [Pl no. 134, wm 1823 at BL g. 661. (22.)]

Cherry Ripe Quadrilles, or Weippert's 18th Set [Pl no. 240; wm 1817 at BL g. 270. i. (46.)]

Entries at Stationers' Hall:

A Selection of the favorite Airs from the Popular Opera "La Dame Blanche," now performing in Paris with the greatest success, arranged for the Harp, by T. Labarre, entered at Stationers' Hall 18 March 1826. [Pl no. 264]

Grand Military Divertimento, for the Piano Forte, dedicated by permission to His Royal Highness the Duke of York, by F. Ries, entered at Stationers' Hall 22 May 1826. [Pl no. 145]

Publication Reviews:

"Grand Variations on the National Air of "Rule Britannia," for the Piano Forte, with or without Accompaniments, by Ferd. Ries. Op. 117. Dublin. Willis." *QMMR*, Vol. 6, no. 21 (1824), p. 140.

"Grand Military Divertimento for the Piano-Forte, dedicated to H. R. H. the Duke of York, by Ferdinand Ries. (Willis an Co., 55, St. James's-street.)" *The Harmonicon*, No. 40 (April 1826), p. 74.

"Divertimento for the Piano-Forte, on Meyerbeer's "Caro Mano," by Pio Cianchetti," No. 2 (Willis and Co., 55, St. James's-street.)" *The Harmonicon*, No. 40 (April 1826), p. 75.

Within:

"The year that's awa," a Ballad, Sung by Mr. Braham, also by Dr. Spray, Composed by Sir J. Stevenson
Last leaf verso

Source: BL H. 1273. (58.) Pl no. 8; Source music wm 1823

WI 4b

Date: c. 1827

Additional Categories: 1

New Military Music

Extent: 108 entries

Commentary:

New Entries: 24

[New Piano forte Music] Herz, Greek March, from Rossini's Celebrated Opera, "The Siege of Corinth," arranged by Herz – Aurora che sorgerai, from Rossini's "La Donna del Lago," arranged with an Introduction by Herz – T. A. Rawlings, See our Bark, arranged as a Divertimento, with Flute Accompaniment – L. Zerbini, Rondo on the favorite Chorus in Boieldieu's Opera, "La Dame Blanch" – C. F. Percival, Rondo on the favorite Chorus in Boieldieu's Opera, "La Dame Blanch" Divertimento, & c. for Piano Forte or Harp – C. F. Percival, Air with Variations, Op. 21 – A Meves, Au clair de la Lune, a favorite French Air, with Variations – A. Meves, A Selection of the most admired Airs from Weber's "Preciosa" – A. Meves, The Overture to the "Siege of Corinth" – Boieldieu, The Overture to the "La Dame Blanche," arranged by Boieldieu – Meyerbeer, The Overture to the "Il Crociato", arranged by Meyerbeer – de Pinna, Passe Tems for Juvenile Performers – de Pinna, Kitty Tyrrel, an Irish Melody, with Variations – May, French Polacca – [New Harp Music] T. Labarre, Fantasia on the celebrated Greek March in Rossini's Opera "The

Siege of Corinth" – Fantasia on the Chorus of Greek's in the same Opera by T. Labaree, with Violin Accompaniment by C. de Beriot – [New Quadrilles] R. Willis, La Dame Blanche Quadrilles – Weippert, Medea Quadrilles, 24th Set – Musard, The Kensington Quadrilles, 43d Set – B. Goodison, The Rose Quadrilles – Turtle's 3d Set of Quadrilles – Turtle's 4d Set of Quadrilles – Turtle's 5d Set of Quadrilles – [New Military Music] R. Dressler, Twelve Popular Song, & c. viz. "Cherry Ripe," "Bonnie wee Wife," "Pretty Maiden," "See our Bark," & c. & c. arranged for a Military Band

Entries Removed: 25

[New Piano Forte Music] P. Cianchettini, Fantasia, with Irish Airs – Cherubini's March, arranged by Hummel – Cherubini's Air, with Variations, Op. 21, arranged by Hummel – F. C. Panormo, Au clair de la Lune, a favorite French Air, with Variations – F. C. Panormo, A Selection of the most admired Airs from Weber's "Preciosa" – Nicolo, The Overture to "Joconde", arranged by Nicolo – F. C. Panormo, Adeste Fideles; or, the "Portuguese Hymn" – H. Corri, Rest, Warrior, rest, Kelly's favorite Song, arranged with Variations – R. O. Gaudry, Aurora che Sorgerai, from Rossini's "La Donna Del Lago," arranged with an Introduction – Gaudry, Kitty Tyrrel, an Irish Melody with Variations – G. Percival, L'Esperance, Introduction and Rondo – Favorite Polacca from "La Donna del Lago," arranged by H. Leidesdorf – [New Harp Music] Bochsa, An admired Cavatina, sung by Madame Catalani, arranged as a Divertimento – J. B. Mayer, Twelve Waltzes – Mayer, Twelve Petit Airs – Mayer, La Reine de France, Rondo – [New Quadrilles] Simon, The Russian Quadrilles, containing 3 Sets of Quadrilles and Waltzes, & c. – Simon, High Life below stairs, Quadrilles, No. 6 – Simon, Tom and Jerry, Quadrilles, No. 8 – Simon, The Favorite 12th Set of Quadrilles, containing the admired Airs of "Pretty Maiden" & "Bright as the Sun beams" – St. Albin, A Favorite Set of Quadrilles – [Flute Music] J. C. Weidner, The Blue Bells of Scotland, with Variations and an Accompaniment for the Piano Forte – Weidner, There's na'e luck about the House, with Variations and an Accompaniment for the Piano Forte – Weidner, A favorite Irish Melody, with Variations and an Accompaniment for the Piano Forte – Weidner, Two Medley Divertimentos, with Variations and an Accompaniment for the Piano Forte

Within:

The Wanstead Quadrilles, or Wilson's Second Set, as Performed at Almack's and the Nobility's Balls, Composed and Arranged for the Piano-Forte, with new Figures in French and English by Mrs. Charles Wilson, and Dedicated by Permission to the Honourable Mrs. Rushout

Last leaf verso

Source: BL h. 722. xx. (14.) Pl no. 335; Source music wm 1823.

WI 4c

Date: c. 1827

Extent: 115 entries

Commentary:

Weippert's 27th Set, selected from Rossini's Grand Opera, "The Siege of Corinth" [Pl no. 334; wm 1825, 1827 at BL g .270. i. (47.)]

New Entries: 15

[New Piano Forte Music] C. Chaulieu, Fantasia, in which are introduced the favorite Airs in "The Siege of Corinth" – Pixis, Notturono for Piano Forte or Violoncello on the celebrated Airs in "The Siege of Corinth" – Pixis, Melange for Piano forte, the subjects from "The Siege of Corinth" – G. F. Percival, Cherry Ripe, Divertimento, & c. for Piano Forte or Harp – G. Warne, Cherry Ripe, with Variations and an Introduction – [New Harp Music] The Popular Airs, "Blue Bonnets over the Border," and "Blink over the Burn," arranged as a Divertimento, by T. H. Wright – [New Quadrilles] Weippert's 27th Set, selected from Rossini's Grand Opera, "The Siege of Corinth," also containing the Airs, "Hurrah for the Bonnets of Blue," "O'er the Valley," & c. – Wilson, Wanstead Quadrilles, 2d Set – Weippert, The Blue Bonnet Quadrilles – B. Goodison, The Columbine Quadrilles – St. Albin's 1st Set of Quadrilles – [New Flute music] Tulou, Fantasia on the favorite Airs in Rossini's Opera "The siege of Corinth," with Piano Forte Accompaniment – S. Turtle, A Collection of

Beauties for the Flute or Violin, consisting of the most admired Airs, Waltzes, Quadrilles, & c. composed, selected, and arranged with Embellishments, No. 3

Entries Removed: 8

[New Piano-Forte Music] G. F. Percival, Rondo on the favorite Chorus in Boieldieu's Opera, "La Dame Blanch", Divertimento, & c. for Piano Forte or Harp – Percival, Air with Variations, Op. 21 – de Pinna, Kitty Tyrrel, an Irish Melody, with Variations – [New Harp Music] J. B. Mayer, Mozart's favorite Theme, Variations – [Piano Forte Duets] J. Blewitt, The Shamrock and Rose, Waltzes – [New Quadrilles] Turtle's 3d Set of Quadrilles – Turtle's 4d Set of Quadrilles – Turtle's 5d Set of Quadrilles

Within:

Weippert's Twenty Seventh Set of Admired Quadrilles, Partly Selected from Rossini's Grand Opera, The Siege of Corinth, and in which are introduced the Celebrated Airs, O'er the Mountain, Lilies of the Valley, and Hurrah for the Bonnets of Blue, Performed by the Authors Band at Almack's, Bath, Ramsgate, and the Nobility's Balls, the Whole Arranged and partly Composed for the Piano Forte or Harp, and dedicated by Permission to Miss Fisher (of Dulwich Hill.), by John Weippert

Last leaf verso

Source: BL g. 270. i. (47.) Pl no. 334

WI 4d

Date: later than May 1827

Extent: 110 entries

Commentary:

Weippert's 27th Set, selected from Rossini's Grand Opera, "The Siege of Corinth" [Pl no. 334; wm 1825, 1827 at BL g .270. i. (47.)]

New Entries: 16

[New Piano-Forte music] Moscheles, The Tyrolese Family, a Divertimento for the Piano-Forte, in which are introduced the most favourite National Swiss Airs (music dated 24th May 1827) – E. Hullmandel, La Rose et les Papillons, Rondo – H. Herz, Ah Perdonna, with Variations and Introduction – Cianchetti, Select Airs from Mayer's Grand Opera "Medea in Corinto," in 2 Books (each separate) – Ide Masarnau, The Farewell, Air with Variations – M. F. La Columbiana, Brilliant Sonata – M. F. La Santa Martha, Brilliant Sonata – H. Corri, Horn of chase, Variations – D. Lee, Military Divertimento – [New Harp Music] Bochsa, Souvenir du Tyrol, Fantasia containing the admired Swiss Airs, Sung by the Tyrolese Family "Rainer" – C. Egan, The Horn of Chase, a Divertimento – [Piano Forte Duets] The Bonnie wee Wife, and Comin' through the Rye, arranged by Miss Mounsey – [New Quadrilles] Weippert, The Tyrolese Quadrilles, containing the favorite Airs Sung by the Tyrolese Family – Musard, Collinet, Musard and Michau's last new Set of Quadrilles, selected from Rossini's Opera "The Siege of Corinth" – Weippert, The Butterfly Quadrilles – Weippert, Hurrah for the bonnets of Blue, a new set of Quadrilles

Removed: 21

[New Piano Forte Music] A. Meves, The Song of Ireland, a Fantasia – Meves, St. Patrick's Day, Introduction and Rondo – Meves, Favorite Airs, selected from Weber's Popular Opera "Der Freischütz" Nos. 1 to 10 (each separate) – Gelinek, Ten Waltzes – Gelinek, The Moscow Bells, with Variations – Gelinek, The Ranz des Vaches, with Variations – My Love is like the red red Rose, Variations by Mollwo – [New Harp Music] T. Labarre, A Selection of the favorite Airs from the Popular Opera "La Dame Blanche," now performing in Paris with the greatest success – P. B. Douchez, Fantasia, dedicated to N. Weippert, Esq. – [New Quadrilles] Weippert's 27th Set, selected from Rossini's Grand Opera, "The Siege of Corinth," also containing the Airs, "Hurrah for the Bonnets of Blue," "O'er the Valley," & c. – Goodison, The Rose Quadrilles – St. Albin's 1st Set of Quadrilles

Entries at Stationers' Hall:

The Tyrolese Family, a Divertimento for the Piano-Forte, in which are introduced the most favourite National Swiss Airs, No. 1, by I. Moscheles, entered at Stationers' Hall 29 June 1827. [Pl no. 367]

"Souvenir du Tyrol," a Petit Melange, in which are introduced the favorite Airs sung by the "Rainer Family," for the Harp, by N. C. Bochsa, entered at Stationers' Hall 18 July 1827. [Pl no. 385]

Publication Reviews:

"The Tyrolese Family, a Divertimento for the Piano-Forte, in which are introduced the Favourite National Swiss Airs, as sung by the Tyrolese family Rainer; composed, and dedicated by special permission to H. R. H. the Duchess of Kent, by I. Moscheles. (Willis and Co., Egyptian Hall, Piccadilly, and Dublin.)" *The Harmonicon*, Vol. 5, no. 8 (August 1827), p. 163.

Within:

The Tyrolese Quadrilles, Containing the Admire Airs, The Swiss Boy, Tyrolese War Song, The Spring-time, and The Hunter's Song, The Village, with their Proper Figures, as Performed by the Author's Band at Almack's, The Nobility's Balls, & c. To which are added Six Tyrolean Waltzes, The Whole Arranged for the Piano Forte or Harp, with an Accompaniment for the Flute ad lib, from the Admired Swiss Airs, Sung by the Tyrolese Family Rainer, at the Egyptian Hall, London, and most humbly dedicated by Special Permission to Her Royal Highness, the Duchess of Gloucester, by J. M. Weippert

Last leaf verso

Source: BL g. 270. i. (48.) Pl no. 386; Source music wm 1827

Hurrah for the Bonnets of Blue, an admired Air Sung by Madame Vestris, Arranged for the Piano Forte, with an Introduction, Variations, and Coda, by P. Knapton

Last leaf verso

Source: CAM MR340. a. 80. 66. (15.) Pl no. 405

WI 4e

Date: c. 1828

Categories:7

New Piano Forte Music; New Quadrilles; New Harp Music; Harp and Piano-Forte Duets; Piano-Forte Duets; Flute and Violin Music; Military Music

Extent: 112 entries

Commentary:

Contains Turtle's Selection of Flute Beauties, Nos. 1 to 5;

I'd be a butterfly, arranged with an Introduction and Variations for the Piano Forte, by Philip Knapton [Pl no. 418]

New Entries: 57

[New Piano Forte Music] Abeltshauzer, Celebrated "Cuckoo Waltz" – Busby, Variations to the "Blue Bonnets over the Border" – Burrowes, Tyrolean Air, No. 1 – Calkin, Divertimento on the "Tyrolese Airs," sung by the Rainers – Carnaby, Grand Naval Divertimento – Gomis, Variations to the "Swiss Boy" – Knapton, Variations to "I'd be a Butterfly" – Knapton, Variations to "Fly away pretty Moth" – Knapton, Variations to "Hurrah for the Bonnets of Blue" – Kiallmark, Divertimento on the Tyrolese Airs – Meves, Fantasia on the "Song of Ireland" – Meves, Fantasia on "St. Patrick's Day" – Moscheles, Divertimento, No. 2, Tyrolese Family – Nielson, Variations to the "Swiss Boy" – Osborne, Variations on a Popular Melody – Pixis, Variations on "Der Schweitzerbue," or the Swiss Boy – Payer, Fantasia, "The Battle of Navarino" – Rugato, "Don Miguel's Waltz" – Rossini, Overture to The Siege of Corinth – Voigt, Rondo on the "Swiss Boy" – Wesley, Fugue – Wesley, Introduction and Air – Wesley, March and Voluntary – [New Quadrilles] Kirchener, The Brighton Quadrilles – Weippert, Maria Stuart Quadrilles – J. Goss, The Sergeant's Wife Quadrilles – Weippert, Tyrolese Quadrilles, No. 2 – Musard, Tyrolese Quadrilles – [New Harp Music] Bochsa, Variations on "Pietoso e miei lamenti" – Chipp, Brilliant Variations on "I'd be a Butterfly" – Egan, Preludes – Labaree, Easy Variations to "Kathleen O'Moore" – Labarre, Divertimento on the favorite Airs in "La Dame Blanche" – Stockhausen, Variations on an admired Swiss Air – Wright,

Arrangement of "Blue Bonnets over the Border," and "Blink over the Burn" – Wright, Fantasia on Erin's Harp – [Harp and Piano-Forte Duets] Attwood's arrangement of the "Tyrolean Airs, sung by the Rainers," with Violin or Flute, and Violoncello accompaniment, Books 1 and 2 (each separate) – Bochs's arrangement of the "Tyrolean Airs, sung by the Rainers," with Violin or Flute, and Violoncello accompaniment, Books 1 and 2 (each separate) – Bochs's arrangement of Turkish Chorus from the "Siege of Corinth," with Violin or Flute, and Violoncello Accompaniments – Panormo, Variations to "Pria che l'impegno" – [Piano Forte Duets] Blewitt, Waltzes, "The Shamrock and Rose" – Clifton's arrangement of Rossini's Overture to the "Siege of Corinth" – Clifton's arrangement of favorite Airs in "Siege of Corinth" – Moscheles' arrangement of the Tyrolean Airs, sung by the "Rainer's Family," Books 1 and 2 (each separate) – Voigt's arrangement of the "Swiss Boy" – [Flute and Violin Music] Nicholson's arrangement of the Tyrolean Airs sung by the Rainers, with a Piano Forte accompaniment by Bochs, Books 1 and 2 (each separate) – Sedlatzek's arrangement of the Tyrolean Airs, with a Piano-Forte Accompaniment, taken from Mr. Moscheles's Tyrolean Family, Books 1 to 3 (each separate) – Turtle's Selection of Flute Beauties, Nos. 4 and 5 (each separate) – Weidner, Op. 39 – [Military Music] Twelve Tyrolean Melodies, sung by the Rainer's Family, arranged by R. Dressler – Twelve Tyrolean Melodies, for three Bugles, arranged by R. Dressler

Entries at Stationers' Hall:

Overture to the Grand Serious Opera the Siege of Corinth, by G. Rossini, entered at Stationers' Hall 14 October 1826.

Divertimento, No. 2, containing all the National Swiss Airs sung by the Tyrolean Family Rainer, for the Piano Forte, by I. Moscheles, entered at Stationers' Hall 12 December 1827.

Entries removed: 55

[New Piano Forte Music] F. Ries, Fantasia, Op. 85, No. 1 – Cianchettini, Divertimento on the favorite Song "Cara Mano" – Cianchettini, Select Airs from Mayer's Grand Opera, "Medea in Corinto" in 2 Books (each separate) – Percival, Cherry Ripe, for Piano Forte – L. Zerbini, Rondo on Chorus in "La Dame Blanche" – H. Willis, Six favorite Airs, selected from Mozart's Opera (each separate) – H. Willis, Six favorite Airs (in one Book) – Ide Masarnau, The Farewell, Air with Variations – M. F., La Columbian – M. F., La Santa Martha – M. F., Au clair de la Lune, with Variations – M. F., a selection of Airs from Weber's "Preciosa" – The Overture to "Der Freischütz," by Panormo – The Overture to the "Preciosa", arranged by Panormo – The Overture to the "La Dame Blanche," arranged by Boieldieu – The Overture to the "Il Tancredi", arranged by Rossini – The Overture to the "Il Crociato", arranged by Meyerbeer – Panormo, Le Petit Tambour, with brilliant Variations – Panormo, The Bloomsbury Rondo – May, French Polacca – G. Percival, C'est l'Amour, with Flute and Violoncello Accompaniment – J. Blewitt, Royal Divertimento – J. Blewitt, Royal Scots Divertimento – H. Corri, Horn of chase, Variations – D. Lee, Military Divertimento – My Heart with love is beating, Variations by S. Webbe – [New Harp Music] Percival, Le Petit Tambour – C. Egan, A Collection of Irish Melodies – C. Egan, New Horn Chase – [Piano Forte Duets] Le Due Sorelle, by Jane L. P. – Horn, Rossini's Overture to "La Gazza Ladra" – Gainsbacher, Is love a crime – The Bonnie wee Wife, and Comin' through the Rye, arranged by Miss Mounsey – Blewitt, Le Petit Tambour, Variations – [Harp and Piano Forte Duets] Mayer, A favorite Minuet, with Variations – [New Quadrilles] Weippert, Hurrah for the Bonnets of Blue, a new set of Quadrilles – Wilson, Wanstead Quadrilles – R. Willis, La Dame Blanche Quadrilles – R. Willis, Il Crociato Quadrilles – R. Willis, Preciosa Quadrilles – R. Willis, Der Freischütz Quadrilles – R. Willis, The St. James's Quadrilles (2d edition) – Duval, The Lancer's Quadrilles (8th edition) – Sir J. Stevenson, The Louvre Quadrilles, or Duval's 6th Set – Goodison, The Columbine Quadrilles – H. Simon, St. Patrick's Day Quadrilles, Irish Airs – H. Simon, St. George Quadrilles – H. Simmon, St. Andrew's Day Quadrilles

Publication Reviews:

"Hurrah! For the Bonnets of Blue, an Air, sung by Madame Vestris, arranged for the Piano Forte, with an Introduction, Variations, & c. by P. Knapton. (Willis and Co., 55, St. James's Street.)" *The Harmonicon*, Vol. 5, no. 12 (December 1827), p. 244.

"A Grand Naval Divertimento for the Piano Forte, & c., composed and dedicated to H. R. H. the Duke of Clarence, by Wm. Carnaby, Mus. Doc. (Willis and Co., Egyptian Hall, Piccadilly.)" *The Harmonicon*, Vol. 6, no. 1 (January 1828), p. 16.

"The Swiss Boy, or Der Schweizerbue, arranged from the Variations sung by Mlle. Sontag, composed by J. P. Pixis. (Willis and Co., Egyptian Hall, Piccadilly.)" *The Harmonicon*, Vol. 6, no. 8 (August 1828), p. 182.

Within:

Don Miguel's Waltz, Composed and Arranged for the Piano Forte, by Sigr. Rugato, to which is added a favorite Waltz, Composed by Van Beethoven

Last leaf verso

Source: BL h. 724. o. (19.) Pl no. 423

Swiss Boy, or Der Schweizerbue, an admired Swiss Air, Arranged for the Piano Forte, from the Variations Sung by Mademoiselle Sontag. Composed and Dedicated to Miss Jessy Brandon, by J. P. Pixis

Last leaf verso

Source: BL h. 351. (4.) Pl no. 482; no wm

The Swiss Boy, Arranged with Variations, for the Piano Forte, Violin and Violoncello, and dedicated to Mr. Moscheles, by J. P. Pixis and the Brothers Bohrer

First leaf recto of Piano Forte part

Source: BL h. 351. (5.) Pl no. 513

Life's bleak Winter Day, a Ballad, Composed for the Character of Hawthorn, in Love in a Village, by T. Phillippo, and Sung by him in the above Opera, with Universal Approbation

Last leaf verso

Source: BL H. 2832. (33.) Pl no. 523

WI 4f

Date: c. 1828

Extent: 119 entries

Commentary:

Contains Turtle's Selection of Flute Beauties, Nos. 1 to 7

The Swiss Boy, arranged for the Piano Forte, by J. P. Pixis [Pl no. 482]

New Entries: 21

[New Piano Forte Music] Adams, Melange on the Favorite Airs in "La muette de Portici" – Boieldieu, Overture to "La Dame Blanche" – Ciani, Arrangement of the Airs in Mayer's Opera "Medea," Books 1 and 2 (each separate) – Clifton, Variations on the Airs in "The Siege of Corinth" – Hertz, Variations to Rossini's Greek Chorus in "The Siege of Corinth" – Kiallmark, Divertiments on the Tyrolese Airs, No. 2 – Ling, Variations to "The Lover's Mistake" – Pixis' Variations on "Der Schweitzerbue," arranged by the Brothers Bohrer – Valentine, Fantasia, "Recollections of Switzerland" – [New Quadrilles] Musard, The Swiss Quadrilles – [New Harp Music] Bulkley, Variations on "Deck not with Gems" – Bulkley, Variations on "Blue Bonnets over the Border" – Chipp, Divertimento on "Hurrah for the Bonnets" – Chipp, Variations on "The Swiss Boy" – [Harp and Piano Forte Duets] Bulkley, Variations to "I'd be a Butterfly" – Desargus, Fantasia on the Favorite Airs in "Siege of Corinth" – [Piano Forte Duets] Pixis, Arrangement of "The Swiss Boy" – Sykes, Arrangement of "The Tyrolese Quadrilles" – [Flute and Violin Music] Turtle, Selection of Flute Beauties, Nos. 6 and 7 (each separate)

Entries Removed: 14

[New Piano Forte Music] Abeltshauzer, Celebrated "Cuckoo Waltz" – Busby, Variations to the "Blue Bonnets over the Border" – Carnaby, Grand Naval Divertimento – De Pinna, "Passe Temps" for Juvenile Performers, No. 1 – Payer, Fantasia, "The Battle of Navarino" – Rugato, "Don Miguel's

Waltz" – [New Quadrilles] Musard, Tyrolese Quadrilles – [New Harp Music] Bochsa, Variations on "Pietoso e miei lamenti" – Egan, Preludes – Labarre, Easy Variations to "Kathleen O'Moore" – [Harp and Piano Forte Duets] Mayer, Grand Duet – Panormo, Variations to "Pria che l'impegno" – [Piano Forte Duets] Blewitt, Waltzes, "The Shamrock and Rose" – Clifton's arrangement of favorite Airs in "Siege of Corinth"

Publication Reviews:

"The Tyrolese Quadrilles, arranged as Duets, by Charles T. Sykes. (Willis and Co.)" *The Harmonicon*, Vol. 6, no. 12 (December 1828), p. 270.

"Fantasia and Variations, on an air in The Lover's Mistake, composed by W. T. Ling. Op. 32. (Willis and Co., Egyptian Hall, Piccadilly.)" *The Harmonicon*, Vol. 7, no. 5 (May 1829), p. 111.

Within:

Trois Petits Rondos, pour le Harpe, avec Accompagnement (ad lib) de Flute, Composés et Dediés á Mademoiselle Sturt, par Theodore Labarre, Harpiste au Roi de France, Op. 35, No. 1

Last leaf verso

Source: BL h. 2782. jj. (8.) no wm

[Source music title page has both Mori & Lavenu and I. Wills & Co.'s imprint; Pl no. 2359 belongs to Mori & Lavenu]

WI 4g

Date: c. 1829

Extent: 127 entries

Commentary:

New Entries: 8

[New Piano Forte Music] Carnaby, Variations on "One hour with thee" – [New Quadrilles] Miss Brown, The Welch Quadrilles – [New Harp Music] Labarre, Variations on the Barcarole in "Masaniello" – Labarre, Trois Petits Rondos, Nos. 1 to 3 (each separate) – [Piano Forte Duets] Pixis, Arrangement of "The Swiss Quadrilles" – [Flute and Violin Music] Weiss, "Le Depart pour les Alpes"

Publication Reviews:

"The Welch Quadrilles, composed and arranged by the author of "The Captive Knight." (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 2 (February 1829), p. 45.

"One hour with thee," an Air sung by Mr. H. Phillips, composed and arranged [for the piano forte], with an Introduction and March, by William Carnaby, Mus. Doc. (Willis and Co., Egyptian Hall, Piccadilly.)" *The Harmonicon*, Vol. 7, no. 4 (April 1829), p. 83.

Within:

Brilliant Rondo for the Piano Forte on the favorite Air, Hurrah for the Bonnets of Blue, Composed and Dedicated to Miss Jemima Williams, by J. P. Pixis, Op. 106.

Last leaf verso

Source: BL h. 351. (23.) Pl no. 575; Source music wm 1827

9th Edition of The Lancer's Quadrilles, or Duval (of Dublin)'s Second Set, Containing Les Graces. Lodoiska, La Dorset, La Natine and Les Lancier, with Proper Figures in French and English, as Danced at Almack's, London

Last leaf verso

Source: BL g. 230. ff. (8.) Pl no. 40

WI 4h

Date: c. 1829

Extent: 130 entries

Commentary:

New Entries: 4

[New Piano Forte Music] Hüntten, Rondino from "The Siege of Corinth" – Pixis, Brilliant Rondo on "Hurrah for the Bonnets of blue" – [New Quadrilles] Weippert, Muette de Portici Quadrilles – [Piano Forte Duets] Holst, Arrangement of "The Lancers Quadrille"

Entries Removed: 1

[New Piano Forte Music] Meves, Variations on "St. Patrick's Day"

Entries at Stationers' Hall:

Brilliant Rondo on "Hurrah for the Bonnets of Blue," for the Piano Forte, by J. P. Pixis, entered at Stationers' Hall 5 February 1829. [Pl no. 575; wm 1827 at BL h. 351. (23.)]

Publication Reviews:

"Rondino on a Theme from Rossini's Siege of Corinth, composed by F. Hüntten. (Willis.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 224.

Within:

Rondino, for the Piano Forte on a Favorite Theme from Rossini's Celebrated Opera, The Siege of Corinth, Composed by F. Hüntten

Last leaf verso

Source: BL h. 724. o. (20.) Pl no. 598

WI 4i

Date: c. 1829

Extent: 133 entries

Commentary:

New Entries: 11

[New Piano Forte Music] Chaulieu, Variations on Cherry Ripe – Fetis's Overture, "Love in Wrinkle – Knapton, Variations to "Evening Song of Tyrolese Peasants" – Moscheles, Divertimento No. 3, containing National Swiss Airs – Rawlings, Variations on the "Swiss Boy" – Voigt, Rondo on Weber's last Waltz – Valentine, Fantasia, "Recollections of Switzerland," No. 2 – [Quadrilles] The Cimarosa Quadrilles, from "Il Matrimonio Segreto," by Miss Browne – Neapolitan Quadrilles and a Waltz – [Piano Forte Duets] Willis, Juvenile Duets – [Flute and Violin Music] Turtle's Selection of Flute Beauties, No. 8

Entries Removed: 8

[New Piano Forte Music] Boieldieu, Overture to "La Dame Blanche" – Calkin, Divertimento on the "Tyrolese Airs," Sung by the Rainers – Nielson, Variations to the "Swiss Boy" – Osborne, Variations on a Popular Melody – Panormo, Variations to "Mehul's" favorite Romance from Joseph – Warne, Fantasia on "Cherry Ripe" – [Quadrilles] Musard, Kensington Quadrilles – [Piano Forte Duets] Winter, Overture to "Colomal"

Entries at Stationers' Hall:

Divertimento, No. 3, for the Piano Forte, containing all the National Swiss Airs sung by the Tyrolese Family Rainer, by I. Moscheles, entered at Stationers' Hall 10 July 1829. [Pl no. 677]

Publication Reviews:

"The Tyrolese Family, No. 3, a Divertimento, in which are introduced the National Swiss Airs sung by the Tyrolese family, Rainer, composed by I. Moscheles. (Willis and Co. 55, St. James's Street.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 224.

"Overture to the Operetta, Love in Wrinkles, as performed at the Theatre Royal Drury Lane, composed by M. Fetis, and arranged by Rophino Lacy. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 224.

"The Cimarosa Quadrilles, the airs from Il Matrimonio Segreto. (Willis.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 225.

Within:

Souvenirs de Malibran, Composed and Dedicated to Madame Garcia Malibran

Last leaf verso

Source: BOD Mus. Instr. I, 8 (1) Pl no. 663

WI 4j

Date: c. 1829

Extent: 141 entries

Commentary:

Contains Turtle's Selection of Flute Beauties, Nos. 1 to 8

New Entries: 8:

[New Piano Forte Music] Goss, Arrangement of the Market Chorus in Masaniello – Lacy's Arrangement of the Airs in "Love in Wrinkles" – [New Quadrilles] Duval, The Lancers Quadrilles – Weippert, Masaniello Quadrilles, Nos. 2 and 3 (each separate) – Weippert, Tyrolese Quadrilles, No. 3 – [New Harp Music] Wright, Fantasia on Auber's "Market Chorus" – Stockhausen, Variations on an admired "French Air"

Publication Reviews:

"Select Airs from Love in Wrinkles, arranged, with a Flute accompaniment (ad lib.) by R. Lacy. Book 1. (Willis.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 224.

"Come hither," the Market Chorus, from Masaniello, arranged by John Goss. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 224.

"Three Sets of Quadrilles, selected from Masaniello, with their proper figures, as performed by the Author's band at Almack's, arranged for the Piano-Forte, or Harp, with an accompaniment for the Flute (ad lib.) by J. M. Weippert. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 225.

Within:

The Oakley Hunt Quadrilles, containing the favorite Airs, a southerly wind and a cloudy sky, the Fox Hunt, Haste to the wedding, Old Towler and La Chasse, to which are added five favorite Airs, as performed at the Oakley Hunt Ball, arranged for the Piano Forte, with an Accompaniment for the Flute, by J. M. Weippert

Last leaf verso

Source: CAM MR205. a. 80. 13. (30.) Pl no. 612

WI 4k

Date: c. 1829

Extent: 171 entries

Commentary:

Contains Turtle's Selection of Flute Beauties, Nos. 1 to 9

News Entries: 32

[New Piano-Forte Music] Overture, "Masaniello," arranged by T. Cooke – Burrowes, Arrangement of the Airs in Auber's Opera "Masaniello," Nos. 1 to 4 (each separate) – Burrowes, Arrangement of the Overture to Masaniello – Bulkeley, Madame Dussek Variations to "The Mountain Boy" – Bulkeley, Madame Dussek Variations to "Love and May" – Fétis, Variations on Madame Malibran's Air "Sweet Remembrance" – Hullmandel, Souvenirs de Malibran – Meves, Variations on "St. Patrick's Day" – Reinagle's Swiss Boy, Piano Forte and Violoncello – Ries, Fantasia, with Irish Airs, Op. 85, No. 1 – Ries, Grand March with Irish Airs, Op. 85, No. 2 – Ries, Irish Rondo, Op. 85, No. 3 – [Quadrilles] Musard, Captive Quadrilles – [New Harp Music] Bochsa, "Masaniello," Nos. 1 to 3 (each separate) – Bochsa, Variations to "Pietosa a miei lamenti" – Wright, Souvenir des Rainers – [Harp and Piano-Forte Duets] Bochsa's Arrangement of The Market Chorus and Barcarolle from "Masaniello" – Bochsa, Prayer and Triumphal March in Masaniello – Bochsa, Trois Airs de Danse

in Masaniello – Bochs, Fisherman's Chorus in Masaniello – Naderman, Duet, Op. 34 – [Piano Forte Duets] Burrowes, *Airs in Masaniello*, Nos. 1 to 4 (each separate) – Burrowes' Overture to Masaniello – [Flute and Violin Music] Turtle, *Selection of Flute Beauties*, Nos. 9

Entries Removed: 2

[New Quadrilles] The Musard, *The Swiss Quadrilles* – [Flute and Violin Music] Weidner's *Fantasia for Flute and Violin*, Op. 28

Entries at Stationers' Hall:

Rondo, "Souvenirs de Malibran," for the Piano Forte, by C. Hullmandel, entered at Stationers' Hall 19 June 1829.

Variations on Madame Malibran's Air "Sweet Remembrance," for the Piano Forte, by F. J. Fetis, entered at Stationers' Hall 15 July 1829. [Pl no. 672]

Publication Reviews:

"Sweet Remembrance, a Fantasia, with Variations, on a Swiss Melody sung by Madame Malibran, composed by Francis Fetis. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 224.

"Come hither all who wish to buy," the Market Chorus in Auber's *Masaniello*, arranged [for the Harp] by T. H. Wright. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 227.

"Souvenirs de Malibran, composed by F. Hullmandel Bartholomew. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 249.

Within:

Hurrah for the Bonnets of Blue, an Admired Air composed by A. Lee, Arranged for the Piano Forte by Philip Knapton

Source: BL h. 61. ee. (10.) Pl no. 405

Contre Danses Variées, Suivies d'une Valse Variée et d'une Mazourque, pour le Piano Forte, Composée et Dediées a Lady F. Leveson Gower, par Pio Cianchettini, Op. 21

Last leaf verso

Source: BL h. 722. pp. (15.) Pl no. 1005; no wm

WI 41

Date: c. 1829

Extent: 180 entries

Commentary:

Contains Turtle's *Selection of Flute Beauties* Nos. 1 to 10.

New Entries: 35

[New Piano-Forte Music] Boai, *Grand March* – Boai, *Polonoise* – Carnaby, *Naval Divertimento* – Cianchettini, *Select Airs from Bellini's Opera "Il Pirata"* – Dulcken, *Variations on Giorno d'orrore* – Dulcken, *Rondino on a Feather* – Dulcken, *Swiss Divertimento*, containing *Tyrolese Evening Song* – Moscheles, *Arrangement of the Favorite Airs*, performed by the *Prague Minstrels*, Nos. 1 to 8 (each separate) – Smith, *Variations on an original March* – [New Quadrilles] Kirchener, *The Brighton Galoppes* – Kirchener, *The Brighton Mazurkas* – Musard, *Les Ecossois Quadrilles* – Miss de P., *Les Odalisques* – Miss E. Deacon, *Madeira Quadrilles* – Weippert, *Pirata Quadrilles*, with Bellini's original Music – Bulkley, *Variations on "Day is departing"* – [New Harp Music] Wright, **Military Gems*, containing favorite *Marches*, & c. 1 to [blank] – Wright, *Variations on "My Sister dear," from "Masaniello"* – [Harp and Piano-Forte Duets] Bochs, *Arrangement of the Overture "Guillaume Tell," Flute & Violoncello Accompaniments* – Loder, *Arrangement of the Overture "The Siege of Corinth," Flute and Violoncello Accompaniments* – Sheridan, *Arrangement of "La donna ch'è amante," Flute Accompaniment* – [Piano Forte Duets] Czerny, *Variations on Mayseder's favorite Air* – J. N. Hummel, *Air à la Tyrolienne* – Hüntten, *Airs from Weigh's "Swiss Family"* – Voigt, *Arrangement of the Weber's Waltz* – Watts, *Select Airs from "The National Guard," Books 1*

and 2 (each separate) – [Flute and Piano Forte] Turtle, Selection of Flute Beauties, containing all the Popular Songs published by Willis and Co., No. 10 –

Entries Removed: 26

[New Piano-Forte Music] Overture to "Masaniello," arranged by T. Cooke – Burrowes' Arrangement of the Airs in Auber's Opera "Masaniello," Nos. 1 to 4 (each separate) – Burrowes' Arrangement of the Overture to Auber's Opera "Masaniello" – Gomis, Variations to the "Swiss Boy" – Hull, Favorite Slow and Quick Marches of the 4th Dragoons Regiment – Hullmandel, Rondo, "La Rose et les Papillons" – Hullmandel, Rondo, "Souvenirs de Malibran" – Meves, Fantasia on the "Song of Ireland" – Meves, Variations on "St. Patrick's Day" – Variations on "Der Schweitzerbue," or the Swiss Boy, arranged for the Piano-Forte, from the Vocal Variations, sung by Mademoiselle Sontag, with Violin and Violoncello Accompaniments, by the Brothers Bohrer – [New Quadrilles] Spagnoletti, The Graces Quadrilles, with original Music – Weippert, Maria Stuart Quadrilles, with Signor Coccia's original Music – Weippert, Medea Quadrilles, with Mayer's original Music – Miss Barlow, Neapolitan Quadrilles and a Waltz – J. Goss, The Sergeant's Wife Quadrilles, with original Music – [New Harp Music] Mayer, Variations on "The Banks O'Doon" – [Harp and Piano-Forte Duets] Desargus, Fantasia on the Favorite Airs in "The Siege of Corinth" – Naderman, Duet, Op. 34 – Weippert, Divertimento on "Giovinetto Cavalier" – [Piano Forte Duets] Gaudry, Variations to "Non piu andrai" – Holden, Melodies for Juvenile Performers, Books 1 and 2 – Moscheles, Arrangement of the Tyrolese Airs, sung by the "Rainer Family," Book 2

Publication Reviews:

"Il Pirata, a set of Quadrilles selected from Bellini's Opera, and Six German Waltzes, performed by the Prague Minstrels; also a Galoppade and a Mazourkas, with an accompaniment, (ad lib.) for the Flute, by P. Musard. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 252.

"Les Ecossois, a set of Quadrilles, with a Waltz, Mazourkas, and Galopade, composed and arranged with an accompaniment, (ad lib.) for the Flute, by P. Musard. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 252.

"The Brighton Mazourkas, composed and arranged by J. D. Kirchner. To which are added three favourite Waltzes. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 252.

"The Madeira Quadrilles, composed and arranged by Miss E. L. Deacon, to which are added Six Waltzes. (Willis and Co., 55 St. James's-street.)" *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 296.

"'Giorno d'Orrore,' from Rossini's Semiramide, arranged as a Rondo, by H. Dulcken. (Willis and Co. 55, St. James's Street.)" *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 344.

"A Swiss Divertimento, in which is introduced The Evening Song of the Tyrolese Peasants, (composed by Goss), arranged by H. Dulcken. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 10 (October 1830), p. 433.

"Harp and Piano-Forte. 'La Donna ch' é Amante,' by Cimarosa, arranged with an Accompaniment for the Violin or Flute, by Miss Louisa H. Sheridan. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 11 (November 1830), p. 478.

"Harp and Piano-Forte. Rossini's Overture to The Siege of Corinth, arranged with ad lib. accompaniment for Flute (or Violin) and Violoncello, by Edward J. Loder. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 11 (November 1830), p. 478.

"Rondo, on an Air, 'My Sister dear,' in Auber's Masaniello, arranged by T. H. Wright. (Willis and Co.)" *The Harmonicon*, Vol. 9, no. 1 (January 1831), p. 19.

"Rondino, arranged from 'A Feather,' a ballad, by I. Willis, by H. Dulcken. (Willis and Co.)" *The Harmonicon*, Vol. 9, no. 2 (February 1831), p. 41.

Within:

12th Edition of The Lancer's Quadrilles, or Duval (of Dublin)'s Second Set, Containing Les Graces, Lodoiska, La Dorset, La Natine and Les Lanciers, with Proper Figures in French and English, as Danced at Almack's, London, and at the Rotunda, Dublin, to which is added A New Waltz by Sigr. Spagnoletti and the Stop Waltz, Respectfully dedicated to the Countess of Farnham

Last leaf verso

Source: CAM MR205. a. 80. 13. (29.) Pl no. 40.

WI 5a

Title: CHEAP AND SUPERIOR EDITIONS / OF / Musical Works, / PRINTED FROM / PATENT COPPER TYPES.

Date: c. 1825

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 5

For the Piano Forte; For Two Performers [on One Piano Forte]; For Harp and Piano Forte; Vocal; Elementary Works

Extent: 68 entries

Commentary:

Printed by W. Clowes, Stamford-street.

Publication Reviews:

"Overture to La Clemenza di Tito, arranged as a Duet by Burrowes. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 6 (June 1829), p. 138.

"Overture to Zauberflöte, for the Piano-Forte. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 6 (June 1829), p. 138.

"Dussek's Favourite Sonata (in E flat) Op. XXXVII, originally composed for the Harp, and now arranged for the Piano-forte, with accompaniments for the Violin and Violoncello, by J. B. Cramer. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 6 (June 1829), p. 138.

"Handel's Harmonious Blacksmith, with Variations. (Willis and Co.)" *The Harmonicon*, Vol. 9, no. 6, (June 1829), p. 138.

"Grand Variations on the popular French Air, Au clair de la Lune, composed by F. Herold. (Willis and Co.)" *The Harmonicon*, Vol. 9, no. 6, (June 1829), p. 138.

"Six Sonatas (the easy set) for the Piano-forte, composed by Steibelt. (Willis and Co.)" *The Harmonicon*, Vol. 9, no. 6, (June 1829), p. 138.

Within:

Rule Britannia, with Variations and an Introduction, Arranged as a Duet, for two Performers on one Piano Forte, by Louis von Esch

Last leaf verso

Source: BL h. 726. (25.) Pl no. 86

WI 5b

Date: c. 1826

Categories and sub-categories: 7

For the Piano Forte; For Two Performers [on One Piano Forte]; For Harp and Piano Forte; For Harp or Piano Forte; For the Harp; Vocal; Elementary Works

Extent: 105 entries

Commentary:

New Entries: 37

[For the Piano Forte] Beethoven, Grand Sonata, Op. 17, with Accompaniments – Beethoven, Grand Sonata, Op. 26 – Beethoven, Grand Sonata, Op. 53 – Boieldieu, Overture to "La Dame Blanche" – Butler, Butler's Arrangement of an Egyptian Air – Chaulieu, Variations on "Au Clair de la Lune" – Chaulieu, Variations on "Le Troubadour Bearnais," Op. 24, No. 1 – Chaulieu, Variations on "Lison Dormoit," Op. 24, No. 2 – Chaulieu, Variations on "Que ne suis-je la Fougère," Op. 24, No. 3 – Chaulieu, March in "La Muette de Portici," with a Coda – Czerny, Brilliant Variations on a favorite German Air, Op. 9 – Czerny, Rondino, on the Cavatina, "Ah come rapida" – Rondino, on two Barcaroles in "La Muette de Portici" – von Esch, "Durandarte and Belerma," and a Military Piece – Herold, Andante and Rondo, Op. 29 – Herold, Air de Danse – Hünten, Variations on a Thème Allemand, Op. 26 – Kalkbrenner, Rondo in C – Payer, Rondeau Brillant, dedicated to Mademoiselle

Julie Graf, Op. 52 – Payer, Variations on "Mein Schatz ist a Reiter," Op. 47 – Rossini, Overture to "La Cenerentola" – Rossini, Overture to "Otello" – Steibelt, Favourite Sonata, with Accompaniment for a Violin, Op. 37 – [For two Performers] Diabelli's Duet, No. 4, in D, Op. 33 – Dussek, Celebrated Duet, Op. 48 – von Esch, Introduction and Variations to "Rule Britannia" – Esch's Arrangement of the "Marsellois Hymn," and Military Air – Handel's Hallelujah Chorus, arranged by Haigh – Handel's Hailstone Chorus, arranged by Haigh – J. Herz, Duet on "Aussitôt que la Lumière," Op. 8 – Hummel's Overture to the Ballet of Sappho, Arranged by Chaulieu – Hünten, Variations on "Dov' è mai quel core amante," Op. 25 – Locke's Symphony and Choruses in "Macbeth," Arranged by Haigh – Mayseder, Celebrated Air, with Variations, Op. 43 – Rossini's Overture to "Il Barbiere di Siviglia," Arranged by Chaulieu – [For the Harp and Piano Forte] "The Fall of Paris," a favourite Quick Step – [For the Harp] Cardon, Variations on "Ah vous dirai-je, Maman"

Within:

Variations, for the Piano-Forte, on a March in the Ballet of "Johanna d'Arc, " the Music by Le Comte de Gallenberg, Composed and Dedicated to Monsieur Rudolph Vivenot, by Jerome Payer

Source: BOD Mus. 118 c. 10 (1) Pl no. 119; no wm

WI 6a

Title: no title

Date: Mid-1828

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 5

New Songs; New Duets; New Glees; The Tyrolese Melodies; The Tyrolese Airs, a Sung by the Rainer Family, arranged in the following manner [various instrumental arrangements]

Extent: 122 entries

Commentary:

Blue Bonnets (1st edition); Deep mid the Battle's Rage (1st edition); Erin's Harp (1st edition); Hurrah for the Bonnets of Blue (5th edition); Old Maid (1st edition); The Swiss Boy (1st edition); Master and Scholar (1st edition); Bark before the Gale (1st edition); Crows in a Cornfield (1st edition)

Oh, ask me not to be your Bride, Words by T. H. Bayly, Esq., Music by J. Whitaker [Pl no. 467; wm 1827 at BL H. 1654. hh. (27.)]

The Evening Song of the Tyrolese Peasants, the words by Mrs. Hemans, and the music composed by John Goss [Pl no. 468; wm 1827 at BL H. 1980. mm. (21.)]

The Last Green Leaf, by T. H. Bayly [Pl no. 541]

Three works are listed as "In the Press"

"Der Schweizerbue," or the Swiss Boy, sung with the most rapturous applause, by Mademoiselle Sontag, with Vocal Variations, by J. P. Pixis. [Pl no. 488; Stationers' Hall 21 June 1828]

"Der Schweizerbue," or the Swiss Boy, for the Piano Forte, by J. P. Pixis

"Der Schweizerbue," or the Swiss Boy, as Trio for the Piano-Forte, Violin and Violoncello, by J. Pixis, and the Brothers Bohrer [Stationers' Hall 11 July 1828; Pl no. 513]

Entries at Stationers' Hall:

The Swiss Boy, or "Der Schweizerbue," with Variations for the Piano Forte, by J. P. Pixis, entered at Stationers' Hall 21 June 1828. [Pl no. 482]

The Swiss Boy, with Vocal Variations, by J. P. Pixis, entered at Stationers' Hall 21 June 1828. [Pl no. 488]

Tyrolese Melodies arranged as a Divertimento for the Piano Forte, No. 2, by G. Kiallmark, entered at Stationers' Hall 7 July 1828.

"Der Schweizerbue," or the Swiss Boy, as Trio for the Piano-Forte, Violin and Violoncello, by J. Pixis, and the Brothers Bohrer, entered at Stationers' Hall 11 July 1828.

Publication Reviews:

"The Melodies sung by the Tyrolese Family, Rainer, arranged as Duets for the Harp and Piano-Forte, with ad libitum Accompaniment for the Flute and Violoncello, by T. Attwood. (Willis and Co.)" *The Harmonicon*, Vol. 5, no. 10 (October 1827), p. 209.

"The Swiss Boy, with Concertante Variations for the Voice and Piano-Forte, as performed by Mlle. Sontag and Mr. Pixis at St. James's Palace; composed by J. P. Pixis. (Willis and Co.)" *The Harmonicon*, Vol. 6, no. 8 (August 1828), p. 184.

"The Evening Song of the Tyrolese Peasants, the words by Mrs. Hemans, composed by John Goss. (Willis and Co.)" *The Harmonicon*, Vol. 6, no. 8 (August 1828), p. 184.

"Ballad, "The Rose upon the tree," translated from Goethe by G. Bancroft, Esq., composed by T. Phillips. (Willis and Co.)" *The Harmonicon*, Vol. 6, no. 8 (August 1828), p. 184.

"Ballad, "The last Green Leaf," the words, and part of the melody, by T. H. Bayly, Esq. (Willis and Co.)" *The Harmonicon*, Vol. 6, no. 12 (December 1828), p. 273.

Within:

He's a Charming Fellow, a Cavatina, Adapted to the Air of the Bonnie wee wife, and Sung by Madame Vestris, with the most rapturous Applause in Mr. Poole's Comedy of The Wife's Stratagem, or More frightened than hurt, at the Theatre Royal Covent Garden

Source: BL H. 2832. o. (23.) Pl no. 344; Source music wm 1827

The Swiss Boy, with Concertante Variations for the Voice and Piano Forte, as Performed by Mademoiselle Sontag and Mr. Pixis, Composed by J. P. Pixis

Last leaf verso

Source: BL h. 351. (3.) and CAM MR205. a. 80. 11. (25.) Pl no. 384

Source music at BL h. 351. (3.) has Pl no. 448 on pages 1 to 7; Pl no. 384 on pages 8 to 10; Pl no. 438 on page 11

WI 6b

Imprint: Egyptian Hall, Piccadilly, (Opposite Bond Street), and 7, Westmorland Street, Dublin.

Date: c. 1828

Extent: 123 entries

Commentary:

3 works advertised as "in the press" in WI 5a, now appear as published works.

New Entries: 1

T. Chipp, "Der Schweizerbue," or the Swiss Boy, with Variations for the Harp

Within:

The Barcarole, in the celebrated Opera of La Muette di Portici, Composed by D. F. E. Auber, the English words written and adapted by C. Shannon, Esqr.

Last leaf verso

Source: BL H. 1654. hh. (10.) Pl no. 515

WI 6c

Date: c. 1828

Categories and sub-categories: 5

New Songs; New Duets; New Glees; The Tyrolese Melodies, adapted for 1 to 4 voices, with an Accompaniment for the Piano-Forte by J. Moscheles; The Tyrolese Airs arranged [by various authors]

Extent: 127 entries

Commentary:

Blue Bonnets (3d edition); Deep mid the Battle's Rage (2d edition); Hurrah for the Bonnets of Blue (8th edition); I'd be a butterfly (9th edition); Old Maid (2d edition); The Swiss Boy (4th edition); Bark before the Gale (2d edition); Crows in a Cornfield (2d edition)

Three works advertised as "In the Press" in WI 31, is included in this catalogue as published items.

The Barcarole, in La Muette di Portici, by Auber, the English words written and adapted by C. Shannon, Esq. [Pl no. 515]

One hour with the, by Dr. Carnaby [Pl no. 525;wm 1827 at BL G. 806. a. (17.)]

Source music at BL H. 2832. (8.) Plate number 258 (suggests c. 1825, but publisher's imprint. c. 1827)

Life's bleak winter-day, for Treble or Tenor, Composed by T. Philipps [Pl no. 523]

Captive Knight (13th ed.) [Pl no. 984]

New Entries: 17

[New Songs] The Barcarole in "La Muette," by Auber – Blue-Eyed Boy, by W. Daniell – The Captive Knight, by Miss Browne – Give me a Home, by Buchwald – Life's bleak winter day, by T. Philipps – Naughty Baby, by R. A. Willis – One hour with thee (2d edition), by Dr. Carnaby – The Swiss Boy, with Vocal Variations, by Pixis – The Tyrolese Girl, by Madame Malibran – Tyrolese Evening Hymn, by Miss Browne – Waverly Melodies, by M. P. – [New Duets] The Speaking Eye, by J. Blewitt – [New Glees] Deck not with Gems, by W. Hawes – [The Tyrolese Airs sung by the Rainer Family, arranged in the following manner] Tyrolese Melodies, as Duets for the Piano Forte, by Pixis – Tyrolese Melodies, as Duets for the Piano Forte, by Sykes – The Swiss Boy, as a Fantasia for the Piano Forte, by T. Valentine – The Swiss Boy as Duets for the Piano Forte, by J. Pixis

Entries Removed: 13

[New Songs] The Banner should wave, by Clifton – The Birds are singing sweet, my love, by J. Braham – Daughter of Love (2d edition), by C. E. Horn – I watch for thee, by S. Webbe – I fondly turn to thee, Mary, by M. Kelly – Our Island, by Risseger – Tell me no more, by J. Braham – [New Duets] Must I, Oh! love, surrender, by R. O. Gaudry – Oh may we hope, by J. Stevenson – Will you be my true love, by J. Whitaker – [New Glees] As gaily danced the moon-beams, by J. Blewitt – 'Tis a very merry thing, by J. A. Wade – [The Tyrolese Airs sung by the Rainer Family, arranged in the following manner] The Tyrolese Melodies, as Duets for Harp and Piano-Forte, with Flute and Violoncello Accompaniments, No. 2

Entries at Stationers' Hall:

"Der Schweizerbue," or the Swiss Boy, as a Piano-Forte Duet, entered at Stationers' Hall 1 October 1828. [Pl no. 535]

Publication Reviews:

"Tyrolese Evening Hymn, the words by Mrs. Hemans; the music by her Sister. (Willis and Co.)" *The Harmonicon*, Vol. 6, no. 10 (October 1828), p. 229.

"Ballad, "One hour with thee," written by Mrs. Cornwell Baron Wilson, composed by William Carnaby, Mus. Doc. (Willis and Co.)" *The Harmonicon*, Vol. 6, no. 10 (October 1828), p. 230.

"Brilliant and Easy Variations on The Swiss Boy, performed by Mr. J. B. Cramer and the Author; composed by J. P. Pixis. (Willis and Co.)" *The Harmonicon*, Vol. 6, no. 12 (December 1828), p. 270.

"Ballad, "The Tyrolese Girl," with English and French words, composed, sung and accompanied by Madame Malibran, at Paris, in Il Barbiere di Siviglia. (Willis and Co.)" *The Harmonicon*, Vol. 6, no. 12 (December 1828), p. 273.

"Ballad, "Life's bleak Winter Day." Composed for the character of Hawthorn, in Love in a Village, by T. Phillips. (Willis and Co.)" *The Harmonicon*, Vol. 6, no. 12 (December 1828), p. 273.

Within:

Meet me at Sunset, a Ballad, Written by Alaric A. Watts, Esq., the Music Composed by John Barnett
Last leaf verso

Source: BL H. 2832. (8.) Pl no. 258

One Hour with Thee, Ballad, Written by Mrs. Cornwell Baron Wilson, Composed expressly for Mr. Phillips, and Sung by him with the most rapturous applause at the Musical Festivals, the Music by William Carnaby

Last leaf verso

Source: BL G. 806. f. (16.) Pl no. 525

A Sanctus, with the Responses to the Commandments, Composed by Thomas Attwood

Last leaf verso

Source: BL H. 879. j. (1.) Pl no. 537

WI 6d

Date: c. 1829

Extent: 130 entries

Commentary:

Meet me at Sunset, a Ballad written by Alaric Watts, Esq., the Music composed by John Barnett [Pl no. 258]

My Pretty Bower, a Ballad, Composed by Sir J. Stevenson [Pl no. 568]

Swiss Boy, by I. Moscheles (4th ed.)

Merry Mountain Boy (1st ed.)

New Entries: 13

[New Songs] Each twinkling Star, by Carafa – Love and the Maiden, by A. Barnett – Many happy Returns, by I. Willis – Meet me at Sunset, by J. Barnett – Merry Mountain Boy, by I. Moscheles – My heart's true pulse, by Dr. Carnaby – Oh what a joyous day, by Miss Paton – The Sea Fight, by T. Cooke – Zara's Ear-rings, by Miss Browne – [New Duets] Evening Songs to the Virgin (at Sea), by Miss Browne – [Tyrolese Melodies] In the Press, a third number of the Tyrolese Melodies – [The Tyrolese Airs, sung by the Rainer Family, arranged in the following manner] The Tyrolese Melodies, arranged for the Flute and Piano Forte, by Nicholson and Bochsa, No 2 – The Tyrolese Melodies as Quadrilles for the Piano Forte, by Musard

Entries Removed: 10

[New Songs] Forget thee, by Sir J. Stevenson – My lonely Guitar (2d edition), by A. Lee – [New Duets] Brother, Adieu, by Drechsler [sic] – Go where the water glideth, by A. Lee – In this frigid Planet, by G. F. Stansbury – The Speaking Eye, by J. Blewitt – [New Glees] Blue Bells, by B. H. Gibsone – Brignal Banks, by Mrs. Miles – Cupid; or See the God of Love, by J. Stevenson – Deck not with Gems, by W. Hawes

Publication Reviews:

"Ballad, Meet me at the sun-set; written by A. Watts, Esq., composed by John Barnet. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 15.

Within:

I'll be true to thee, a Duett, Written by Thomas H. Bayly Esqr. Adapted to an admired Swiss Air, by Sir J. Stevenson, Mus. Doc.

Last leaf verso

Source: BL G. 806. e. (32.) Pl no. 259

One hour with thee! Ballad, Written by Mrs Cornwell Baron Wilson, Composed expressly for Mr. Phillips, and Sung by him with the most rapturous applause at the Musical Festivals, the Music by William Carnaby

Last leaf verso

Source: CAM MR205. a. 80. 11. (26.) and BL G. 806. a. (17.) Pl no. 525; Source music wm 1827

My Pretty Bower, a Ballad, Sung by Miss Paton, for whom it was composed by Sir J. Stevenson

Last leaf verso

Source: BL H. 1654. hh. (21.) Pl no. 568

The Homes of England, a Song, Written by Mrs. Hemans, Composed by Her sister

Last leaf verso

Source: BL Hirsch M. 1306. (2.) Pl no. 606; No wm

The Sleeper, a Ballad, Written by Mrs. Hemans, the Music by the Composer of The Captive Knight.

Last leaf verso

Source: BL Hirsch M. 1306. (3.) Pl no. 611

WI 6e

Date: c. 1829

Extent: 130 entries

Commentary:

New Entries: 6

[New Songs] H. Meves, The Banks of the Arno, words by Beadfield, Esq. – Miss Browne, Homes of England, words by Mrs. Hemans – Miss Browne, The Sleeper, words by Mrs. Hemans – T. Williams, Soldier to his Sword, words by Dr. Mellinger – Sir J. Stevenson, My Pretty Bower, words by H. B. Code, Esq. – Stevenson, Wither so fast thou lady fair

Entries Removed: 6

[New Songs] W. Daniell, Blue-Eyed Boy – C. E. Horn, Deep in the mid the Battle's Rage (author: M. Sullivan) – Mrs. Miles, Dalton Hall (author: Sir W. Scott) – J. Whitaker, Oh, ask me not to be your Bride (author: T. H. Bayly, Esq.) – Miss Paton, Oh what a joyous day – Miss Browne, Tyrolese Evening Hymn (words by Mrs. Hemans)

Publication Reviews:

"Glee, "Whither so fast, thou lady fair?" for four voices, composed by Sir John Stevenson. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 251.

"Song, "The homes of England," written by Mrs. Hemans, composed by her Sister. (Willis.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 251.

"Song, The Banks of the Arno, the words by H. J. Bradfield, Esq. composed by Aug. Meves. (Willis.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 251.

"Ballad, The Sleeper, written by Mrs. Hemans, the music by the composer of The captive Knight. (Willis.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 251.

Within:

Six Popular Songs, viz: Deck not with Gems, by Turnbull, Blue Bonnets over the Border, by A. Lee, Child's wish for May, by Mozart, Forget thee, by Sir John Stevenson, Good Night dear Mother, by W. Ball, The Heart that loves fondest of Nay, by F. C. M. Esqr., Arranged with an Easy Accompaniment for the Spanish Guitar, by C. Eulenstein

Last leaf verso

Source: BL H. 1650. zz. (11.) Pl no. 577

The Spring Song of the Canton of St. Gallé, a celebrated Swiss Air, as Sung by Madame Stockhausen, at the Nobility's and Public Concerts, the Words by Thomas Haynes Bayly Esqr., arranged with an Accompaniment for the Piano Forte or Harp, F. Stockhausen

Last leaf verso

Source: BL H. 1430. (27.) Pl no. 667

WI 6f

Date: c. 1829

Extent: 137 entries

Commentary:

Bonnie wee Wife, 3rd edition

Hurrah for the Bonnets, 9th edition
 I'd be a Butterfly, 12th edition
 Captive Knight, 4th edition
 Swiss Boy, by I. Moscheles (7th ed.)
 Merry Mountain Boy (2d ed.)

New Entries: 35

S. C. Esqr., Ah! Maria, Words by C. Shannon, Esq. – J. C. Clifton, Banner should wave, Words by T. H. Bayly – C. E. Horn, Come Buy my Roses, Words by W. Ball – Mrs. Miles, Dalton Hall, Words by Sir W. Scott – Horn, Daughter of Love, 2d Edition, Words by P. Pindar – J. Braham, Death of Weber, Words by J. Planché – Horn, Deep 'mid the Battle's Rage, Words by M. Sullivan – Stevenson, Sir J. Forget Thee, Words by Butler Danvers – A. Lee, Hours of Rapture, Words by Percy Farren, Esq. – M. Kelly, I fondly turn to thee, Mary, Words by Horace Smyth, Esq. – S. Webbe, I watch for thee, Words by Mrs. C. B. Wilson – J. A. Wade, Esq., Lover's Minstrel, Word by T. H. Bayly – H. Corri, Major Longbow's Adventures, Words by H. Corri – A. Lee, My lonely Guitar, 2d Edition, Words by a Lady – Whitaker, J. Oh! ask me not to be your Bride, Words by T. H. Bayly, Esq. – Reisseger, Our Island, Words by J. M. 'Fall, [sic] Esq. – T. Cooke, Poor Man, 2d Edition – Bayly & Clifton, Sing on, or , "Such Tears are bliss!" Words by T. H. Bayly, Esq. – J. Percy, Sweet Home! Fare thee well, Words by W. Ball – J. A. Wade, Vauxhall, or "'Tis the best of all!" Words by J. A. Wade, Esq. – T. C. Martyn, Voice of Spring, Words by Mrs. Hemans – Miss Melville, You say they never mention me, Words by Miss Melville – J. Blewitt, Anna Maria, Words by Sir W. Scott – Dressler, Brother, adieu! Words by W. Ball – A. Lee, Go where the Water glideth, Words by A. Brooke, Esq. – G. F. Stansbury, In this frigid Planet, Words by T. H. Bayly, Esq. – R. O. Gaudy, Must, Oh! Love, surrender, Words by C. Shannon, Esq. – J. Stevenson, Oh may we hope, Words by T. H. Bayly, Esq. – J. Whittaker, Will you be my true Love? Words by C. Didbin, Esq. – J. Blewitt, As gaily danc'd the Moon-beams, Words by J. Blewitt – B. H. Gibsone, Blue Bells, Words by Geo. Darley, Esq. – Mrs. Miles, Brignal Banks, Words by Sir W. Scott – J. Stevenson, Cupid; or, "See the God of Love," Words by Rev. G. Austin – J. A. Wade, 'Tis a very merry thing, Words by J. A. Wade, Esq. – T. Attwood, Tyrolese Airs, as Duets for Harp and Piano-Forte, with Flute and Violoncello Accompaniments, No. 2, by T. Attwood

Entries Removed: 28

Auber, The Barcarole in "La Mulette," Words by C. Shannon, Esq. – A. Meves, The Banks of the Arno, words by Beadfield, Esq. – Stevenson, Come Buy my Roses (author: W. Ball) – Carafa, Each twinkling Star (author: C. Shannon) – Miss Buchwald, Give me a Home – Miss Browne, Homes of England, words by Mrs. Hemans – T. Philipps, Life's bleak winter day – A. Barnett, Love and the Maiden (author: John Barnett) – I. Willis, Many happy returns (author: T. H. Bayly, Esq.) – J. Barnett, Meet me at Sunset (author: Alaric Watts, Esq.) – J. Stevenson, My Pretty Bower, words by H. B. Code, Esq. – Carnaby, My heart's true pulse (author: Mrs. C. B. Wilson) – R. A. Willis, Naughty Baby (author: J. G. Lockhart, Esq.) – Carnaby, One hour with thee, 2d Edition (author: Mrs. C. B. Wilson) – T. Cooke, The Sea Fight – T. Williams, Soldier to his Sword, words by Dr. Mellingen – Madame Malibran, The Tyrolese Girl (author: C. Shannon, Esq.) – M. F., Waverly Melodies (author: Sir Walter Scott) – Browne, Zara's Ear-rings (author: J. G. Lockhart, Esq.) – Browne (Miss), Evening Song to the Virgin (at Sea) (author: Mrs. Hemans) – Stevenson, I'll be true to thee (author: T. H. Bayly, Esq.) – Stevenson, Wither so fast thou lady fair – Moscheles, In the Press, A Third Number of the Tyrolese Melodies – Musard, Tyrolese Melodies, as Quadrilles for the Piano Forte – Pixis, Tyrolese Melodies, as Duets for Piano Forte – Sykes, Tyrolese Melodies, as Duets for Piano Forte – Valentine, "Der Schweizerbue," as a Fantasia for Piano Forte – Pixis & the brothers Bohrer, "Der Schweizerbue," as Trio for the Piano Forte, Violin and Violoncello

Within:

Seventh Edition. The Swiss Boy, a Ballad, No. 1, of the Tyrolese Melodies, Sung by Mrs. Waylett, the Words by William Ball, Esqr., the Music Arranged by I. Moscheles
 Last leaf verso
 Source: BL H. 1601. n. (15.) no Plate no.

WI 7

Title: NEW VOCAL MUSIC, / PUBLISHED BY I. WILLIS AND COMPANY^Y. / Royal Musical Repository, / No. 55, St. JAMES'S STREET, LONDON, & No. 7, WESTMORLAND STREET, DUBLIN. / WHERE MAY BE FOUND / Every Variety of Grand, Cabinet, Cottage, Square, and Circular PIANO-FORTES, by all the / most eminent Makers, at the LOWEST MANUFACTURERS' PRICES.

Date: c. 1827

Pages: 2pp oblong folio

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Extent:

Commentary:

Farewell, Teresa, a Duet, written and arranged from Carafa by J. A. Wade [Pl no. 43; wm 1824 at BL G. 425. tt. (16.)]

Publication Reviews:

"The original Boat Glee, the words by Joseph Atkinson, Esq. the music composed by Sir J. Stevenson. Dublin. Willis." *QMMR*, Vol. 6, no. 22 (1824), p. 278.

"O Beata virgine, the Maltese Mariner's Hymn, a Trio, by John Smith. Dublin. Willis." *QMMR*, Vol. 6, no. 22 (1824), p. 278.

"La Partenza, Canzonetta, by Pio Cianchettini. London. Willis." *QMMR*, Vol. 7, no. 25 (1825), p. 111.

"Grand Aria, Olà t'arresta! As sung by Madame Catalani, expressly composed for her by Pio Cianchettini. London. Willis and Co." *QMMR*, Vol. 7, no. 26 (June 1825), p. 255.

"Canzonetta, La Partenza, poetry by Metastasio, composed by Pio Cianchettini. (Willis and Co., 55, St. James's-street.)" *The Harmonicon*, No. 42 (June 1826), p. 119.

Within:

Miniature Lyrics, the Poetry by Thomas H. Bayly Esqr., the Music Composed and Arranged by Mr. Clifton, Sir John Stevenson, Mr. Manners, Mr. Wade, Mr. Sinclair, and Mr. Willis

Last leaf recto and verso

Source: BL E. 275. b. Pl no. 135; Source music wm 1823.

WI 8

Title: THE FOLLOWING PUBLICATIONS BY / J. F. BURROWES / May be had at all the Principal Music Shops.

Imprint: [from source music title page] London, Published by I. Willis & Co. No. 55, St. James Street, & 7, Westmorland Street, Dublin.

Date: c. 1827

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 9

Piano Forte Music. A Series of Caledonian Airs with Variations; A Second Series of Caledonian Airs for the Piano Forte with Flute Accompaniment ad lib.; A Series of Hibernian Airs; Scottish Rondos; Piano Forte Music; Operas, arranged for the Piano Forte with Flute Accompaniment; A Series of Caledonian Airs for two Performers; Overtures as Duets; Operas as Duets

Extent: 189 entries

Commentary:

Entries at Stationers' Hall:

Second Series of Caledonian Airs, No. 18, Blue Bonnets & Roslin Castle, for the Piano Forte, with Flute Accompaniment, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Isabel & Zitti Zitti, for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Le Petit Tambour, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Cease your funning, arranged for the Piano Forte, by J. F. Burrowes, entered at Stationers' Hall by the Composer, 8 March 1827.

Within:

Tyrolean Airs, for the Piano Forte, by J. F. Burrowes

Last leaf verso

Source: BL h. 450. (44.) Source music wm 1827; no plate number

WI 9a

Title: [no title]

Date: c. 1829

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Categories: 5

New Songs; New Duets; New Glees; The Tyrolese Melodies; [Songs from] Masaniello, or the Dumb Girl of Portici; [other collections of songs]

Extent: 117 entries

Commentary:

Entries at Stationers' Hall:

Spring Song of the Canton St. Gallè, words by T. H. Bayly, Esq., Music by F. Stockhausen, entered at Stationers' Hall 19 June 1829. [Pl no. 667]

Hark! 'tis the Signal, words by T. H. Bayly, Esq., Music by F. Stockhausen, entered at Stationers' Hall 19 June 1829. [Pl no. 668]

Publication Reviews:

"Ballad, "Many happy returns," the words by T. H. Bayly Esq., the music arranged by I. Willis. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 2 (February 1829), p. 46.

"Song, "My heart's true pulse," the words by Mrs. Cornwell Baron Wilson; the music by William Carnaby, Mus. Doc. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 3 (March 1829), p. 62.

"Vocal. Masaniello, A Grand Opera, written for the English stage, by James Kenney, Esq., the music by Auber; arranged by Mr. Braham Livius. (Willis and Co.) 1. Overture. 2. Recitative and Airs, "O thou whose heart is breaking." 3. Nuptial Chorus, "Hear, holy Power!" 4. Chorus of Fishermen, "Away! Away!" 5. Barcarole, "Take heed! Whisper low!" 6. Ballad, "My sister, dear." 7. Duet, "When before us lowly bending." 8. Market chorus, "Come hither all who wish to buy." 9. Cavatina, "Sweet sleep." 10. Song, "our woes and fears revealing." 11. Quartet, "To feed the wrath." 12. Barcarole, "Behold! Far o'er the troubled tide." 13. Prayer, "Hear, holy Saint!" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 225.

"Swiss Air, "Hark! 'tis the signal," as sung by Madame Stockhausen, the words by T. H. Bayly, Esq.; arranged with an accompaniment for Piano-forte or Harp, by F. Stockhausen. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 226.

"Swiss Air, The spring-song of the Canton of St. Gallé, sung, written, arranged, and published by Willis and Co." *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 226.

"Ballad, "The treasures of the deep," written by Mrs. Hemans, composed by her Sister. (Willis.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 251.

Within:

One Hour with thee! Ballad, Written by Mrs. Cornwell Baron Wilson, Composed expressly for Mr. Phillips, and Sung by him with the most rapturous applause at the Musical Festivals, the Music by William Carnaby

Last leaf verso

Source: BL G. 806. f. (19.) and CAM MR205. a. 80. 13. (17.) Pl no. 525

WI 9b

Imprint: Royal Music Repository, 55 St. James's Street (opposite Jermyn Street), London; 7 Westmorland Street. Dublin, and 4 bis Rue de la Paix, Paris

Date: c. 1829

Extent: 118 entries

Commentary:

New Entries: 1

A. Lee, Think of me

Publication Reviews:

"Canzonet, "O peaceful Valley," written by Mrs. Cornwell Baron Wilson, composed by William Carnaby, Mus. Doc. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 226.

"Duet, "Think of me," the words by Arthur Brooke, Esq., composed by Alex. Lee. (Willis.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 251.

Within:

Fourteenth Edition. The Swiss Boy, a Ballad, No. 1, of The Tyrolese Melodies, Sung by Mrs. Waylett, the Words by William Ball, Esq. The Music by I. Moscheles

Last leaf verso

Source: BL H. 1652. ll. (16.) no Pl no.

WI 9c

Imprint: Royal Musical Repository, 55, St. James's-street, (opposite Jermyn-street,) London, 7, Westmorland-street, Dublin, and 4 bis Rue de la Paix, Paris.

Date: c. 1829

Extent: 114 entries

Commentary:

New Entries: 10

J. Lodge, A solitary grief – Moscheles, Alpine Hunters – Montgomery, I have left my own home – T. Cooke, My Harp of Sighs and My Harp of Smiles – J. Lodge, Oh! I gazed on the spot – King, Rosali awake – C. Weber, Melody's bower – A. Meves, While o'er the rising moon – C. E. Horn, Pretty Maiden – T. Cooke, Bacchus' Rubies

Entries Removed: 14

Murphy, Ah! do not say farewell, Love – J. Clifton, Banner should wave (2d edition) – M. Kelly, Flora McDonald, 3d edition – Stevenson, I Love but Thee, 2d edition – Hodson, My Heart's in the Highlands – Bishop, Nice young Maidens (5th ed.) – Carnaby, No, No, No – Ditchfield, Rosy Wine – Stevenson, Savourneen Deelish – Madame Malibran, Tyrolese Girl – W. Ball, Mr. and Mrs. Smith – A. Lee, Think of me – J. Wade, Farewell, sweet whispering Echo – J. Clifton, 'Tis Life to young Lovers, 2d edition

Publication Reviews:

"Ballad, "A solitary grief," written by T. H. Bayly, Esq., composed by John Lodge, Esq. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 11 (November 1829), p. 286.

"Serenade, "Awake thee, Rosalie," by Berry King, Esq. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 11 (December 1829), p. 296.

“Serenade, “While o’er the rising moon,” written by J. McCrone, composed by Augustus Meves. (Willis and Co.)” *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 305.

“Ballad, “I have left my own home,” the words by Miss E. Roberts (from the Forget me Not) composed by W. H. Montgomery. (Willis and Co.)” *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 305.

Within:

L’Echo, a Ballad, Adapted to the Popular Tyrolese Air, The Spring Time, the words by Count de la Garde, Arranged with an Accompaniment for the Piano Forte, by C. M. Sola

Last leaf verso

Source: BL H. 1280. (27.) Pl no. 702

WI 9d

Date: c. 1830

Extent: 114 entries

Commentary:

New Entries: 4

I. Willis, A Feather – Carnaby, How beautiful she look’d – Dr. Smith, Tam O’Shanter – Mrs. Miles, The Valentine

Entries Removed: 4

Horn, Daughter of love – Guylott, Fairies’ Invitation – T. Phillips, Rose upon the Tree – Stevenson, Year that’s awa’

Within:

The Sun his bright Rays, the favorite Ballad, Sung by Mr. Braham, at the Theatre Royal Covent Garden, in the Opera of Zuma, Composed by J. Braham

Source: BL H. 1652. y. (27.) Pl no. 633 (*2d edition)

La Pensée or Heart’s Ease, a Ballad. The English Words by George John Butler Danvers Esqr., Composed by C. M. Sola, Dedicated to Miss Eliza Owen

Source: BL H. 1660. f. (11.) Pl no. 1006

Signor Don Micco del Canada, a favorite Terzetto, Composed by Fioravanti

Last leaf verso

Source: BL H. 2832. h. (15.) and BL G. 811. m. (17.) Pl no. 1019

The Sailor’s Load-star, a Naval Ballad, Written and dedicated by Special Permission to Her most Gracious Majesty the Queen by Mrs. Cornwall Baron Wilson

Last leaf verso

Source: BL H. 2835. a. (10.) Pl no. 1052

WI 9e

Imprint: Royal Musical Repository, 55, St. James’s Street, (opposite Jermyn-street,) London, 7, Westmorland-street, Dublin, and 4 bis Rue de la Paix, Paris

Date: c. 1831

Categories: 5

New Songs; New Duets; New Glees; The Tyrolese Melodies; Songs, & c. written by Mrs. Hemans, the Music by her Sister; Masaniello, or the Dumb Girl of Portici; [miscellaneous vocal music]

Extent: 134 entries

Commentary:

New Entries: 35

Braham, Life of King William – Hargreave, The Brook is purling on its way – Dun, Erin, I ’m thine – Crick, God save King William and Queen Adelaide – Mrs. Wilson, Golden Days of Childhood –

C. M. Sola, The Heartease – Sheridan, Heart which loved thee dearly – Miss Conroy, Home! – T. Bayly, I will come! – Miss Browne, I remember! I remember! – Moscheles, The Love Knot – Linley, Meet me by the Linden Tree – J. Lodge, The Moorish King [Pl no. 1053] – Miss Deacon, One Constant Friend – J. Gould, The Pirate's Bride – Miss Deacon, The Plaintive Melody – Mr. Wilson, The Sailor's Loadstar [Pl no. 1052] – Mrs. Wilson, There was one a Golden Time – S. Wesley, True Blue – Miss Wilkinson, What avails the flow'ret's bloom – W. Ball, Mr. & Mrs. Smith – Hargreave, Mild is the Air – Tyrolese Melodies, for One Voice only, with an Accompaniment for the Piano Forte, by I. Moscheles, Vol. 3 – Sola, The Tyrolese Melodies, for One Voice only, with an Accompaniment for the Guitar by I. Moscheles, vol. 3 – Miss Browne, Ave Sanctissima (Duet) – Miss Browne, The Blue Sea – Miss Browne, The Curfew, Song – Miss Browne, England's Dead – Miss Browne, The Graves of a Household – Miss Browne, The Last Wish – Miss Browne, The Messenger Bird – Miss Browne, The Parting Song – Miss Browne, The Recall – Miss Browne, The Roman Girl's Song – Six Songs, written by Mrs. Hemans; the Music by J. Lodge, Esq.

Entries Removed: 15

King, Awake thee, Rosalie – Moscheles, Alpine Hunters – Meves, The Banks of the Arno – Horn, Deep 'mid the battle's rage, 2d Edition – Stevenson, Give that wreath to me, 2d Edition – Montgomery, I have left my own home – Stevenson, Lilies of the Valley – Stevenson, My Pretty Bower – J. Smith, Not a drum was heard – Philipps, This blooming Rose, 5th ed. – C. Weber, To Melody's bower – Miss Brown, Evening Song to the Virgin (at Sea) – Stevenson, Go gentle Gales – Stevenson, When Damon is present, 2d ed. – Braham and Cooke, The Taming of the Shrew

Publication Reviews:

"Duet, "We love the pleasant hours of spring," composed by William Carnaby, Mus. Doc. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 255.

"Glee, The Seasons, for two Sopranos, Tenor, and Bass, composed and arranged with an accompaniment for the Piano-forte, by T. Cooke. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 297.

"Ballads, "The last Wish," "The Recall," "The Graves of a Household," the words by Mrs. Hemans, the Music by her Sister. (Willis and Co., St. James's-street.)" *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 298.

"Ballad, "The brook is purling," composed by Geo. Hargreaves. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 298.

"Serenade, "Mild is the air," for three voices, the poetry by Charles Swain, the music by George Hargreaves. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 346.

"Ballad, "The golden days of Childhood," the words and melody by Mrs. C. B. Wilson; the symphonies and accompaniments by J. T. Craven. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 9 (September 1830), p. 391.

"A Set of Six Songs, written by Mrs. Hemans, composed by John Lodge, Esq. (Willis and Co., St. James's Street.)" *The Harmonicon*, Vol. 8, no. 11 (November 1830), p. 473.

"God save King William and Queen Adelaide," written and composed by James Crick, Esq. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 11 (November 1830), p. 478.

"Braham's Life of King William the Fourth, the Poetry by Thomas H. Bayly, Esq. (Willis.)" *The Harmonicon*, Vol. 8, no. 11 (November 1830), p. 478.

"True Blue and Old England forever!" a national Song, written by T. H. Bayly, Esq. Composed by Samuel Wesley. (Willis.)" *The Harmonicon*, Vol. 8, no. 11 (November 1830), p. 478.

"Ballad, "What avails the flowering bloom?" the words by Mrs. Lawrence, the music by Miss Wilkinson. (Willis.)" *The Harmonicon*, Vol. 8, no. 11 (November 1830), p. 478.

"Ballad, "The Curfew," the words by Mrs. Hemans, the music by her Sister. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 11 (November 1830), p. 478.

"Ballad, "The Parting Song," the words by Mrs. Hemans, the music by her Sister. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 11 (November 1830), p. 478.

"Song, "The heart which loved thee dearly," composed by Miss Louisa Sheridan. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 12 (December 1830), p. 519.

"The Roman Maid's Song, the words by Mrs. Hemans; the music by her Sister. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 12 (December 1830), p. 519.

“Spanish Air, “Our constant friend,” arranged as a song or duet, by Miss E. L. Deacon. (Willis.)” *The Harmonicon*, Vol. 8, no. 12 (December 1830), p. 519.

“Ballad, “The plaintive melody,” composed by Miss E. L. Deacon. (Willis.)” *The Harmonicon*, Vol. 8, no. 12 (December 1830), p. 519.

“Romance, “The Moorish King,” the words by Lord Byron; composed by J. Lodge, Esq. (Willis.)” *The Harmonicon*, Vol. 8, no. 12 (December 1830), p. 519.

“Ballad, “The Love-Knot,” written by T. Haynes Bayly, Esq., adapted to a Bohemian Melody, with Symphonies, & c., by I. Moscheles. (Willis.)” *The Harmonicon*, Vol. 8, no. 12 (December 1830), p. 520.

“The Blue Sea, Song of a Greek Islander in exile; the words by Mrs. Hemans, the music by her Sister. (Willis and Co.)” *The Harmonicon*, Vol. 9, no. 1 (January 1831), p. 19.

“Ballad, “I gazed on the spot,” composed by J. Lodge, Esq. (Willis and Co., St. James’s Street.)” *The Harmonicon*, Vol. 9, no. 10 (October 1831), p. 246.

“Ballad, “The Valentine,” composed by Mrs. Miles. (Willis and Co.)” *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 281.

“Ballad, “There was once a Golden Time,” sung by Mr. Braham, composed by Mrs. Hill Wilson. (Willis and Co.)” *The Harmonicon*, Vol. 9, no. 11 (November 1831), p. 281.

Within:

The Moorish King, a Romance, the Words by Lord Byron, the Music Composed and Dedicated to Mrs. Hemans, by J. Lodge Esq.

Last leaf verso

Source: BL H. 2832. (30.) Pl no. 1053

Art thou displeased, my Mary? a Song, with an Accompaniment for the Harp or Piano Forte, Inscribed to Lady Williams, the Words and Music by Miss Louisa H. Sheridan

Last leaf verso

Source: BL H. 1650. zz. (18.) Pl no. 1088

The Hebrew Mother, a Ballad, the Words by Mrs. Hemans, the Music by Her Sister

Last leaf verso

Source: BL H. 1650. zz. (8.) Pl no. 1093

The Friend of my Bosom, a Ballad, sung by Mr. H. Phillips, the words by Bishop Heber, the Music by T. T. Magrath

Last leaf verso

Source: BL H. 1660. k. (5.) Pl no 1095

WI 9f

Date: c. 1831

Extent: 136 entries

Commentary:

New Entries: 4

[New Songs] T. Cooke, England (author: H. Almack, Esq.) – T. Magrath, Friend of my bosom (author: Bishop Heber) – [Songs, & c. Written by Mrs. Hemans, the music by Her Sister] The Hebrew Mother – The Stranger’s Heart (author: Mrs. Hemans)

Entries Removed: 2

[New Songs] J. Braham, The Birds are singing sweet, 3d Edition (author: Mrs. Braham) – J. Stevenson, The Land of Stranger, 2d Edition (author: E. M. Fitzgerald)

Within:

Yes! I’ll go with you my Love, a Reply to The Deep Deep Sea, written by Mrs. C. R. Huxley, Composed and Dedicated to C. S., by Ernesto Spagnoletti

Source: BL G. 425. tt. (21.) Pl no. 1098

WI 10

Title: A CATALOGUE OF MUSIC, PUBLISHED BY WILLIS & C^o. / Music Sellers, by Special Appointment, / TO THE KING, / THEIR ROYAL HIGHNESS THE DUKE AND DUCHESS OF CLARENCE, AND THE ROYAL FAMILY.

Date: 1 December 1829

Pages: 5pp fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 21

Vocal Music. Songs; Vocal Music. Duets; Glees and Choruses; Italian Songs; Italian [Vocal] Duets; Italian [Vocal] Trios, & c.; French Songs; French Duets; Operas and Vocal Collections; Sacred Music; Guitar Music; Instruction Books; Instrumental Music. For the Piano Forte; For the Harp; Harp and Piano Forte Duets; Piano Forte Duets; For Flute and Violin; For a Military Band; Quadrilles, Waltzes, and Dances; a List of Instruments, & c. constantly on sale, at The Royal Musical Repository

Extent: 1186 entries

Commentary:

Vuoi ch'io lascio mio tesoro, for Treble or Tenor, by C. E. Horn [Pl no. 141; wm 1822 at BL G. 425. ss. (15.)]

Entries at Stationers' Hall:

Elementary Principles of Singing, by T. Philips, entered at Stationers' Hall 8 June 1826. [Pl no. 222]

God save the King (new Words), by J. Stevenson, entered at Stationers' Hall 1 July 1830. [Pl no. 1044]

Publication Reviews:

"The Child's wish for May," a Ballad. The music from Mozart. 1s.6d." *MM*, No. 352 (April 1821), p. 279.

"Air, "And has she then deceived me?" from Rossini, adapted and arranged by John Sinclair and sung by him in the Opera of The Cabinet. (Dublin, published by I. Willis.)" *The Harmonicon*, No. 13 (January 1824), p. 9.

"Song, "Oh Lady, ne'er think I'll prove false to thee!" as sung by Mr. Sinclair, in *The Cabinet*. (Dublin, published by I. Willis.)" *The Harmonicon*, No. 13 (January 1824), p. 9.

"I die your victim, cruel fair, a Glee for four voices, composed by Sir J. Stevenson. Dublin. Willis." *QMMR*, Vol. 6, no. 22 (1824), p. 278.

"The Pleasures of Benevolence, set to Music; by Pio Cianchettini. Dublin. Willis." *QMMR*, Vol. 7, no. 25 (1825), p. 111.

"The Pleasures of Benevolence, the poetry by Maunder, Esq., set to music by Pio Cianchettini. (Willis and Co., 55, St. James's-street.)" *The Harmonicon*, No. 42 (June 1826), p. 119.

"Fantasia for the Piano Forte, on the Duet, "Non palpitar mia Vita," from Medea, by Pio Cianchettini. Willis and Co." *QMMR*, Vol. 9, no. 33 (1827), p. 115.

"Parody on "Cherry Ripe," in the Venetian, Russian, Polish and German styles, composed for the Piano-Forte, by W. T. Ling. (Willis & Co., 55, St. James's Street.)" *The Harmonicon*, Vol. 5, no. 4 (April 1827), p. 68.

"Tyrolean Divertimento, for Two Flutes and Piano-Forte, (the Second Flute ad lib.) containing the Swiss Airs, sung by the Rainer Family: the Piano-Forte part taken from Mr. Moscheles's Divertimento; the variations, & c., for the Flutes, by Sedlatzek No. 1. ((Willis & Co., 55, St. James's Street.)" *The Harmonicon*, Vol. 5, no. 11 (November 1827), p. 232.

"The Sergeant's Wife's Quadrilles, danced at the English Opera House; composed by J. G. (Willis, 55, St. James's Street.)" *The Harmonicon*, Vol. 6, no. 1 (January 1828), p. 17.

"Twelve Songs, sung by the Rainer Family, with English words, arranged with an accompaniment for the Piano-Forte, by J. Moscheles, No. 2. (Willis and Co.)" *The Harmonicon*, Vol. 6, no. 12 (December 1828), p. 273.

"Domine! Labia mea aperies," and "Gloria Patri," as sung by Mad. Catalani at York and Birmingham, composed by Pio Cianchettini. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 14.

Within:

The Tyrolese Melodies, with the Original German words, and an English Translation by William Ball, the Adaptation of the Music by I. Moscheles, Vol. II.

Source: BL H. 2168. b. Pl no. 429

The Tyrolese Melodies, Sung by the Tyrolese Family Rainer, with the Original German words and an English translation by T. H. Bayly Esqr., Arranged for One or Four Voices, with Symphonies and Accompaniments for the Piano Forte, by I. Moscheles, Vol. 3

Source: BL R. M. 13. f. 22. Pl no. 678

WI 11

Title: [see page 4] WILLIS & Co.'s / CATALOGUE OF MUSIC, / 55 ST. JAMES'S STREET, LONDON, AND 7, WESTMORLAND STREET, DUBLIN

Date: c. 1831

Pages: 10 pp fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: pp. 1, 4, 5, 6: 2 columns; pp. 2 and 3: 1 column; pp. 7, 8, 9, 10: 3 columns

Categories and sub-categories: 29

A List of Musical Instruments, & c. constantly on sale and the Royal Musical Repository; The Following celebrated Works are printed from Patent Copper Type by Willis & Co.; Vocal music. Songs; Duets; Glees; Italian Songs; Italian Duets; Italian Trios; French Songs; French Duets; German Songs, &c.; Operas and Vocal Collections; Sacred Music; Guitar Music; Instruction Books; Instrumental Music. For the Piano Forte; For the Harp; Harp and Piano-Forte Duets; Piano Forte Duets; Instrumental Trios and Quartetts, & c.; For Flute, Violins, & c.; For a Military Band; Quadrilles, Waltzes, Galopads, Mazourkas, & c.; Works in the Press. English Songs; English Duets; Italian Songs; Guittar Songs; Harp Music; Quadrilles and Waltzes

Extent: 1477 entries

Commentary:

L'Hommage, for Treble and Treble, by C. M. Sola [Pl no. 701]

Contredanses Variées, Suivies d'un Valse Variée et d'un Mazourque, pour le Piano Forte, Composée par, Pio Cianchettini, Op. 21 [Pl no. 1005]

Signor don Micco del Canada, a favourite Terzetto for Treble, Tenor and Bass, by Fioravanti [Pl no. 1019]

The Friend of my Bosom, for Tenor, words by Bishop Heber, and the music by T. Magrath [Pl no. 1095]

Entries at Stationers' Hall:

Le refrain Tyrolien, for Treble and Treble, with an Accompaniment for the Piano Forte, entered at Stationers' Hall 12 November 1829. [Pl no. 700]

L'Echo, for Treble, with an Accompaniment for the Piano Forte, entered at Stationers' Hall 12 November 1829. [Pl no. 702]

Publication Reviews:

"“Lover's Oaths, composed by Thomas Attwood. (Willis and Co.)" *The Harmonicon*, Vol. 6, no. 10 (October 1828), p. 230.

"Sanctus, with Responses to the Commandments, composed by Thomas Atwood, composer to His Majesty's Chapels Royal, & c. (Willis and Co.)" *The Harmonicon*, Vol. 6, no. 12 (December 1828), p. 272.

"Duet, "I loved a fair young Shepherdess," or "J'aimais une ieune bergère," the words and melody by Rousseau; arranged with an accompaniment for the piano-forte and guitar by E. Devin. (Willis and Co.)" *The Harmonicon*, Vol. 6, no. 12 (December 1828), p. 273.

"Song, "To my Zelia," composed by E. Devin. (Willis and Co.)" *The Harmonicon*, Vol. 6, no. 12 (December 1828), p. 273.

"Serenade, The Minstrel Lover, from Neele's Romance of History, the music by T. Atwood. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 15.

"Cavatina, "Would you know where I've been straying?" Sung by Miss Paton; the poetry by J. Bird, Esq., the music by Miss A. Melville. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 15.

"Song, "Oh! Fly from the halls;" poetry by H. Pearson, Esq.; the music by Miss A. Melville. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 15.

"Song, "Oh! Do not forget me," the music by Miss A. Melville. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 1 (January 1829), p. 15.

"The Oakley-Hunt Quadrilles, to which are added Five Airs, as performed at the Oakley-Hunt Ball, arranged, & c. by J. M. Weippert. (Willis.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 225.

"Trio, "Father Land," in the Opera of Love and Wrinkles, composed by M. Fetis, written, arranged, and adapted by R. Lacy. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 9 (September 1829), p. 226.

"Glee, The Father of Song, for three voices, the words by a Member of the Melodist Club; the music by John Parry. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 251.

"Swiss Divertimento, in which are introduced Three Swiss Melodies, by John Parry. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 10 (October 1829), p. 253.

"Duets, Piano-Forte. Willis's Juvenile Duets, Nos. 1 to 5. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 11 (November 1829), p. 285.

"Ballad, The Tear, composed by W. H. Montgomery. (Willis and Co.)" *The Harmonicon*, Vol. 7, no. 12 (December 1829), p. 305.

"Song or Duet, L'Hommage, the words by Count de la Garde, adapted to a Tyrolese air by C. M. Sola. (Willis and Co. St. James's Street.)" *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 36.

"Ballad, L'Echo, by C. M. Sola. (Willis and Co. St. James's Street.)" *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 36.

"Song, Le Refrain Tyrolienne, by C. M. Sola. (Willis and Co. St. James's Street.)" *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 36.

"Ballad, "Through Beauty's enchanted domain," written by M. W. Savage, Esq., composed by F. Robinson. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 1 (January 1830), p. 36.

"Contredanses Variees, suivies d'une Valse et une Mazourque, composées par Pio Cianchettini. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 296.

"Ballad, "I'll live on the Smiles," written by Thomas H. Bayly, Esq., composed by John Whitaker. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 7 (July 1830), p. 298.

"Ballad, "Oh no! believe not what they say," for one or two voices, composed by Miss E. L. Deacon. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 346.

"Ballad, "To Reason's isle," sung by Mr. Braham, composed by Miss Scrooby. (Willis.)" *The Harmonicon*, Vol. 8, no. 8 (August 1830), p. 346.

"Harp. Military Gems, a Collection of Marches, & c. Selected from the Operas of Rossini, Mozart, & c., by T. H. Wright. Nos. 1, 2, 3, 4. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 11 (November 1830), p. 478.

"Peace to thy shade," a tribute of respect to the memory of King George the Fourth, sung by Mr. Braham, the words and music by James Crick, Esq. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 11 (November 1830), p. 489.

"Carnaby's Grace, a Round for Three Voices. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 12 (December 1830), p. 519.

"Ballad, "When friends are around us," composed by John Ditchfield, Esq. (Willis and Co.)" *The Harmonicon*, Vol. 9, no. 1 (January 1831), p. 19.

“Terzetto, “Ebben si rompa la scrittura,” for Soprano, Tenor, and Bass, in the Opera of Lo Scompiglio Teatrale, composed by Lord Burghersh. (Willis and Co.)” *The Harmonicon*, Vol. 9, no. 2 (February 1831), p. 42.

“Terzetto, “Signor Don Micco del Canada,” composed by Fioravanti, newly arranged by Signor de Begnis. (Willis and Co.)” *The Harmonicon*, Vol. 9, no. 2 (February 1831), p. 42.

““Summer’s breathing,” arranged for one or two voices, by Mrs. Hullmandel Bartholomew. The words by Mrs. Turnbull. (Willis and Co.)” *The Harmonicon*, Vol. 9, no. 2 (February 1831), p. 43.

“Song, The new leaf, or Mr. and Mrs. Smith over again, by the Author of Mr. and Mrs. Smith. (Willis and Co.)” *The Harmonicon*, Vol. 9, no. 2 (February 1831), p. 43.

“Grand Waltz, by A. T. Huerta. (Willis and Co.)” *The Harmonicon*, Vol. 9, no. 3 (March 1831), p. 70.

“Harp. Introduction and Variations in a French Waltz, composed by Miss M. A. Dibdin. (Willis and Co.)” *The Harmonicon*, Vol. 9, no. 4 (April 1831), p. 92.

“The Last Song of Sappho, composed by Miss E. L. Deacon. (Willis and Co.)” *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 135.

“Duet, “Banish sorrow,” composed in the old style by J. Smith, Mus. Doc. (Willis and Co.)” *The Harmonicon*, Vol. 10, no. 6 (June 1832), p. 136.

Within:

A Set of Six Songs, Composed by Mrs. Bertie Percy and Miss Charlotte Sneyd.

Source: BL I. 530. a. Pl no. 1115

WI 12a

Title: London Published by WILLIS & C^o. Royal Musical Library, 55 S^t. James’s Street, / and 7, Westmorland Street, Dublin. / *Where may be had the following Songs & c. by M^{rs}. HEMANS, The Music, by Her Sister, & other Composers.*

Date: c. 1833

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Engraved plate

Layout: 2 columns

Extent: 54 entries

Commentary:

Catalogue printed on the lower half of the title page to music at BL G. 426. rr. (12.)

Parting of Summer (The) Words by Mrs. Hemans, Music by Mrs. Bertie Percy [Pl no. 1193]

Midnight Sea, Song, Words by Mrs. Hemans, Music by C. E. Horn [Pl no. 1209]

Publication Announcements:

“By a Mountain Stream at Rest, song, written by Mrs. Hemans, the music by Alexander Lee. 2s.” *The Times*, 18 December 1832; 15 January 1833; 20 February 1833.

“Oriana, a ballad: the words by Alfred Tennyson, Esq.; the music by the composer of the Captive Knight.” *The Times*, 18 December 1832.

““Aeolian Harp,’ by Adolphe Adam, 2s.” *The Times*, 20 February 1833.

““The Lyre of the Sea Cave,’ by Mrs. Hemans and Sister, 2s.” *The Times*, 20 February 1833.

Publication Reviews:

“Ballad, “The parting of Summer,” the words by Mrs. Hemans; the music by the Honourable Mrs. Bertie Percy. (Willis and Co.)” *The Harmonicon*, Vol. 10, no. 9 (September 1832), p. 207.

“Troubadour Song, the words by Mrs. Hemans; the Music by her Sister. (Willis.)” *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 230.

“Ballad, The Trumpet, Words by Mrs. Hemans, the Music by Miss F. Dixon. (Willis.)” *The Harmonicon*, Vol. 10, no. 10 (October 1832), p. 230.

Within:

Third Edition. The Better Land, Words by Mrs. Hemans, the Music Composed by Miss Eliza Davis

Title page

Source: BL G. 426. rr. (12.); Pl no. 1311

WI 12b

Title: SONGS, DUETS, & c. / WRITTEN BY THE LATE / Mrs. Hemans, / THE MUSIC BY / HER SISTER AND OTHER COMPOSERS. / London: / PUBLISHED BY WILLIS & CO., 75, LOWER GROSVENOR STREET, / NEW BOND STREET; / Where may always be found a splendid variety of PIANO-FORTES, HARPS, SERAPHINES, & c., & c., by the most / eminent Makers, at the lowest Manufacturers' prices.

Date: c. 1833

Process: Letterpress

Extent: 81 entries

Commentary:

Music of Yesterday, the words by Mrs. Hemans, the music by her Sister [Pl no. 1649]

New Entries: 27

A Christmas Carol, Duet – Alpine Horn – The Bed of Heath – Bernardo del Carpio – The Better Land – Bird of the Greenwood – Brother's Dirge – By the Blue Waters – Come to me, dreams of Heaven – The Evening Gun – Have you left the Greenwood? – The Highland Message – Hymn to Glory (Duet) – I dream of all things free – If thou hast crushed a Flower – Invocation – The Knight's Tomb (Duet) – Music of Yesterday – My gentle Child – Night-blowing Flowers – Oh the quite Days when we are Old – Oh! Ye Voices – The Rhine Song – Second Sight – Thekla's Song – 'Tis lone on the Waters (Duet) – Welcome Home

Publication Announcements:

““The bed of heath,” the words by Mrs. Hemans, the music by Miss Cowell, 2s.” *The Times*, 5 May 1834. [Reprint]

““Bernardo del Carpio,” by Mrs. Hemans and Sister, 3s.” *The Times*, 5 May 1834; 7 June 1834. [Reprint]

““The Highland Message,” by Mrs. Hemans and Sister, 2s.” *The Times*, 5 May 1834; 7 June 1834. [Reprint]

“A Christmas Carol for two voices, the words by Mrs. Hemans, the music by her Sister, is just published, price 3s.” *The Times*, 22 December 1834. [Reprint]

Within:

Third Edition. The Better Land, Words by Mrs. Hemans, the Music Composed by Miss Eliza Davis

Last leaf verso

Source: BL G. 426. rr. (12.) Pl no. 1311

WI 12c

Date: c. 1839

Extent: 89 entries

Commentary:

Contains Ave Sanctissima 18th edition.

New Entries: 8

Burial in the Dessert – The Circassian Brothers – The First grey hair – It was a Dream – Old Buonaventure – Our own familiar Friends – The Wild Watcher – The Cimarosa and the Welsh Quadrilles, by the Composer of "The Captive Knight"

Within:

35th Edition. The Landing of the Pilgrim Fathers, a Ballad, the Words by Mrs. Hemans, and the Music by her Sister

Last leaf verso

Source: BL Hirsch M. 1272. (10.) Pl no. 1126 [35th Ed.]

WI 12d

Date: c. 1840

Extent: 94 entries

Commentary:

New Entries: 5

Come to me, dreams of Heaven – The Angels' greeting – The Exile to the passing Ship – Sola's Arrangement of Mrs. Hemans & Sister's Songs and Duets, with an Accompaniment for the Guitar, Book 3 – Two Barks met on the Deep (Duet)

Within:

38th Edition, The Treasures of the deep, a Ballad. The Words by Mrs. Hemans, the Music by her sister

Last leaf verso

Source: CAM MR205. a. 80. 12. (15.) Pl no. 645 [38th Ed.]

WI 12e

Date: c. 1840

Extent: 98 entries

Commentary:

Contains Ave Sanctissima, 18th edition; Captive Knight, 60th edition; The Better Land, 38th edition; The Child's first grief, 17th edition; The Messenger Bird, 27th edition; The Pilgrim Fathers, 46th edition; The Treasures of the Deep, 39th edition; Tyrolese Evening Hymn, 58th edition

New Entries: 6

The Hour of Death – Oh! Jerusalem – Passing away – Song of Hope – That Land is Heaven – Toll for the Brave

Entries Removed: 2

Come to me, dreams of Heaven – The Wings of the Dove

Within:

27th Edition. The Messenger Bird or Thou art come from the Spirits' Land, a Duet for two Trebles, Sung by Miss Stephens and Miss Johnston. The Words by Mrs. Hemans, the Music by her sister

Last leaf verso

Source: CAM MR290. a. 80. 113. (10.) Pl no. 1669

WI 12f

Date: c. 1840

Layout: 3 columns

Extent: 102 entries

Commentary:

The Better Land, 45th edition; The Captive Knight, 70th edition; The Child's first grief, 23rd edition; He never smiled again, 28th edition; The Messenger Bird, 29th edition; The Pilgrim Fathers, 51st edition; The Treasures of the Deep, 42nd edition; Tyrolese Evening Hymn, 61st edition

New Entries: 4

Come to me, dreams of Heaven – Fountain of Marah – Sea Wolf – The Wings of the Dove

Within:

Third Edition. The Parting of Summer, a Ballad, the words by Mrs. Hemans, the Music by the Honourable Mrs. Bertie Percy

Source: BL H. 2815. m. (28.) Pl no. 1193

WI 13a

Title: NEW AND POPULAR SONGS / PUBLISHED BY / WILLIS & CO, ROYAL MUSICAL LIBRARY / 75, LOWER GROSVENOR STREET, (near Bond Street.) / and may be had at 7, Westmorland Street. Dublin.

Date: c. 1836

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 columns

Extent: 63 entries

Commentary:

Old maid 12th edition; Bonnie wee wife 6th edition; Brook is purling, 3d edition; Deck not with gems 4th edition; Give that wreath to me 6th edition; Love knot 4th edition; May thy lot 4th edition; My gentle child, 2d edition; She smiled 2d edition; Swiss Boy 29th edition; Swiss Bride 2nd edition

Entries at Stationers' Hall:

The Swiss Bride, with Variations for the Voice and Piano Forte, by J. P. Pixis, entered at Stationers' Hall 9 February 1831. [Pl no. 1155]

Publication Announcements:

"The Alpine Rose, the words by T. H. Bayly, music by J. Moscheles. 2s." *The Times*, 18 December 1832; 15 January 1833; 20 February 1833.

"The Exile's Lament,' (air Alpen Sanger), by Schepens, 2s." *The Times*, 20 February 1833.

"The Swiss Bride," a national melody, with variations, as sung by Mademoiselle Francilla Pixis, with the most rapturous applause at the public and private concerts, composed, and dedicated to Madame Malibran, by J. P. Pixis; price 3s.6d." *The Times*, 4 May 1833.

Within:

Possum up a Gum Tree, a South Carolinian Negro Air, as Sung by Mr. Mathews, in his Entertainment called A Trip to America, and Arranged Expressly for him, by T. Philipps.

Last leaf verso

Source: BL H. 2815. f. (40.) Pl no. 58; no wm

2nd Edition, Sweet Home, fare thee well, Air "Wapping Old Stairs." Sung by Miss Stephens

Last leaf verso

Source: BL H. 1654. ss. (23.) Pl no. 356

The Love knot, a Ballad, written by T. H. Bayly, the Symphonies and Accompaniments by I. Moscheles

Last leaf verso

Source: CAM MR290. a. 80. 120. (6.) Pl no. 1031

WI 13b

Title: NEW & POPULAR SONGS. / Published by / WILLIS & C^o. 75, LOWER GROSVENOR STREET. / (near Bond Street.) Where may be found a Splendid Variety of / PIANO FORTES, HARPS, SERAPHINES, FLUTES, / Every Description of Musical Instruments. / By the most Eminent Makers at the lowest Manufacturers Prices.

Date: c. 1836

Extent: 63 entries

Commentary:

Bonnie wee wife, 36th edition; Brook is purling 6th edition; Deck not with Gems, 16th edition; Give that wreath to me, 11th edition; I'd be a Butterfly, 120th edition; Love knot, 8th edition; May thy lot in life, 16th edition; My gentle child, 3d edition; Old Maid, 35th edition; She Smiled, 4th edition; Swiss Boy, 101st edition; Swiss Bride, 4th edition

New Entries: 1

Oh the quiet days & When we are old (author: Mrs. Hemans)

Entries Removed: 1

Miss L. Cobb, Oh cast that shadow from thy brow, Words by L. E. L.

Within:

A Health to thee outward bound, a Glee for 3 Voices, Composed and Dedicated to Sir James Braham Bart., by Mrs. Norton

Source: BL H. 2834. (37.) Pl no. 1392

Oh! Never another dream can be! Ballad, dedicated with permission to Her Royal Highness, the Duchess of Gloucester. the Music by M. S., the Words by the late L. E. L.
Last leaf verso

Source: BL G. 806. e. (1.) Pl no. 1704; no wm

WI 14a

Title: NEW AND POPULAR SONGS. / LONDON. PUBLISHED BY WILLIS & C^o. 75, LOWER GROSVENOR STREET, Near Bond Street; / Where may always be found a splendid variety of PIANO-FORTES, HARPS, SERAPHINES, & c. & c. by the most / eminent Makers, at the lowest prices.

Date: c. 1836

Type of Catalogue: Within; Vocal

Process: punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 3

[Songs]; Duets; Glee

Extent: 120 entries

Commentary:

Bonnie wee wife, 10th edition; Cherry Ripe, 10th edition; Hurrah for the Bonnets of Blue 18th edition; I'd be a Butterfly, 22nd edition; Old Maid 21st edition; Swiss Boy 34th edition; Mr. and Mrs. Smith, 3d edition

Publication Announcements:

““Ruth,” new edition, the words by J. Davies, Esq., the music by C. Shannon, 2s.” *The Times*, 5 May 1834.

“Oh 'tis sweet to be on the midnight Sea, a duet for two sopranos, composed by G. T. May, 2s.6d.” *The Times*, 22 December 1834.

Publication Reviews:

“Song, “The wave of the ocean,” composed by Dr. John Smith. (Willis and Co.)” *The Harmonicon*, Vol. 11, no. 9 (September 1833), p. 198.

Within:

Row Gondolier, a Barcarolle, Composed and Dedicated to her Friend Miss Wombwell, by Mrs. Gibson
Last leaf verso

Source: BL G. 383. h. (41.) Pl no. 1557

WI 14b

Title: NEW AND POPULAR SONGS, & c. .

Date: c. 1836

Categories and sub-categories: 3

Songs; Duets; Glees

Extent: 108 entries

Commentary:

I'd be a Butterfly, 24th edition; Old Maid, 25th edition; Swiss Boy, 51st edition; Mr. and Mrs. Smith, 4th edition

Commentary:

New Entries: 19

Austrian Melodies – T. Cooke, The Daughter's Song to her Mother – P. J. Schepens, Exile's Lament – Clifton, The Evening Sun – Stansbury, The Evening Bells – Miss E. Souper, Farewell, oh! Farewell – J. Stevenson, God save the Queen – An Amateur, Lubly Rosa – W. Herbert – Jackson, Sleep of the Brave – Cooke, 'Tis Midnight – W. Balfe, Victoria and England for ever – A. Lee, When the Sun has sunk to rest – [Duets] Stevenson, Fair and young – Rossini, Francesco in Tears – Mrs. Hemans and her sister, Hymn to Glory – [Glees] Stevenson, Dublin Cries – Stevenson, Faded Wreath – Cooke, Lightly and Brightly

Entries Removed: 31

Clifton, A Bumper of sparkling Wine – Dickens, A Gentle Sigh – J. Harroway, And must I bid thee now? – Horn, Deep 'mid the Battles Rage – Miller, Fairy Queen, or the Fancy Ball – J. Stevenson, Forget thee – M. Kelly, Flora McDonald – Hodson, Haste, idle Time – J. M. C. The Heart that loves fondest of any – Philipps, Hunter's Horn – A. Lee, Hours of rapture, Sung by Miss Forde – Horn, Many happy Returns – Moscheles, Merry May – I. Willis, Not in its cloudy season – Beauplan, Oh! what Joy to meet – H. Corri, Think not of me – Guylott, Oh meet me love at twilight hour – B. Taylor, O s????[cannot read] though late it be – Vaccaj, Streamlet – Horn, Slighted Love – Smith, Soldier's Bride – Leander, Wandering in ?? [cannot read] – J. Braham, Willi??? and A ??ide [cannot read] – Stevenson, Zelig – [Duets] Wade, Farewell, Teresa – Horn, Pretty Maiden – Moscheles, Was it now at one – [Glees] Cooke, Bacchus' Rubies – Smith, Hark the note of Misuc – Stevenson, Lovely roses – Rossini, Soul that's Freedom's Dwelling

Within:

"Farewell! I know thy Future Days," Ballad, inscribed to Mrs. Montagu Stopford, by C. S. W., Author of "Of the Merry Days"

Last leaf verso

Source: BL G. 426. rr. (44.) Pl no. 1725

WI 14c

Title: NEW AND POPULAR SONGS, & c.

Imprint: Royal Musical Library, No. 75, Lower Grosvenor Street, (Near Bond Street.)

Date: c. 1836

Layout: 2 columns

Categories and sub-categories: 3

Songs; Duets; Glees

Extent: 119 entries

Commentary:

Bonnie wee Wife, 10th edition; The Brook is purling, 3d edition; Cherry Ripe, 50th edition; Day is departing, 3d edition; Deck not with gems, 4th edition; Fly away, pretty Moth, 6th edition; Give that wreath to me, 6th edition; I'd be a Butterfly, 24th edition; Land of the Stranger, 2d edition; Love Knot, 3d edition; Old Maid, 25th edition; Sing on, or such Tears are bliss, 6th edition; Swiss Boy, 51st edition; Fairy Vale Bells, 3d edition; I'll be true to thee, 3d edition; The Master and Scholar, 3d edition; Mr. and Mrs. Smith, 4th edition; Bark before the Gale, 12th edition; Old King Cole, 3d edition;

New Entries: 14

[Songs] S. R. C., Be-dry that Tear – Marsh, Come, wander with me – C. S. W., Farewell! I know thy future Days (Pl no. 1725) – T. Cooke, Forest Cell – The Countess of Bellsington, The Guitar – Emily Souper, I'll return to the Home of my mind – T. Cooke, Marriage of the Duchess Ann – Souper, Merry Peal – A. Lee, Parting Souvenir – T. Cooke, Unwilling Bride – [Duets] Miss Browne, Ave Sanctissima – Miss Browne, Child's first Grief – T. Cooke, The Forest Cell – Miss Brown, Messenger Bird (Pl no. 1036)

Entries Removed: 3

[Songs] W. Herbert, Ah! do not say farewell – Jackson, Sleep of the Brave – Miss Conroy, They bid to the festive board

Within:

Second Edition, Prize Glee, Haste by Boy, a Glee for Four Voices, the Words by Miss King, the Music Composed and Dedicated to the President and Members, of the Liverpool Beef Steak Club, by Doctor John Smith

Last leaf verso

Source: BL H. 1650. ss. (31.) Pl no. 1350

WI 14d

Title: NEW AND POPULAR SONGS, & c. / PUBLISHED BY / ROYAL MUSICAL LIBRARY, 75, LOWER GROSVENOR STREET, LONDON.

Date: c. 1837

Categories: 4

Songs; Duets; Glees; Sacred Music

Extent: 151 entries

Commentary:

Bonnie wee Wife, 37th edition; The Brook is purling, 6th edition; Cherry Ripe, 129th edition; Day is departing, 7th edition; Deck not with Gems, 19th edition; Fly away, pretty Moth, 34th edition; Give that wreath to me, 18th edition; I'd be a Butterfly, 120th edition; Land of the Stranger, 10th edition; Love Knot, 9th edition; Old Maid, 36th Edition; Sing on, or such Tears are bliss, 7th edition; Swiss Boy, 100th edition; Fairy Vale Bells, 4th edition; I'll be true to thee, 4th edition; The Master and Scholar, 6th edition The Messenger Bird, 26th edition; Mr. and Mrs. Smith, 5th edition; Bark before the Gale, 16th edition; Old King Cole, 4th edition

New Entries: 94

[Songs] Miss Browne, A thought of Paradise – G. Herbert, Ah! do not say farewell – Miss Browne, Angels' greeting – H. R. H., Another year of Life has flown – Auber, Behold, far o'er (2d Barcarolle in Masaniello) – Miss Browne, Bell at the Sea – Miss Eliza Davis, The Better Land, 39th edition – Miss Browne, The Blue Sea, or The Greek Exile, 3d edition – Miss Brown, Bring Flowers, 3^d edition – Braham, Bruce's address – Miss Brown, By the Blue Waters, 3d edition – Miss Browne, Captive Knight, 63d edition – Miss L. Cobbe, Could I say him nay, Mither - Miss Brown, The Curfew – Miss Cowell, The Erl King, 4th edition – Miss Brown, England's dead, 3d edition – T. Millar, Fancy Ball (The), or The Fairy Queen – Miss Brown, Graves of Household (The), 9th edition – J. Ellerton, Greek Bride's Farewell, 3d edition – Miss Brown, Hebrew Mother (The), 6th edition - T. Philipps, He never smiled again, 13th edition – Miss Browne, The Highland Message – Miss Browne, The Home of England – T. Philipps, The Horn of Chace, 18th edition – Gibsone, I do confess – Stevenson, I love but thee – Miss Brown, I remember, I remember, 3d edition – Miss Brown, The Last Wish, 4th edition – Mrs. Bertie Percy, The Mariner's Hymn – H. Corri, Major Longbow – C. E. Horn, May thy lot in life be happy, 16th edition - Molly Astore, an Irish Melody – J. A. Wade, Morning around us is beaming, 18th edition – Miss Brown, The Mountain Child, 2d edition – Auber, My Sister dear, 24th edition – H. R. Bishop, Nice young Maidens – Blewitt, Norah Mc. Friskey – Dr. Smith, Not a drum was heard – Braham, Not a drum was heard – C. S. W., Oh! the merry days, 13th edition – Stevenson, Oh! I ne'er shall forget – Stevenson, Oh Nanny – H. F. Fitz,

Oh! ask me not to sing – Miss Brown, One hour with thee, 13th edition – Miss Brown, The Parting Song, 3d edition – Miss Brown, The Pilgrim Fathers, 4th edition – Miss Wollaston, Queen of my soul, 25th edition – Miss Brown, The Recall, 5th edition – Miss Brown, The Rhine Song, 3d edition – Miss Brown, The Roman Girl's Song, 30th edition – Stevenson, Savoureen deelish, 3d edition – Miss Browne, The Sleeper, 6th edition – Sorrow, by the Author of "Oh! the merry days" – Sola's Arrangement of Mrs. Hemans and Sister's Songs and Duets, with an Accompaniment for the Guitar, in Three Books (each separate) – J. Ellerton, The Song of Cid, 2d edition – Miss Browne, The Stranger's Heart, 3d edition – J. Braham, The Sun his bright rays, 3d edition – Auber, Take heed, whisper low, 26th edition – Mrs. Hill Wilson, There was once a golden time – Miss Browne, The Treasures of the Deep, 38th edition – Miss Browne, The Troubadour's Song, 3d edition – I. Moscheles, Twelve Tyrolese Songs, written by W. Ball, Books 1 to 4 (each separate) – Miss Brown, Tyrolese Evening Hymn, 57th edition – J. Ellerton, The Vesper Bell – F. Stanhope, The Voice of Evening – J. Ellerton, The Voice of Home, 2d edition – E. Martyn, The Voice of Spring, 3d edition – Miss Browne, The Wings of the Dove – A. Lee, Woman – Miss Brown, Zara's Earlings – [Duets] Stevenson, Repeat again that Song – Miss Browne, 'Tis love on the Waters – [Glees] Auber, Come hither all (Market Chorus), 5th edition – T. Philipps, Crows in a cornfield, 5th edition – C. Dodd, German Watchman's Hymn – Dr. Smith, Haste, my Boy, 2d edition – Auber, Hear, Holy Power – Auber, Hear, Holy Saint – Mozart, My sweet Dorabella – Wade, 'Tis a very merry thing – Stevenson, When winds breathe soft, 3d edition – [Sacred Music] Carnaby, For these and all his mercies (Grace) – Costa, For all thy mercies, Lord (Grace) – Goss, Parochial Psalmody, Vols. 1 to 4 (each separate) – Stevenson, To celebrate thy Praise, O Lord, 9th edition

Entries Removed: 62

[Songs] C. E. Horn, Alleyne More – I. Moscheles, Alpine Hunters – Moscheles, Alpine Rose – S. Nielson, Another Hour – Moscheles, Austrian Melodies – S. R. C., Be-dry that Tear – W. Danielle, Blue-eyed Boy – Stevenson, Come buy my roses – Marsh, Come, wander with me – Mrs. A. Kerr, The Coronal – Turnbull, Daughter of Love – G. Stansbury, The Eden – P. J. Schepens, The Exile's Lament – I. Willis, Erin's Harp, 2d edition – J. Clifton, The Evening Sun – Stansbury, The Evening Bells – Stevenson, Fair and Young – E. Souper, Farewell, oh! farewell – T. Bayly, Family Man, 4th edition – Stevenson, Fairest Flowers, 2d edition – Stevenson, Go, gentle Gales – Horn, Gipsy's Mystery – The Countess of Bellsington, The Guitar – H. Corri, The Hazel Grove – Mrs. Miles, He's a charming Fellow – Moscheles, He is mine (Mein Schatz.) 8th edition – Stevenson, I'll be true to thee – E. Souper, I'll return to the Home of my mind – Stevenson, Lilies of the Valley – Gibsonne, Laster Green Leaf – T. Cooke, Marriage of the Duchess Ann – E. Souper, The Merry Peal – Leander, Minstrel's farewell – A. Lee, Parting Souvenir – Ditchfield, Rosy Wine – A. Lee, Rely not on beauty alone – T. Cooke, Remember the moment – Pixis, Swiss Boy, Steh ner auf, with Vocal Variations – J. Wade, Sweet 'tis now – J. Percy, Sweet Home, fare thee well – Moscheles, Spring is come – Madame Malibran, Strike, strike the Lute – J. P. Pixis, Swiss Bride, 2d edition – Moscheles, Swiss Hunter – T. Williams, Soldier to his Sword – T. Cooke, 'Tis Midnight – Cooke, The Unwilling Bride – Moscheles, Up to the Alps – Dr. Smith, Wave of the Ocean, 2d edition – R. Guylott, When I heart the Vesper Bell – A. Lee, When the Sun has sunk to rest – [Duets] Dr. Smith, Deep in dusky Lawn, 2d edition – Miss Browne, Hymn to Glory, Duet and Chorus – Rossini, Sweet thoughts of other Days – A. Lee, Think of me, 2d edition – [Glees] Stevenson, The Dublin Cries – Smith, Lightly o'er the Wave, 2^d edition – L. Zerbini, Olympic Revels – Smith, O Beate Virgine – Moscheles, Village Chorister – Stevenson, Welcome, Sons of Harmony – Stevenson, When Damon is present, 2d edition

Within:

O Beata Virgine, the Maltese Mariners Hymn, a Trio for Three Voices, Sung with unbounded applause at the Beef Steak Club Dublin, Composed and Inscribed to Miss Kildahll, by John Smith

Last leaf verso

Source: BL G. 807. b. (61.) Pl no. 762 (reprint)

WI 15

Title: Metropolitan Edition / OF / INSTRUMENTAL AND VOCAL MUSIC

Imprint: [from the source music title page] London. Published by Willis & Co. Royal Musical Library, 75, Lower Grosvenor Street, (Six doors from Bond St.)

Date: c .1836

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 3

Piano-Forte Music; Overtures; Operas [arranged]

Extent: 343 entries

Commentary:

Catalogue identical to GG 41

Publication Reviews:

“Brilliant Variations on Hummel’s Theme, an Alexis, composed by H. Dulcken. (Willis and Co., St. James’s Street.)” *The Harmonicon*, Vol. 9, no. 6 (June 1831), p. 144.

Within:

Metropolitan Edition, The Passion Flower, a Glee, for Four Voices; Composed & Dedicated to Mrs. Willis, Henry R. Bishop.

Last leaf verso

Source: H. 2832. p. (14.) Pl no. 767

Metropolitan edition, Bird of the Greenwood, a ballad, written by Mrs Hemans, composed by J. W. Hobbs

Last leaf verso

Source: BL G. 295. ll. (11.) Pl no. 1549

WI 16

Title: NEW VOCAL WORKS, PUBLISHED BY I. WILLIS

Imprint: Willis’s Royal Musical Repository, Removed from St. James Street, to 75, Lower Grosvenor Street, within six doors of Bond Street; and No. 7, Westmorland Street, Dublin.

Date: c. 1836 [dated from publisher’s imprint]

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: 2 columns

Categories: 8

English Songs; English Duets; New Glees; New Italian Songs; New Italian Duets; New Italian Trios, & c.; New Pianoforte Music; New Harp Music

Extent: 92 entries

Commentary:

Moorish March, for the Harp, by Miss M. A. Dibdin, Pl no. 1325

The mariner’s hymn, written by Miss Bowels, Composed by Mrs. Bertie Percy [Pl no. 1115]

Six Waltzes for the Harp, Composed by Miss M. A. Dibdin [Pl no. 1292]

Moorish March, in which are introduced the New Effects, with an explanatory Table of the Signs, by Miss M. A. Dibdin [Pl no. 1325]

Wide the Standard Waves, Song, by Sebastian [Pl no. 1361]

Entries at Stationers’ Hall:

Ruscelletto, Sung by Signor Curioni, by Vaccaj, entered at Stationers’ Hall 20 February 1832.

Si m'avvalora, Sung by Signor Ivanoff, by Vaccaj, entered at Stationers' Hall 8 August 1834.
Eight Songs and Four Duets, the last compositions of Rossini, entered at Stationers' Hall 4 April 1835.

Publication Announcements:

“La Speranza, song, composed by the Hon. M. A. Jervis, 1s.6d.” *The Times*, 20 February 1833.
“Ruscelletto, song, by M. Vaccaj, 2s.” *The Times*, 20 February 1833.
“Barcarola, ‘Vieni a Sponda o Marinar,’ duet, by M. Vaccaj, 2s.” *The Times*, 20 February 1833.
““Queen of my Soul,” Rizzio’s last song; sung by Miss Stephens, the words by Miss Costello, the music by Miss Wollaston, 2s.” *The Times*, 5 May 1834; 7 June 1834.
““The proof of affection,” the words by Lord Byron, the music by John Ditchfield, Esq., 2s.” *The Times*, 5 May 1834; 7 June 1834.
“In the press, Goss’s Select Voluntaries for the Organ and Pianoforte.” *The Times*, 5 May 1834.
““The last Bequest,” composed by E. D’Alton, Esq., 2s.” *The Times*, 7 June 1834.
““The Ocean Rover,” the words by Mrs. Hemans, the music by Miss Augustus Cowell, 2s.” *The Times*, 7 June 1834.
““Haste, my Boy,” (Prize Glee), Dr. Smith, 2s.6d.” *The Times*, 7 June 1834.
““The Flag of the Wreck,” written by T. H. Bayly, Esq., the music by J. Braham, Esq., 2s.” *The Times*, 7 June 1834.
““Che vedo,” the duet sung by Signora Giulietta Grisi and Signor Tamburini, in the opera of l’Assedio di Corinto, composed by Rossini, 4s.” *The Times*, 22 December 1834.
““Curl, ye sweet Flowers,” a duet for two sopranos, composed by Miss Augusta Cowell, 2s.” *The Times*, 22 December 1834.
““The Rover,” a glee for three voices, the words by Miss Attwell, the music by Dr. Smith (of Dublin), dedicated by permission, to H. R. H. the Duchess of Kent. 3s.” *The Times*, 22 December 1834.
“New editions of the following popular duets – “The Child’s first grief,” or, “Oh call by Brother back again,” “Messenger Bird,” “Fairy Vale Bells,” “I’ll be true to thee,” “Vieni Spondi.”” *The Times*, 22 December 1834.

Publication Reviews:

“Arietta, “Ruscelletto, ecco l’Aurora!” Parle del Conte Paganicessa, musica del Sigr. Maestro Vaccaj. (Willis and Co.)” *The Harmonicon*, Vol. 10, no. 12 (December 1832), p. 280.
“Duetto, “Non ridir non potro mai,” composed by the Hon. Emma and Catherine Maynard. (Willis.)” *The Harmonicon*, Vol. 11, no. 8 (August 1833), p. 176.

Within:

Second Edition of Eight Songs and Four Duets, Composed by Signor G. Rossini
Last leaf recto
Source: CAM MR290. a. 80. 452. Pl no. 1394 to 1405

WI 17a

Title: NEW AND ADMIRABLE PUBLICATIONS FOR THE PIANO FORTE. / LONDON. ____
Published by Willis & Co. 75 Lower Grosvenor Street and may be had of / Robinson & C^o. 7 Westmorland Street, Dublin.

Date: c. 1836

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Piano Forte

Process: Letterpress

Layout: 2 columns

Extent: 100 entries

Commentary:

Grand Variations on the "Chorus of Greeks" in Rossini's Opera, "The Siege of Corinth," for the Piano Forte, by H. Herz [Pl no. 533]
The Duke of Reichstadt's valse, by P. Musard [Pl no. 1310]

Entries at Stationers' Hall:

Melange on Tyrolean Airs, for the Piano Forte, by François Hünten, entered at Stationers' Hall 30 October 1832. [Pl no. 1242]

Hüntens's Les Chasses, consisting of four Rondos (not difficult) namely, "La Chasse au Loup," "La Chasse au Renard," "La Chasse au Cerf," "La Chasse à la Becasse," [on themes] composed by Labarre, Nos. 1 and 2, entered at Stationers' Hall 13 December 1833.

Apparition à Londres "Rondo Brilliant de Salon" sur une "Mazurek Favourit," for the Piano Forte, Op. 41, by Albert Sowinski, entered at Stationers' Hall 26 June 1835. [Pl no. 1483]

Publication Announcements:

"In the press, No. 3 of Goss's Selection of Sacred Music." *The Times*, 5 May 1834.

Publication Reviews:

"Grand Variations on the Chorus of Greeks, from Rossini's Opera, The Siege of Corinth, composed by H. Herz. Op. 36. (Willis and Co., Egyptian Hall, Piccadilly.)" *The Harmonicon*, Vol. 6, no. 12 (December 1828), p. 269.

"A collection of Bohemian Melodies, consisting of Marches, Waltzes, Airs, & c., as performed by the Prague Minstrels, at the Egyptian Hall, arranged by I. Moscheles. Nos. 1 to 5. (Willis and Co., S. James's Street.)" *The Harmonicon*, Vol. 8, no. 6 (June 1830), p. 252.

"A Collection of Bohemian Melodies, & c., as performed by the Prague Minstrels, at the Egyptian Hall, Nos. 6, 7, and 8. (Willis and Co.)" *The Harmonicon*, Vol. 8, no. 11 (November 1830), p. 477.

"Greek March in Rossini's Siege of Corinth, arranged by H. Herz. (Willis)" *The Harmonicon*, Vol. 9, no. 2 (February 1831), p. 41.

"Prince George of Cumberland's Grand March, composed by I. Willis. (Willis, and Co. 1, James's Street.)" *The Harmonicon*, Vol. 9, no. 4 (April, 1831), p. 90.

Within:

Grand Variations for the Piano Forte, on the Chorus of Greeks, from Rossini's Opera, The Siege of Corinth, Composed by H. Hertz, Op. 36

Last leaf verso

Source: BL h. 3865. ii. (8.) Pl no. 533

No. 11, "Mira la bianca luna," Third Edition, (La Serenata) Nutturno for Soprano and Tenor

Last leaf verso

Source: CAM MR280. a. 80. 3. (1.) Pl no. 1404

Hommage au Talent, Fantaisie pour Piano, sur les Airs favoris Irlandais, "The Summer is Coming," and "The Brown Maid," Composée et dédiée à Madame George Tenor-Conyngham, par Albert Sowinski, Op. 46

Last leaf verso

Source: BL h. 124. (31.) Pl no. 1551

Source music entered at Stationers' Hall 16 September 1836.

Our Queen & Constitution, Sung with the most rapturous applause, by Mr. Wykes, at the Longborough Conservative Festival, April 25th., 1838., Composed Expressly for the Occasion, by G. I. D. Butler Danvers Esqr.

Last leaf verso

Source: BL h. 1660. f. (3.) Pl no. 1671

WI 17b

Date: c. 1837

Extent: 149 entries

Commentary:

New Entries: 59

Cianchettini, "God save the Queen," (Her Majesty's authorized Version,) and "Rule Britannia" – Cianchettini, Divertimento on "The Bard's Legacy" and "Savourneen Deelish," Op. 7 – Lady Cumberland, Galop and Waltz – Czerny, Greek March, "Siege of Corinth" Op. 138 – Czerny, Les Délices des Amateurs, from Rossini's "Les Soirées Musicales," Op. 381. Nos. 1 to 3 (each separate) – Dulcken's Variations on Balfe's Song, "Victoria and England forever!" – Hünten, Variations on Meyerbeer's Chorus, "Nel Silenzio." Op. 20, No. 2 – Hünten, Les Chasse, or in four single books (each separate) – Jervis, Wellington March – Kalkbrenner, Arrangement of Rossini's "Les Soirées Musicales," in 2 Books (each separate) – Kalkbrenner, Arrangement of Rossini's "Les Soirées Musicales," in 12 single numbers (each separate) – Kalkbrenner, Rondo Pastorale – Liszt, Les Soirées Musicales, Op. 8, Books 1 and 2 (each separate) – Liszt, Les Soirées Musicales, in 12 numbers (each separate) – Meves, Rondo on "Give that Wreath to me" – Payer, Divertimento on "Cherry Ripe," Op. 157 – Sowinski, Hommage au Talent, Op. 46 – E. Schulz, Tarantala from Rossini's "Les Soirées Musicales" Op. 13 – Schulz, Le Bouquet, a selection of six Waltzes – Schulz, La belle Saison de Londres, Valses Brillantes – Stansbury, Overture to "Life in Dublin" – Stansbury, Gaplo in "Live in Dublin" – Thalberg, Impromptu from "The Siege of Corinth" – Thalberg, Les Soirées Musicales, Op. 18 – Watts, Arrangement of Rossini's "Les Soirées Musicales," for two Performers, in three Books (each separate) – Watts, Arrangement of Rossini's Opera "The Siege of Corinth," for two Performers, in two Books (each separate) – Wesley, Grand Coronation March

Entries Removed: 10

Dulcken, "Castro quick Step" – Lady Augusta Kennedy Erskine, Grand March – Lady Erskine, Triumphant March – Vaucher (De Strubing), Valse a la Militaire – Watts' Arrangement of Rossini's 8 Songs and 4 Duets, as Duets for the Piano forte in 3 Books (each separate) – Wesley, Fugue – Wesley, Air – Wesley, Voluntary

Entries at Stationers' Hall:

Brilliant Rondo on Meyerbeer's Chorus, "Nel Silenzio." Op. 20, by F. Hünten, entered at Stationers' Hall 15 October 1825.

Hommage au Talent, Op. 46, for the Piano Forte, by Albert Sowinski, entered at Stationers' Hall 16 September 1836.

Within:

Mazurka, Composed for the Piano Forte, by Her Royal Highness, the Duchess of Kent

Last leaf verso

Source: BL g. 354. c. (15.) Pl no. 1777

WW 1

Title: [Catalogue of Select Songs and Duets, Sung by Miss Paton, Madame Vestris, Miss Graddon, Miss Love, Miss Ford, Mrs. Waylett, Miss Land, & Miss Inverarity, Mr. Braham, Mr. T. Philips, & Mr. Wood]

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Categories and sub-categories: 7

Vocal Music. Madame Vestris' New Songs; Vocal Music. Mrs. Wood late Miss Paton's New Songs; Vocal Music. Miss Love's Popular Songs, New Editions; Vocal Music. Miss Invararity's New Songs; Vocal Music. Mrs. Gibbs late Miss Graddon, Popular Songs; Fashionable Vocal Duets; Popular Songs Various

Extent: 69 entries

Commentary:

Publication Announcements:

"Miss Inveraty's New Songs: 'Tis our last night of meeting," beautiful poetry, by Mrs. Turnbull, music by Walter Turnbull. "Come with me, love, o'er the bright blue wave," poetry by Bayly, music by

Sidney Waller, with Miss Inverarity's portrait, by Gauci." *The Times*, 17 February 1831; 23 February 1831.

"“Long ago,” Weber. “She sings in fairy bowers,” Rossini. “There is not a gift from Heaven,” sung by Miss Paton. “Green hill of Erin,” (national song), sung by Madame Vestris.” *The Times*, 17 February 1831; 23 February 1831.

Publication Reviews:

“Scotch Ballad, “Hurrah! For the bonnet and plaid,” sung by Miss Love in Guy Mannering; composed by L. Zerbini. (Wybrow, Rathbone Place.)” *The Harmonicon*, Vol. 7, no. 3 (March 1829), p. 62.

Within:

Third Edition. My Heart is thine, the Prize Ballad, written and Composed expressly for Miss Inverarity, Poetry from the Pen of A. J. McDougall Esqr. Inscribed to Mrs. Robert Arkwright, the Music by Sidney Waller

Last leaf verso

Source: BL G. 809. cc. (24.)

WW 2

Title: *SELECT GUITAR MUSIC.* / To be had of every Music Seller in the Three Kingdoms.

Imprint: [from the source music] London. Printed by W. Wybrow, Temple of Apollo, 24 Rathbone Place

Date: c. 1830

Pages: 1p fol.

Type of Catalogue: Within; Instrumental – Guitar

Process: Punched and engraved plate

Layout: 2 columns

Categories and sub-categories: 4

Miss Inverarity, Madame Vestris, and Miss Paton's, Popular Songs Arranged for the Spanish Guitar by Fernando Alberti; French Songs for the Guitar by D. B. Ronzi; [Guitar music]; Sacred Music

Extent: 17 entries

Within:

Not a drum was heard, Written on the Death of Sir John Moore, Composed as a Glee, by Sidney Waller.

Last leaf verso

Source: BL H. 1652. vv. (22.)

My heart is thine, Ballad, by Sidney Waller

Last leaf verso

Source: BL H. 1650. gg. (8.)

WW 3a

Title: *SELECT CATALOGUE* / of New and Approved Vocal Music, & c. / PUBLISHED BY W. WYBROW, RATHBONE PLACE, / Also, Sold by CORPE, 84, Aldersgate Street; and of all Book and music-sellers in Town & Country.

Date: c. 1834

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 2 Columns

Categories and sub-categories: 4

New Songs; Vocal Duets; Ladies' Comic Songs; Quadrilles, & c.

Extent: 151 entries

Commentary:

Publication Announcements:

"Mrs. Waylett's last new ballad, "Lady of beauty, come wander with me," by T. B. Phipps, author of "Remember me." *The Times*, 1 August 1832; 2 August 1832; 4 August 1832; 25 September 1832; 26 September 1832; 27 September 1832; 1 October 1832; 9 October 1832; 11 October 1832.

"New Music. – Madame Stockhausen's beautiful ballad, "We met, 'twas at the Fancy Fair," Poetry by the Author of "My heart is thine." Music, by Rossini's favourite Pupil." *The Times*, 25 September 1832; 26 September 1832; 27 September 1832; 1 October 1832; 9 October 1832; 11 October 1832.

"The mighty mighty Earth," companion to "The Sea;" poetry by a second Byron. Inscribed to Barry Cornwall; the music to Chevalier Neukomm." *The Times*, 8 February 1833; 13 February 1833; 14 February 1833; 15 February 1833; 4 May 1833; 7 May 1833; 9 May 1833; 10 July 1833; 16 July 1833; 18 July 1833; 20 July 1833; 22 July 1833..

"Mr. Wood's descriptive Ballad, "Think on one who thinks of thee," founded on a real fact in high life, with portrait of the lady. Poetry by Bayly; music by her relative, Evelyn Manners." *The Times*, 17 April 1834, 30 April 1834; 25 April 1834; 4 May 1833; 7 May 1833; 9 May 1833; 10 July 1833; 16 July 1833; 18 July 1833; 20 July 1833; 22 July 1833; 16 November 1833; 18 November 1833; 19 November 1833; 20 November 1833.

"Madame Malibran's new ballad, "Forget thee!" by West, of Bath, 2s." *The Times*, 8 February 1833; 13 February 1833; 14 February 1833; 15 February 1833.

"Madame Malibran's operatic descriptive ballad, "You say that Face is passing fair," composed by her friend Rossini." *The Times*, 4 May 1833; 7 May 1833; 9 May 1833; 10 July 1833; 16 July 1833; 18 July 1833; 20 July 1833; 22 July 1833..

"Maid of Judah," *The Times*, 10 July 1833; 16 July 1833; 18 July 1833; 20 July 1833; 22 July 1833; 23 October 1833; 26 October 1833; 1 November 1833; 4 November 1833; 7 November 1833; 12 November 1833; 16 November 1833; 19 November 1833; 20 November 1833; 26 November 1833; 2 December 1833; 19 December 1833; 20 December 1833; 21 December 1833; 24 December 1833; 6 January 1834; 8 January 1834; 14 January 1834; 21 January 1834; 25 January 1834; 29 January 1834; 1 February 1834; 5 March 1834; 6 March 1834; 24 March 1834; 29 March 1834; 31 March 1834; 3 April 1834; 9 April 1834; 17 April 1834; 30 April; 25 April 1834; 21 June 1834; 23 June 1834; 25 June 1834; 26 June 1834; 28 June 1834; 30 June 1834; 3 July 1834; 5 July 1834; 21 August 1834; 26 August 1834; 27 August 1834; 29 August 1834; 30 August 1834; 2 September 1834; 8 September 1834.

"Daughter of Israel," *The Times*, 1 October 1833; 3 October 1833; 4 October 1833; 5 October 1833; 15 October 1833; 16 October 1833; 17 October 1833; 23 October 1833; 26 October 1833; 1 November 1833; 4 November 1833; 7 November 1833; 12 November 1833; 16 November 1833; 19 November 1833; 20 November 1833; 26 November 1833; 2 December 1833; 19 December 1833; 20 December 1833; 21 December 1833; 24 December 1833; 6 January 1834; 8 January 1834; 14 January 1834; 21 January 1834; 25 January 1834; 29 January 1834; 1 February 1834; 5 March 1834; 6 March 1834; 24 March 1834; 29 March 1834; 31 March 1834; 3 April 1834; 9 April 1834; 17 April 1834; 30 April; 25 April 1834; 21 June 1834; 23 June 1834; 25 June 1834; 26 June 1834; 28 June 1834; 30 June 1834; 3 July 1834; 5 July 1834; 21 August 1834; 26 August 1834; 27 August 1834; 29 August 1834; 30 August 1834; 2 September 1834; 8 September 1834; 15 November 1834; 18 November 1834; 19 November 1834; 20 November 1834; 9 December 1834; 12 December 1834; 13 December 1834.

"Will you join fate with mine?" *The Times*, 16 November 1833; 18 November 1833; 19 November 1833; 20 November 1833.

"My heart is thine." *The Times*, 16 November 1833; 18 November 1833; 19 November 1833; 20 November 1833.

"Sweetly cling my thoughts to thee." *The Times*, 16 November 1833; 18 November 1833; 19 November 1833; 20 November 1833.

"O thou art my joy and my sorrow." *The Times*, 16 November 1833; 18 November 1833; 19 November 1833; 20 November 1833.

"I'll return," and "Remember me," to Weber's last waltz." *The Times*, 16 November 1833; 18 November 1833; 19 November 1833; 20 November 1833.

"I am the merry mountain child [by Sloman]" *The Times*, 24 March 1834; 29 March 1834; 31 March 1834; 3 April 1834; 9 April 1834; 21 June 1834; 23 June 1834; 25 June 1834; 26 June 1834; 28 June 1834; 30 June 1834; 3 July 1834; 5 July 1834; 21 August 1834; 26 August 1834; 27 August 1834; 29 August 1834; 30 August 1834; 2 September 1834; 8 September 1834; 15 November 1834; 18

November 1834; 19 November 1834; 20 November 1834; 9 December 1834; 12 December 1834; 13 December 1834

"Mrs. Shelby's I think of thee. [composed by Clinton]" The Times, 21 August 1834; 26 August 1834; 27 August 1834; 29 August 1834; 30 August 1834; 2 September 1834; 8 September 1834.

Within:

I think of thee, Pathetic Ballad, Sung by Mrs. Shelby, in the Domestic Drama entitled Military Execution, the Melody by J. Staker, the words by Ch. Selby, the Accompaniments by John Clifton
Last leaf verso

Source: BL H. 1601. kk. (29.)

WW 3b

Title: SELECT CATALOGUE / OF / New and Approved Vocal Music, & c. / PUBLISHED BY W. WYBROW, RATHBONE PLACE, / And Sold at 31, Goswell Street; Nos. 23 and 61, Queen's Bazaar, Oxford Street; and all Music-Sellers in this Town.

Date: c. 1834

Categories and sub-categories: 8

New Songs; Vocal Duets; Ladies' Comic Songs; Quadrilles, & c.; Piano-Forte Dues; Harp and Piano-Forte Duets; Approved Pieces by Popular Authors; Holst's best Compositions

Extent: 214 entries

Commentary:

New Entries: 79

[New Songs] W. H. Ware, Say what is more dear to the heart, Sung by Miss Love – Reeve, Strew, strew with Roses, Sung by Mr. Collyer – King, The Merry Mariners, Sung by Mr. H. Phillips – W. H. Steil, The Swiss Wife, Sung by Miss Stephens – [Piano Forte Duets] Bruguier, Now isn't it a Pity, and Rousseau's Dream – Bruguier, Darby Kelly, March from Pietro l'Eremita, Freischütz March, & Isabel – Bruguier, Time is one the Wing and Petit Tambour – Bruguier, Di Tanti Palpiti, and Indian Maid – Bruguier, Zitti, Zitti and Se mi credi – Bruguier, King of Prussia's Waltz – Diabelli and Alberti, Market Chorus – Blewitt, Overture to Don Giovanni – Bruguier, Overture to Preciosa – Rimbault, Overture to Rosina – [Harp and Piano Forte Duets] Bruguier, Overture to Don Giovanni, arranged for Harp and Piano-Forte Duets, with Accompaniments for Flute and Violoncello – Bruguier, Overture to Così fan tutte, arranged for Harp and Piano-Forte Duets, with Accompaniments for Flute and Violoncello – Bruguier, Overture to Il Seraglio, arranged for Harp and Piano-Forte Duets, with Accompaniments for Flute and Violoncello – Bruguier, Overture to Il Direttore, arranged for Harp and Piano-Forte Duets, with Accompaniments for Flute and Violoncello – Bruguier, Overture to Idomeneo, arranged for Harp and Piano-Forte Duets, with Accompaniments for Flute and Violoncello – Bruguier, Overture to Le Nozze di Figaro, arranged for Harp and Piano-Forte Duets, with Accompaniments for Flute and Violoncello – Bruguier, Overture to La Clemenza di Tito, arranged for Harp and Piano-Forte Duets, with Accompaniments for Flute and Violoncello – Bruguier, Overture to Zauberflöte, arranged for Harp and Piano-Forte Duets, with Accompaniments for Flute and Violoncello – Bruguier, Cherubini's Overture to Anacreon, arranged for Harp and Piano-Forte Duets, with Accompaniment for Flute – Bruguier, Kreutzer's Overture to Lodoiska, arranged for Harp and Piano-Forte Duets, with Accompaniment for Flute – N. B. Challoner, Mozart's Surprise and Military Movements, arranged for Harp and Piano-Forte Duets, with Accompaniment for Flute – Challoner, Twelve German Waltzes, arranged for Harp and Piano-Forte Duets, with Accompaniment for Flute – Challoner, Grand Russian Duets, arranged for Harp and Piano-Forte Duets, with Accompaniment for Flute – Hummel, Pandean Airs, by Hummel, Book 4 – Hummel, Pandean Airs, by Hummel, Book 5 – C. Newton, Sul margine, Variations – Mozart, Waltzes – Plough-Boy – When the rosy morn, Variations – Cease your funning, Variations – J. Parry, The Warbler, lively Rondos by John Parry, containing the Goldfinch, the Wood-pecker, the Linnet, the Blackbird, the Nightingale, and the Sky-lark – [Approved Pieces by Popular Authors] Maddison, Coming through the Rye, Variations – Maddison, Buy a broom, Variations – Kramer, Recollections of Wirtemberg – D. B. Ronzi, Cottage Fantasia – Nixon, Campbells are coming, Rondo – Challoner, The Battle of Waterloo, with a beautiful Portrait of the Duke of Wellington – W.

Campbell, The Scottish Chiefs, descriptive Divertimento – Ronzi, Select Airs from Der Freischütz – T. B. Phipps, Six Airs from Masaniello – Campbell, Elizabeth, or the Exiles of Siberia – Robinson Crusoe, descriptive Divertimento – Phillipson, The Universal Singing Tutor, containing the Complete Art of Singing at sight – [Holst's Best Compositions] The Chinese Rondo – Donna Leonora – The Tempest, Descriptive Rondo – Freischütz Rondo – Freischütz Rondo, as a Piano Forte Duet – Bridesmaid Rondo – Tartarian Rondo – Village Rondo – Royal Cottage Rondo – Haydn's Gipsy Rondo – The Forester Rondo – Lord Cathcart's Grand March – Robin Adair, Variations – German Melodies – The Glad Trumpet sound a Victory – Snuff-box Divertimento – The Copenhagen Waltz, Variations – The Parade and Trumpet Waltz – The Recovery Rondo – The Recovery Rondo, as a Duet – Algerine Castle Rondo – The Carnival of Venice, Variations – Celestina, 2nd Edition – The Tyrolese March and Rondo – The Peasants' Rondo – Charles the 10th Divertimento – Washington's Grand march – Modulations – Pray Goody Rondo – Giovenette Cavalier – The Madrid March – The Oxford Rondo

Entries Removed: 16

[New Songs] Sloman, The Maid of Judah, sung by Miss Wybrow – Sloman, The Daughter of Israel, sung by Miss W. Wybrow – Sloman, I'm the Merry Mountain Child, sung by Miss W. Wybrow – Sloman, By the dark Euphrates sighing, sung by Mrs. Waylett – Shelby, I think of thee, sung by Mrs. Shelby – Blewitt, What's it for, sung by Mrs. Honey – Corn, Will you join your fate with mine, sung by Mrs. Waylett – Severn, The voice of the false one, sung by Miss H. Cawse – Severn, We parted, answer to we met, sung by Miss H. Cawse – West, Forget thee, sung by Mrs. Wood – Russell, We met, 'twas at the fancy fair, sung by Mrs. Waylett – Phillips, Lady of beauty come wander with me, sung by Mr. H. Phillips – Phillips, The mighty mighty Earth, companion to the Sea, Sung by Mr. H. Phillips – Jolly, Where the streams are gently flowing, Sung by Miss Vincent – Shaw, Ah, why so Lovely, sung by Miss Wybrow – Waller, Oh, that I ne'er deceived thee, or the Traitor to Love, sung by Mr. Templeton

Within:

Caliph of Bagdad, Overture by Boieldieu

Last leaf verso

Source: BL h. 3865. y. (14.)

I'll Return, the Poetry by W. N. Bayly, Esqr., the Music by T. B. Phipps, "Remember me" & "The Moon is up"

Last leaf verso

Source: BL H. 1650. yy. (19.)

The Maid of Judah, Descriptive Ballad, Written and Composed by Charles Sloman

Last leaf verso

Source: BL H. 1601. jj. (37.)

WW 4

Title: WYBROW'S / Select Catalogue of New Vocal Music

Date: c. 1837

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 7

Hebrew Melodies, of Great Interest. Poetry by the Ettrick Shepherd and Charles Sloman; Hebrew Melodies Harmonized; New Songs, the Poetry by F. W. N. Bayly, Esq.; New Songs; Vocal Duets; Popular Glees; Comic Songs; Dibdin's Sea Songs

Extent: 318 entries

Commentary:

Publication Announcements:

"New Music. – Mrs. Waylett's new Ballad, "Lady of Beauty come wander with me. ... By T. Phipps." *The Times*, 1 August 1832; 2 August 1832; 4 August 1832; 25 September 1832; 26 September 1832; 27 September 1832; 1 October 1832; 9 October 1832; 11 October 1832.

"Social Harmony, or, Song for Sabbath Evenings, for one, two, three, or four voices, 60 in number, 6s." *The Times*, 8 February 1833; 13 February 1833; 14 February 1833; 15 February 1833.

"New Songs by Chauthor of the Maid of Judah: On the Banks of the Rhine's beaming Waters; Sir Hubert (prize ballad); the Heart-ache's Cure is thy Bright Smile. ... 1 1/2d. each." *The Times*, 15 November 1834; 18 November 1834; 19 November 1834; 20 November 1834; 9 December 1834; 12 December 1834; 13 December 1834.

Within:

The Village Stream (third edition), a Ballad, Sung by Mrs. Waylett, Composed by Alexander Lee

Last leaf verso

Source: BL H. 2832. o. (40.)

The Maid of Judah (18th edition), a descriptive Ballad, Sung by Mrs. Wybrow, Poetry and Music by Charles Sloman

Last leaf verso

Source: CAM MR290. a. 80. 120. (12.)

WW 5

Title: NEW MUSIC SOLD HERE, AT HALF PRICE. / PUBLISHED BY / W. WYBROW, 24, RATHBONE PLACE. / ALSO SOLD BY S. CORP, 84, ALDERSGATE STREET.

Date: c. 1840

Pages: 1p fol.

Type of Catalogue: Within; Vocal and Instrumental

Process: Letterpress

Layout: 2 columns

Categories and sub-categories: 14

Beautiful Songs by Mrs. Hemans; New Songs by Charles Sloman; New Songs by T. B. Phipps; New Songs, by E. F. Rimbault; New Songs, by Various Authors; Sacred, for three Voices; Guitar Music; Select Works by Strauss; Kalkbrenner's Great Works; Works by Charles Czerny; New Quadrilles, Music, & c. & c.; Violin Solos; Flute Duets; Beautiful Copyright Ballad, & c. Purchased of Mr. Aldridge, Regent Street; cost 198 Guineas.

Extent: 154 entries

Commentary:

Publication Announcement:

"Just Published. No. 16 of the National Musical Library, price three-half pence." *The Times*, 8 February 1833; 13 February 1833; 14 February 1833; 15 February 1833.

"Part 1 of the National Music Library contains selections from Herz, Weber, Rossini, Beethoven, Auber, Paganini, & c." *The Times* 1 October 1833; 3 October 1833; 4 October 1833; 5 October 1833; 15 October 1833; 16 October 1833; 17 October 1833; 16 November 1833; 19 November 1833; 20 November 1833; 26 November 1833; 2 December 1833; 19 December 1833; 20 December 1833; 21 December 1833; 24 December 1833; 6 January 1834; 8 January 1834; 14 January 1834; 21 January 1834; 25 January 1834; 29 January 1834; 1 February 1834; 5 March 1834; 6 March 1834; 24 March 1834; 29 March 1834; 31 March 1834; 3 April 1834; 9 April 1834; 17 April 1834; 30 April 1834; 25 April 1834; 21 June 1834; 23 June 1834; 26 June 1834; 28 June 1834; 30 June 1834; 3 July 1834; 5 July 1834.

"Part 2 of the National Music Library." *The Times*, 21 January 1834, 25 January 1834, 29 January 1834; 1 February 1834, 5 March 1834, 6 March 1834; 24 March 1834; 29 March 1834; 31 March 1834; 3 April 1834; 9 April 1834; 17 April 1834; 30 April 1834; 25 April 1834; 21 June 1834; 23 June 1834; 26 June 1834; 28 June 1834; 30 June 1834; 3 July 1834; 5 July 1834.

"Part 3 of the National Music Library." *The Times*, 21 June 1834; 23 June 1834; 26 June 1834; 28 June 1834; 30 June 1834; 3 July 1834; 5 July 1834.

Within:

Not a drum was heard, Written on the Death of General Sir John Moore, Composed by Sidney Waller

Last leaf verso

Source: BL H. 2815. m. (45.)

WW 6a

Title: SELECT CATALOGUE OF POPULAR MUSIC / PRINTED AND PUBLISHED AT THE / TEMPLE OF APOLLO, 24, RATHBONE PLACE.

Date: c. 1838

Pages: 1p fol.

Type of Catalogue: Within; Instrumental and Vocal

Process: Letterpress

Layout: 3 columns

Categories: 12

Harp and Piano Forte Duets; Harp Music; Sidney Waller's Popular Songs; Songs by Charles Edward Horn; Popular Songs by Various Authors; Holst's best Compositions; Quadrilles; Approved Pieces by Popular Authors; Overtures; Piano Forte Duets by D. Bruguier; Songs by John Whitaker; Guitar Music

Extent: 227 entries

Within:

Say little foolish fluttr'ing thing from The Padlock, by Dibdin

Last leaf verso

Source: BL H. 1650. jj. (20.)

WW 6b

Date: c. 1840

Categories and sub-categories: 16

Harp and Piano Forte Duets; Harp Music; Guitar Music; Sidney Waller's Popular Songs; Songs by John Whitaker; Songs by Charles Edward Horn; Popular Songs by Various Authors; Holst's best Compositions; Quadrilles; Approved Pieces by Popular Authors; Overtures; Piano Forte Duets by D. Bruguier; Flute Music; Violoncello Solos; Piano Forte & Violoncello; Violin Music

Extent: 247 entries

Commentary:

New Entries: 29

[Flute Music] C. Nicholson, Eight Polish Airs – C. Nicholson, The Gascot – C. Nicholson, Maid of Lodi, variations, two Flutes – Boieldieu, Le Portrait, Dis moi pourquoi, Depuis Longtems – J. Pickard, Oyster Sir, or Aurora che Sorgerai, variations – J. Pickard, Isabel, Variations – J. Pickard, Benedetta sia la Madre, Variations – J. Pickard, Salieri's Grand March, or Revenge he cries, variations – The Gipsy March from Preciosa, Variations – The Celebrated Canon, from Tarrare, Variations – [Violoncello Solos, with Bass Accompaniments ad libitum] J. Pickard, Select Airs from Der Freischütz – J. Pickard, Canone, from Salieri's opera of Tarrare, with introduction and Variations – J. Pickard, Gipsy March, from Preciosa – J. Pickard, The Battle of Prague, arranged as a Duet for Two Violoncellos – T. Powell, Three Celebrated Duets, for Two Violoncellos – T. Powell, A Grand Duet, for Violin and Violoncello, as dedicated to C. Weichl, Esq. – [Piano Forte and Violoncello] T. Powell, No. 1, A Fantasia for the Piano Forte and Violoncello, founded on Mozart's Sul Aria – T. Powell, No. 3, A Fantasia for the Piano Forte and Violoncello, founded on Mozart's Voi che Sapete – T. Powell, No. 4, A Fantasia for the Piano Forte and Violoncello, founded on Rossini's Polacca Di si felice inesto – No. 5, A Fantasia for the Piano Forte and Violoncello, founded on Morlacchi's Romance, Caro suono Lusinghieri – T. Powell, Pot Pourri, Giovinetto Cavalier, & Home Sweet Home, with Accompaniment for the Piano Forte ad lib. – J. A. Lorini,

Fantasia on Mozart's Sul Aria, arranged for the Piano Forte and Flute – J. A. Lorini, Fantasia on Mozart's Voi che Sapete, arranged for the Piano Forte and Flute – J. A. Lorini, Fantasia on Rossini's Polacca Di si felice inesto, arranged for the Piano Forte and Flute – J. A. Lorini, Fantasia on Morlacchi's Romance, Caro suono Lusinghieri, arranged for the Piano Forte and Flute – T. Powell, Divertimentos for the Violoncellos & Piano Forte, Nos. 1 to 3 (each separate) – [Violin Music] 110 of the most celebrated Songs, Waltzes, Marches, Dances, & c. by Hamilton

Entries Removed: 9

Bonaparte. Mr. Bayly's Prize Song, Composed by L. Zerbini – Love from the Heart – W. West, Love is like a Bee – My Heart's True Blue – The Sailor's Tear – The Moon is up – Albert Gray – [Quadrilles] Zerbini's Twenty-ninth St of Quadrilles and Galopades – [Vocal] Grand Sacred Work. Hosanna! Forming a Collection of new and most approved Psalms and Hymn tunes

Within:

The Banners of Blue, a National Ballad, as Sung by Madame Vestris, at the Theatre Royal Covent Garden, the Words by Sidney Waller, Arranged and composed for her, by G. F. Stansbury

Last leaf verso

Source: BL H. 1652. jj. (26.)

WW 6c

Date: c. 1840

Extent: 291 entries

Categories and sub-categories: 16

Harp and Piano Forte Duets; Harp Music; Guitar Music; Sidney Waller's Popular Songs; Songs by John Whitaker; Songs by Charles Edward Horn; Popular Songs by Various Authors; Holst's best Compositions; Quadrilles; Approved Pieces by Popular Authors; Overtures; Piano Forte Duets by D. Bruguier; Flute Music; Violoncello Solos; Piano Forte & Violoncello; Violin Music

Commentary:

New Entries: 47

[Holst's Best Compositions] The Butterfly Rondo – Le Petit Tambour, March and Rondo – C'est l'Amour, Andante and Rondo – Salamanca Grand March and Waltz – Pavilion Rondo, Elegant Title – Cottage Waltz – Wellington's Military Divertimento – [Quadrilles] 40 Sets of Quadrilles by Zerbini, Nixon, Paine, Phipps, & c. (each separate)

Entries Removed: 3

Stansbury, Bonnie Scotland I adore thee – Olivia Dussek, O tell me not that I am fair, sung by Madame Vestris – [Quadrilles] Banners of Blue Quadrilles, introducing the popular songs sung by M. Vestris, arranged by L. Zerbini

Within:

The Banners of Blue, a National Ballad, as Sung by Madame Malibran, at the Theatre Royal, Covent Garden, the words by Sidney Waller, Arranged and partly composed for her, by G. F. Stansbury

Last leaf verso

Source: BL G. 295. o. (18.)

WW 6d

Date: c. 1840

Additional Categories: 1

Songs by W. Ball

Extent: 298 entries

Commentary:

New Entries: 8

[Songs by W. Ball] I left the Land while, sung by Miss Foote – Heigho, who's above? sung by Miss Foote – The Summer it is past, dedicated to Mr. Braham – In the Spring Time of Beauty, 2d edition, sung by Miss Foote – The Celebrated Boat Glee – The Summer Bower, in the press – Love in the City, in the press – Oh Corally, Dear Corally, in the press

Entries Removed: 1

[Popular Songs by Various Authors] The Dance of Love, with 150 humorous engravings

Within:

Scot's wha hae wi Wallace bled, sung with the most enthusiastic applause, by Mr. Braham, in Guy Mannering, for the Piano Forte, and Flute

Last leaf verso

Source: BL H. 1652. vv. (20.)

WW 6e

Date: c. 1840

Additional Categories: 1

Songs by J. Parry

Extent: 297 entries

Commentary:

New Entries: 2

[Songs by John Parry] Young Edwin of the Vale – We ne'er shall meet again

Entries Removed: 3

The Banners of Blue, arranged & partly composed by G. F. Stansbury – Spring is Coming, the celebrated cavatina, by G. F. Stansbury – Dibdin's Songs in 1 vol.

Within:

Hope told a flattering tale, a Favorite Song, Sung by Miss Stephens in the Opera of Artaxerxes

Last leaf verso

Source: BL H. 1652. pp. (2.)

WW 6f

Date: c. 1840

Extent: 296 entries

Commentary:

Entries Removed: 1

[Popular Songs by Various Authors] The Rose of Cachemere [sic], Sung by Mr. H. Phillips and Miss Love, by Olivia Dussek

Within:

Sweet Bird, Composed for the Piano Forte, by G. F. Handel

Last leaf verso

Source: BL H. 1650. jj. (25.)

WW 6g

Date: c. 1840

Extent: 297 entries

Commentary:

New Entries: 2

[Vocal Music. Sydney Waller's Popular Songs] An Hour with thee – The Evening Chimes

Entries Removed: 1

[Vocal Music. Sydney Waller's Popular Songs] Love's Heart and Lute, with a full length portrait of Miss Love at Apollo

Within:

Love from the Heart, or Yes, I will leave my Father's Halls, the celebrated Guitar Song, as Sung by Miss Love, Composed and Arranged by Sidney Waller

Last leaf verso

Source: BL H. 1654. hh. (22.)

WW 6h

Date: c. 1840

Extent: 317 entries

Within:

Away with Melancholy, Composed by Mozart

Source: BL H. 1650. gg. (6.)

WW 7

Title: Catalogue of New / VOCAL MUSIC & c. FOR SELECTION, WORKS OF ACKNOWLEDGED MERIT.

Imprint: [from the source music title page] London, Printed by W. Wybrow, 24, Rathbone Place.

Date: c. 1840

Pages: 1p fol.

Type of Catalogue: Within; Vocal

Process: Letterpress

Layout: 3 columns

Categories and sub-categories: 20

Charles Sloman's Original Songs; New Ballads by Alexander Lee; Songs by Mrs. Hemans; Songs by E. F. Rimbault; Popular Songs by John Barnett; Ballads by G. Linley; Ballads by Gorge Stansbury; J. Blewitt's Best Songs; Songs of Deep interest by Severn; Sidney Waller's Popular Songs; Songs by John Whitaker; Songs by Charles Edward Horn; Songs & Adaptations by T. B. Phipps; National and Table Songs; Songs by H. R. Allen; Songs by E. J. Nielson; Popular Glees; New Vocal Duets; Songs by Various Authors; Sacred Works.

Extent: 307 entries

Commentary:

Publication Announcements:

"The Vale of Arno," by L. Leo." *The Times*, 24 October 1832.

Within:

Mary Stuart, the Historical Ballad founded on the new Tragedy by James Haines, Music by F. Mendelssohn Bartholdy

Last leaf verso

Source: BL H. 2815. f. (27.) Pl no. 3642